

# **The Precariousness of Production: Michael Klinger and the Role of the Film Producer in the British Film Industry during the 1970s**

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## **Introduction**

Although Michael Klinger was the most successful independent producer in the 1970s, he has become one of the legions of the lost in British cinema. This occlusion, as I have argued elsewhere (Spicer, 2004), is symptomatic of the neglect of the producer's role within British cinema studies (and within Film Studies in general). This neglect is particularly deleterious in any attempt to understand the British film industry because of its chronic instability – nowhere better exemplified than during the 1970s – which led John Caughie to conclude: 'The importance of the producer-artist seems to be a specific feature of British cinema, an effect of the need continually to start again in the organization of independence.' (Caughie, 1986: 200). A 'producer-artist', of course, is not the same entity as the *auteur* director whose artistry may be recognized through a signature visual style or consistent thematic preoccupations that can be elucidated through the detailed textual interpretation of his or her films. As with most producers, Klinger's oeuvre was diverse and heterogeneous and would elude such an analysis. On the contrary, understanding a producer's art, as Vincent Porter argues, lies in appreciating his or her ability to manipulate creatively the complex and interlocking relationship between four key factors: an understanding of public taste – of what subjects and genres could attract a broad audience; the ability to obtain adequate production finance; the understanding of who to use in the key creative roles and on what terms; and the effectiveness of her or his overall control of

the production process (Porter, 1983: 179-80). Appreciating that ability is to understand the ‘art’ of commercial feature film-making, an artistry all the more elusive because it is, for the most part, invisible. The critical challenge is to render that art visible by a detailed examination of the production process, understood as encompassing not only the shooting of the film, but also its genesis (as an idea, a script or even a hunch), and also its distribution, marketing and exhibition.

Documenting the production process is an always laborious and often frustrating process as key items may be unobtainable. However, in the case of Michael Klinger the usual sources – the trade press, contemporaneous film journal reports and reviews, newspaper articles, autobiographies and memoirs, interviews and official/government papers – can be supplemented by the Klinger Papers that have been deposited at the University of the West of England. The Klinger Papers are an extensive and rich source of information that include: production costs, film grosses, copies of financial agreements with investors, distributions sales and territorial rights, television broadcasting deals, promotion and publicity discussions, negotiations with authors over rights and payments, company profit and loss accounts and legal issues. Drawing on this material facilitates an understanding of Klinger’s ‘artistry’, but also, because the producer is involved with the film industry on several levels, opens a wide window onto the 1970s. Uniquely, Klinger managed to straddle four areas of British film production in that decade that normally occupied separate spheres:

- 1) The art-house film – including Claude Chabrol’s *Les liens de sang* (*Blood Relatives*, 1978) – that often required niche marketing at home and abroad.
- 2) The crime thriller – Mike Hodges’ *Get Carter* (1971) and *Pulp* (1972), Alastair Reid’s neglected *Something to Hide* (1972) and Peter Collinson’s *To-*

*morrow Never Comes* (1978) – aimed at both the domestic and foreign markets.

- 3) The sexploitation film – the four ‘Confessions of’ films (*Window Cleaner/Pop Performer/Driving Instructor/Holiday Camp*, 1974-78) – whose revenue was almost entirely domestic.
- 4) The big-budget action-adventure film – *Gold* (1974) and *Shout at the Devil* (1976) – aimed at the international market.

Analysis of each sphere would offer many insights into the British film industry in the 1970s but the focus here will be on the internationalist action-adventure films. This has been chosen because, as James Chapman has argued, except for the Bond films, the rise and fall of the British action-adventure film – critically derided but continuously popular – is an unwritten history and I wish to contribute a little to its documentation (Chapman, 2001: 217-25). However, because Klinger is a forgotten figure and appreciation of his work in the 1970s is contingent upon understanding aspects of his background and earlier career, this discussion needs to be prefaced by a brief biographical sketch.

### **Klinger’s Early Career** [see Appendix 1 for full filmography]

Born in 1920, Michael Klinger was the son of Polish Jewish immigrants who had settled in London’s East End. His entry into the film industry came via his ownership of two Soho strip clubs, the Nell Gwynn and the Gargoyle – that were used for promotional events such as the Miss Cinema competition and by film impresarios such as James Carreras – and through an alliance with a fellow Jewish East Ender

Tony Tenser, who worked for a film distribution company, Miracle Films. In October 1960, they set up Compton Films which owned the Compton Cinema Club – that showed, to anyone over twenty-one, nudist and other uncertificated, often foreign, films – and Compton Film Distributors which started out with a modest slate of salacious imported films (e.g. *Tower of Lust*) and a series of imaginative publicity stunts. However, finding it difficult to obtain sufficient films, Klinger and Tenser started making their own low-budget films, beginning with *Naked as Nature Intended* (November 1961) directed by George Harrison Marks and starring his girlfriend Pamela Green who often modelled nude in Marks’ ‘candid photography’ magazines. (Hamilton, 2005: 10-14).

On the strength of a modest success, Tenser and Klinger formed a new company, Tekli, and hired Robert Hartford-Davis, an MGM technician, and Gerry O’Hara, an experienced assistant director, to make *That Kind of Girl* (1963), which, like several of their subsequent films – *The Yellow Teddybears* (1963), *The Pleasure Girls* (1965) and *Secrets of a Windmill Girl* (1966) – combined salaciousness with an attempt at examining serious sexual issues. In addition, Tekli produced an assortment of different genres: comedy – *Saturday Night Out* (1964); period horror – *The Black Torment* (1964) and *A Study in Terror* (1965) in which Sherlock Holmes comes up against Jack the Ripper; science fiction – *The Projected Man* (1966); and two ‘shockumentaries’ – *London in the Raw* (1964) and *Primitive London* (1965), inspired by the hugely successful Italian film *Mondo Cane* (1962), that ‘revealed’ the bizarre and sensational aspects of everyday life in the capital. At the same time Tenser and Klinger acquired cinemas in London (converting the famous Windmill Theatre), Birmingham and Derby.<sup>1</sup>

Klinger and Tenser were highly ambitious, but culturally divergent.

Characteristically, when Roman Polanski arrived in London and approached the pair to obtain finance having failed elsewhere, it was Klinger who had seen *Knife in the Water* (1962) and therefore gave him the opportunity, and the creative freedom, to make *Repulsion* (1965), a highly distinctive psychological thriller, and the even more *outré Cul-de-sac* (1966). Although *Repulsion* in particular had been financially successful,<sup>2</sup> and both films won awards at the Berlin Film Festival that conferred welcome prestige on Tekli, Tenser, always happier to stay with proven box-office material, sex films and period horror, saw Polanski as at best a distraction and at worse a liability. These differences led to the break-up of the partnership in October 1966. Klinger sold his cinemas in 1967 to concentrate on production through a new company, Avton Films. Overweight, cigar-chomping and ebullient – Sheridan Morley described him as resembling ‘nothing so much as a flamboyant character actor doing impressions of Louis B. Meyer’<sup>3</sup> – Klinger might have seemed a caricature producer, but this image belied a quicksilver intelligence, photographic memory and a cultivated mind. He continued to promote young, talented but unproven directors who were capable of making fresh and challenging features. After Polanski, Klinger produced the first features of: Peter Collinson – the absurdist/surrealist thriller *The Penthouse* (1967), also an award-winner at Berlin and also profitable;<sup>4</sup> Alastair Reid – *Baby Love* (1968), another film that focused on a sexually precocious young female, but with an ambitious narrative style that included flashbacks and nightmare sequences; and Mike Hodges – the brutal thriller *Get Carter* (1971). Although *Get Carter* is now routinely discussed as Hodges’ directorial triumph, it was Klinger who had bought the rights to Ted Lewis’s novel *Jack’s Return Home* because he sensed its potential to imbue the British crime thriller with the realism and violence of its American counterparts and who had succeeded in raising the finance through MGM-British

before Hodges became involved. And, as noted above, *Get Carter* was one of the five (seven if one includes the art house films *The Penthouse* and *Blood Relatives*) ambitious and innovative crime thrillers that Klinger produced between 1968 and 1978. *Get Carter* alienated many reviewers on its initial release, but it was highly profitable.<sup>5</sup> Its success was not lost on MGM (or the other Hollywood Studios) and it allowed Klinger to mount more ambitious films in the 1970s, notably *Gold* (1974) and *Shout at the Devil* (1978), but he also had a lucrative money-spinner acting as executive producer for the ‘Confessions Of’ series.<sup>6</sup>

### **Klinger and the British International Action-Adventure Film**

Not only were *Gold* and *Shout at the Devil* Klinger’s most ambitious and financially complex films, they also made a significant contribution to the flourishing of the British action-adventure genre in the 1970s, which boasted over fifty films (see Appendix 2). Chapman identifies three sub-types in a British context: the Empire film; the war adventure film; and the sensational spy thriller that reached its apogee in the Bond films. I wish to add a fourth type, the contemporary adventure that showcases dangerous and demanding physical occupations, and a fifth, emerging specifically in the 1970s, the disaster movie (see Roddick, 1980; Keane, 2001). In common with eleven of the fifty-three British action-adventure films in the 1970s, both *Gold* and *Shout* are located in Africa, exotic and spectacular, but also very much the centre of political interest during that decade.

Klinger’s two films are typical action-adventure hybrids. *Gold* is primarily a disaster movie, beginning and ending with tense sequences depicting underground disasters in a South African gold mine. Its hero, the mine’s General Manager Rod

Slater (Roger Moore), a contemporary, classless self-made man of action, whose virility derives from his dangerous, exacting work and who shares with James Bond – particularly through the casting of Moore who had just starred in *Live and Let Die* (1973) – a refined hedonism and compulsive womanising. He falls in love with Terry Steyner (Susannah York), the wife of his devious bisexual boss Manfred Steyner (Bradford Dillman), and the daughter of the mine owner Hurry Hirschfield (Ray Milland). Unbeknown to Hirschfield, Steyner works secretly for a shadowy international cartel (another Bondian ingredient) led by Farrell (John Gielgud). By masterminding an operation to tunnel through to a supposed new vein of gold which will breach the sides of a vast underground lake, Slater becomes an unwitting pawn in the cartel's scheme to flood the whole of South Africa's central mining complex and thus force up the price of gold. Lured away by Terry, another unwitting pawn, for an amorous weekend at Hirschfield's country retreat, Slater returns in the nick of time and, together with the strongest black miner, Big King (Simon Sabela) saves the mine from disaster. Sabela, the 'noble savage' sacrificing his life to save the mine – Alexander Walker saw him as a latter-day Bosambo from *Sanders of the River* (1935)<sup>7</sup> – is one of several residual elements of the Empire film in *Gold* which also emphasises its exotic African location, including the aerial shots of big game, and its perfunctory depiction of black tribal dancing as an erotic spectacle for the white couple.

By contrast, *Shout*, set during the outbreak of the First World War, is expansive and historical. *Shout* is also partly comic with Moore playing Sebastian Oldsmith, an archetypal feckless upper-class younger son, too ineffectual to be entrusted with anything important and packed off by his family to the colonies. He is shanghaied by the volatile, curmudgeonly Irish-American Flynn O'Flynn (Lee Marvin) as a reluctant

partner in Flynn's ivory poachings, the emollient being O'Flynn's beautiful daughter Rosa (Barbara Perkins) with whom Oldsmith falls in love. After a series of picaresque adventures, Flynn and Oldsmith make a decisive contribution to the British war effort by blowing up the German battleship *Blucher* awaiting repairs in an inlet just off the coast of Zanzibar.

The production history of both Klinger's action-adventure films would reward extended analysis – *Shout* was 'one of the biggest independently financed films in British cinema history'<sup>8</sup> – but for brevity's sake I will focus on *Gold*.

### ***Gold*: Genesis and Production Context**

The selection of an action-adventure film was based on Klinger's assessment of the current state of the British film industry and his estimation of public taste. In the context of a drastically shrinking domestic market, Klinger was convinced that international productions which could hope for worldwide sales were the route to survival for the British film industry and he repeatedly attacked the insularity and parochialism of the British film industry in the trade press.<sup>9</sup> He also saw an opportunity, with the withdrawal of large companies (notably Rank) from production, for ambitious (and, one might add, courageous) independent producers to fill a production vacuum. Action-adventure fiction and films were clearly popular in both Britain and America and Klinger had acquired the rights to two of Wilbur Smith's bestselling novels, *Shout at the Devil* (1968) and *Gold Mine* (1970), buying the rights to the latter even before publication. In search of a potential series of films, Klinger judged that Smith's brand of modern exotic action-adventure was ideal cinematic material.<sup>10</sup> Klinger was in active discussion with Smith over a screenplay by May 1970<sup>11</sup> while

*Get Carter* was still in production, as he was anxious to build on the cordial relationship he had developed with its financiers, MGM-British. MGM-British, which had made the only Smith adaptation so far – *Dark of the Sun*, released in Britain as *The Mercenaries* in 1968 – bought out Klinger’s option on *Gold Mine* (for £25,000) and engaged him as *Gold*’s producer on similar terms to those he had negotiated for *Get Carter*, affording him what he believed would be a free hand in scripting and casting.<sup>12</sup> However, although Klinger engaged Smith to complete the adaptation of his own novel, MGM-British played safe in the usual Hollywood fashion by bringing in an experienced scriptwriter, Stanley Price, who had scripted *Arabesque* (1966) and some television series, to rewrite. A clearly exasperated Klinger complained that he had ‘no knowledge whatsoever of your deal with Stanley Price other than the overall figure I understand you have agreed to pay him is £5,000’.<sup>13</sup> However, perhaps because of these delays or financial pressures from the parent company, MGM-British withdrew its interest in August 1973.<sup>14</sup> Klinger purchased the rights to the Price/Smith screenplay and, as an accomplished script editor, made some changes himself.<sup>15</sup> However, with MGM’s withdrawal, Klinger lost his major source of production finance and also his distribution guarantees in the all-important American market. To overcome these problems took a huge effort, particularly as Klinger was unable to raise the necessary finance in Britain, where the dearth of production finance was acknowledged to be chronic.<sup>16</sup> Klinger himself had drawn attention to this on a number of occasions, lamenting: ‘I try – and fail – to get British money every time ... It is the hardest place in the world to raise money for films. As a result, we are letting ourselves be used as a workshop.’<sup>17</sup> Emphasising that *Gold* would be shot entirely on location, Klinger turned to South African businessmen not used to backing films but who Klinger persuaded would see a handsome return on their investment.<sup>18</sup> Although

this deal ensured that *Gold* could be made (for around \$2,000,000, a figure quoted in several reviews), it was always a precarious arrangement that generated considerable mutual mistrust. In particular, there was a protracted wrangle over who was responsible for paying the overages when the film went over budget as the mine-disaster sequences proved to be more costly to shoot than was anticipated and involved an expensive studio recreation at Pinewood. Klinger's South African financiers expected to see a return on their investment based on the original estimates that they had agreed and not the final costs.<sup>19</sup>

Because the scope and scale of *Gold* was extraordinarily ambitious for an independent British producer, its production required adroit budgeting, careful casting and strict overall control. Convinced that Roger Moore was ideal for the lead and could guarantee international sales, Klinger had negotiated with Moore even before he attained superstardom as Bond. As the lynchpin, Moore was offered a lucrative deal: a fee of \$200,000 plus five per cent of *Gold*'s gross.<sup>20</sup> Although Klinger could use Moore's star power positively – to raise finance and persuade other star names (John Gielgud, Ray Milland and Susannah York), to take prominent parts – it could also work negatively. Klinger judged that the director of *Duel* (1971), Steven Spielberg, was ideal for an action picture, and another talented young man whom he wanted to promote. However, Moore was unwilling to entrust the direction of a major film, at what he judged to be a critical point in his career, to someone aged only 27 and vetoed Klinger's choice.<sup>21</sup> Klinger then decided to opt for the experienced Peter Hunt who had edited several Bond films before directing *On Her Majesty's Secret Service* (1969) in which he had tried to shift the series away from gadgetry in favour of a 'marvellous adventure story', with Bond surviving 'by his own physical skill and ingenuity'<sup>22</sup>, exactly what was required for *Gold*. Several other key creative personnel

were Bond regulars: Maurice Binder, who designed the distinctive title sequence; production designer Syd Cain; art director Robert V. Laing; sound recordist John Mitchell; and editor John Glen. Glen had also worked previously for Klinger, as had art director Alex Vetchinsky and director of photography Ousama Rawi. Klinger also hired the highly experienced composer Elmer Bernstein to score the film and placed his own son Tony was in charge of the second unit direction.

Thus although Klinger may have been frustrated by not getting Spielberg, he has assembled a talented crew, experienced in action-adventure film-making, many of whom he knew well, and over whom he was able to exercise close supervision. Klinger was a 'hands-on' producer, present throughout the shooting in South Africa as well as the restaging of some of the underground sequences at Pinewood. In particular, he arranged the viewing of the daily rushes to check for quality. His presence became very necessary because the craft union, the Association of Cinema and Television Technicians (ACTT), disapproved of its members working in the apartheid state of South Africa and threatened to refuse to handle the film in post-production and discipline the crew. Klinger robustly defended his choice of location as the only appropriate one and argued that he should be supported for creating work in a time of crisis within the industry.<sup>23</sup> He also appointed a QC to act for the technicians once they returned to England.<sup>24</sup> Reluctantly, under pressure from some of its own members, the union agreed not to hinder the production.

### ***Gold* – Distribution, Publicity, Exhibition and Reception**

In addition to struggling to raise production finance, Klinger had immense difficulties as an independent in obtaining a distribution agreement, crucial to *Gold's* financial

viability. He first approached British Lion in November 1973 as UK distributors, describing *Gold* as a 'British Quota [that] has *Poseidon Adventure* possibilities', a reference to the most successful of the early disaster movies.<sup>25</sup> British Lion's Chief Executive Michael Deeley declined, arguing that the drastic reduction in the British 'cinema market' coupled with rising costs for releasing a picture meant that 'there is only a limited chance of making a profit out of a straight UK deal'.<sup>26</sup> Deeley's response reveals much about the domestic market at this point (see also Wood, 1983). The Rank Organisation also declined, as did Nat Cohen at Anglo-EMI, but a deal was struck with Hemdale, a relatively new organisation, founded in 1968 by David Hemmings and John Daly. Although Hemmings had left the company in 1970, Hemdale had established itself as an up-and-coming production/distribution company and was ambitious to increase its share of the market. Knowing the pressures on independent producers, Hemdale was able to drive a hard bargain, offering Klinger a guarantee of only £100,000 from the UK market, not the £200,000 he had been seeking. Eventually a figure of £150,000 was agreed upon.<sup>27</sup> As was customary, the distributor recouped its money first and there was considerable dispute about the Eady revenues, a tax levied on cinema admissions, some of which could be recouped by distributors and producers. Under pressure, Klinger had concluded a deal with Hemdale whereby it received 50 per cent of the Eady monies until the gross receipts reached £300,000, after which he received them in full; but payments were withheld by Hemdale which then disputed the wording of the contract.<sup>28</sup> There were further wrangles too over promotion and publicity expenses which Klinger regarded as excessive. In a letter in January 1975, James Robertson justified Hemdale's expenses because although 'generally speaking the film has done well', Hemdale had had to 'work very hard' as 'the results have been really rather spotty and interestingly it is in

the harder areas that the film does not seem to have had a great success, the north-east of England and the rougher areas of London and so on'.<sup>29</sup> This affords many potential insights into audience taste, including, perhaps, the nature of Moore's appeal; was it predominantly middle-class? Notwithstanding the 'spottiness', by May 1975 *Gold* had grossed a very respectable £454,538.78 in the UK market.<sup>30</sup>

Negotiating an American distribution deal was equally tortuous. Klinger hired Irvin Shapiro of Films Around the World Inc. in order to tout *Gold* around the Majors. Paramount expressed an interest and its President, Frank Yablans, commented somewhat equivocally: 'the characters tend to be two-dimensional and the story is not original' but 'the mine sequences could work out to be very exciting visually'.<sup>31</sup> In the end, Paramount passed on *Gold* and it was the lower-ranking Allied Artists (AA) which finally offered to finance the film. Klinger, disappointed by Shapiro's failure to conclude a deal, had negotiated the arrangement himself at Cannes. AA guaranteed to pay Klinger a minimum of \$2,000,000, the first half on delivery of the film, the second half withheld until it had grossed \$8,500,000 overall; AA also agreed to spend \$750,000 on promoting *Gold*.<sup>32</sup> However, on its release in America during the run-up to Christmas, *Gold* was up against it, competing against *Earthquake*, *Airport*, *The Towering Inferno* and *The Godfather Part II* – surely unlucky! As a result, AA withdrew *Gold* from exhibition quite rapidly, intending to re-release in the quieter February/March period with a fresh campaign. In the event, this campaign hardly happened, probably, as Klinger's American lawyer noted, because the ailing AA judged that the only way for *Gold* to make even a modest profit was to demand a high price for network television based on its lack of exposure.<sup>33</sup> Although *Gold* had made only \$1,055,376.55 by April 1976, Klinger did receive his second \$1million because AA had to secure his agreement to auction the television rights.<sup>34</sup> In addition, Klinger

had negotiated a separate deal with Columbia to distribute *Gold* in Europe and Australia and had followed his usual custom of pre-selling the film in other territories once the major financial package was in place. Klinger and his agent Paul Kijzer were acknowledged masters in this practice. As a result, *Gold* eventually grossed £12,100,000 worldwide despite what Klinger acknowledged was a disappointing performance in America.<sup>35</sup>

## **Conclusion**

More could be said about *Gold* – its uneven critical reception, visual style, characterization and narrative and its relationship with other British action-adventure films – but the focus here has been on what its production history demonstrated about the British film industry in the 1970s. Even though *Gold* had several elements that had proven box-office appeal, Klinger's acute problems in making this film reveal the extreme difficulties producers faced in this period in raising production finance and in gaining distribution. As has been shown, it was a decade in which distributors ruled the roost and independent producers had to be nimble-footed even to survive, let alone prosper. These problems were particularly acute with an expensive production, aimed at an international market, but mounted by someone who guarded his independence fiercely; one who wished to control the major elements of the film – the budget, casting, scripting and choice of locations – without direct interference from the Hollywood Majors. Although Klinger's determination to make internationally-orientated films and his continual efforts to put together packages of films that might guarantee some continuity of production in a chronically fragmented industry did not endear him to the British critical establishment, it was a logical response to a

shrinking domestic market if, as Klinger thought was imperative, the British film industry was to continue to make ambitious films capable of engaging a broad audience.

I would have liked to examine Klinger's career in the 1970s in much greater detail – his later career in the 1980s was lacklustre following the failure of *Riding High* (1981) and he produced little before his death in 1989 – and to have contextualised it through comparison with other independent producers, for instance David Puttnam or Don Boyd, in order to establish his distinctiveness and his typicality. And I've said almost nothing about his Jewishness, which his son Tony has suggested was the key to understanding his career and which led to the production of *Rachel's Man* (1974) a Biblical love story shot in Israel that Klinger knew was parlous box-office but which he felt compelled to make. What I hope to have indicated in this brief assessment is his interest and importance as a notable 'producer-artist'. Although, as I have demonstrated, understanding that role requires considerable efforts of excavation as well as analysis, without that effort, and without appreciating the cultural and economic significance of the 'producer-artist', we are not going to understand the 1970s, or the history of the British film industry in general.

### **Appendix 1: Michael Klinger: Filmography**

*Naked as Nature Intended* (1961) pc. Markten/Compass, dis. Compton

*That Kind of Girl* (1963) pc. Tekli, dis. Compton

*The Yellow Teddybears* (1963) pc. Tekli, dis. Compton

*London in the Raw* (1964) pc. Trotwood Productions, dis. Compton

*Saturday Night Out* (1964) pc. Compton-Tekli, dis. Compton

*The Black Torment* (1964) pc. Compton-Tekli, dis. Compton

*Repulsion* (1965) pc. Tekli, dis. Compton

*Primitive London* (1965) pc. Trotwood Productions, dis. Cinépix Film Properties

*A Study in Terror* (1965) pc. Compton-Tekli, dis. Compton

*The Pleasure Girls* (1965) pc. Tekli, dis. Compton

*Cul-de-Sac* (1966) pc. Compton-Tekli, dis. Compton

*Secrets of a Windmill Girl* (1966) pc. Searchlight-Markten, dis. Compton

*The London Nobody Knows* (1967) pc. Norcon, dist. London Films

*The Projected Man* (1966) pc. MLC, dis. Compton

*The Penthouse* (1967) pc. Tahiti, dis. Paramount

*La Mujer de mi padre/Muhair (The Woman of My Father, 1968)* pc. Compton Films International, dis. Haven International Pictures (USA)

*Baby Love* (1968) pc. Avton, dis. Avco Embassy

*Barcelona Kill* (1971) pc. Avton, dis. Scotia (West Germany)

*Get Carter* (1971) pc. MGM-British, dis. MGM-EMI

*Pulp* (1972) pc. Three Michaels, dis. United Artists

*Something to Hide* (1972) pc. Avton, dis. Avco Embassy

*Rachel's Man* (1974) pc. Longlade, dis. Allied Artists

*Gold* (1974) pc. Avton, dis. Hemdale

*Confessions of a Window Cleaner* (1974) pc. Swiftdown, dis. Columbia

*Confessions of a Pop Performer* (1975) pc. Swiftdown, dis. Columbia

*Confessions of a Driving Instructor* (1976) pc. Swiftdown, dis. Columbia

*Shout at the Devil* (1976) pc. Tonav Productions, dis. Hemdale

*Confessions from a Holiday Camp* (1977) pc. Swiftdown, dis. Columbia

*Les liens de sang/Blood Relatives* (1978) pc. Classic Film Industries/ Cinevideo-Filmel, dis. Filmcorp Productions

*Tomorrow Never Comes* (1978) pc. Classic Film Industries/Montreal Trust/Neffbourne, dis. Rank

*Riding High* (1981) pc. Klinger Productions, dis. Enterprise Pictures

*The Assassinator* (1988), pc. Ice International, dis. Cameo Classics

## **Appendix 2: 1970s British Action-Adventure Films**

1971: *Diamonds Are Forever; Zeppelin*

1972: *Embassy; Universal Soldier; Innocent Bystanders*

1973: *The Day of the Jackal; Live and Let Die; The Mackintosh Man; Assassin; Who?*

1974: *The Tamarind Seed; Caravan to Vaccares; Gold; The Marseilles Contract; Juggernaut; The Odessa File; The Man with the Golden Gun; Shatter*

1975: *Ransom; Paper Tiger; The Wilby Conspiracy; That Lucky Touch; The Man Who Would Be King*

1976: *Man Friday; The Sellout; Shout at the Devil; The Human Factor; Aces High*

1977: *The Eagle Has Landed; The Cassandra Crossing; The Spy Who Loved Me; March or Die; The Deep; The Disappearance; The Domino Principle*

1978: *Silver Bears; The Wild Geese; The 39 Steps; Force Ten from Navarone; The Boys from Brazil*

1979 *The Riddle of the Sands; Escape to Athena; King Solomon's Treasure; Moonraker; Licensed to Love and Kill; Game for Vultures; Zulu Dawn*

1980: *The Human Factor; S.O.S Titanic; North Seas Hijack; The Sea Wolves; Raise the Titanic; The Dogs of War.*

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- <sup>1</sup> See the Profile in *Kine Weekly*, 19 November 1964, pp. 7-8.
- <sup>2</sup> *Repulsion* cost £180,000 and grossed £4,500,000; Avton Communications Entertainment Booklet (ACEB) n.d. (?1989), npn.
- <sup>3</sup> 'Klinger the Independent', *The Times*, 20 December 1975.
- <sup>4</sup> *The Penthouse* cost a miniscule £32,000 and grossed £980,000; ACEB.
- <sup>5</sup> *Get Carter* cost £930,000 and grossed £8,150,000; ACEB.
- <sup>6</sup> The Cost of the four 'Confessions of' films was only £3,000,000 but the box-office gross was £22,000,000; ACEB.
- <sup>7</sup> Review in the *Evening Standard*, 5 September 1974.
- <sup>8</sup> 'Ex-Engineer Klinger Film Plans Run to 43 Mil. In Two Yrs.', *Variety*, 5 November 1975.
- <sup>9</sup> 'British Film Industry Missing Boat by Emphasizing Insular Pix: Klinger', *Variety*, 17 May 1972; 'Int'l Mkt. Key To British Production's Recovery: Klinger', *Variety*, 26 September 1973.
- <sup>10</sup> Klinger also acquired the rights to *The Sunbird* (1972), *Eagle in the Sky* (1974) and *The Eye of the Tiger* (1975), but was not able to produce any of these.
- <sup>11</sup> Letter to Michael Klinger from Wilbur Smith's solicitors, 13 May 1950; Klinger Papers (KP).
- <sup>12</sup> Letter from Peter Stone at MGM-British to Klinger, 3 December 1970; KP.
- <sup>13</sup> Letter from Klinger to Stone, 6 April 1971; KP.
- <sup>14</sup> See the letter from Klinger's solicitor Raffles Edelman to Klinger, 7 August 1973; KP.
- <sup>15</sup> There is copy of a contract made with Chadwick Hall for 'rewriting and polishing' the screenplay (KP: 17 September 1973), but I have been unable to unearth any information about this writer.
- <sup>16</sup> See Cmnd 6372 - *Future of the British Film Industry: Report of the Prime Minister's Working Party* [the Terry Report] (London: HMSO, 1976).
- <sup>17</sup> Quoted in Garth Pearce, 'Klinger's crusade – put Britain back into its own big picture', *Daily Express*, 21 January 1977.
- <sup>18</sup> See the covering letter from Edelman, 6 August 1974, and the three agreements with Tony Factor, Dennis Bieber (Soco Properties) and the Ellerine Brothers; KP. The agreements were made with Metropic, Klinger's holding company based, for tax reasons, in Vaduz, Liechtenstein.
- <sup>19</sup> See the letter from London lawyers Fluxman and Partners acting on behalf of the South African financiers, 1 April 1977; KP. The matter dragged on and was the subject of legal proceedings, finally being referred to arbitration in 1981.
- <sup>20</sup> Contract, dated 18 January 1974; KP.
- <sup>21</sup> Information obtained from an interview with Tony Klinger, 11 June 2008.
- <sup>22</sup> Quoted in Herb A. Lightman, 'The "Cinemagic" of 007', *American Cinematographer* 51: 3 (March 1970), pp. 204-05.
- <sup>23</sup> Hugh Herbert, 'Will *Gold* bite the dust?', *Guardian*, 24 November 1973.
- <sup>24</sup> Mitchell, 1997: 215.
- <sup>25</sup> Letter from Klinger to Michael Deeley at British Lion, 23 November 1973; KP.
- <sup>26</sup> Letter from Deeley to Klinger, 3 December 1973; KP.
- <sup>27</sup> Letter from John Hogarth at Hemdale to Klinger, 16 January 1974; KP.
- <sup>28</sup> Letter from Hogarth to Klinger, 6 February 1974; formal agreement between Hemdale and Avton Films dated 19 March 1973; KP.
- <sup>29</sup> Letter from Robertson to Klinger, 15 January 1975; KP.
- <sup>30</sup> Royalty statement from Hemdale, 31 May 1975; KP.
- <sup>31</sup> Letter from Yablans to Shapiro, 6 November 1973; KP.
- <sup>32</sup> See the agreement concluded with Emanuel Wolf at Allied Artists at Cannes, 15 May 1974; the final contract was signed on 27 August 1974; KP.
- <sup>33</sup> Paul Sawyer to Klinger, 24 July 1975; KP.
- <sup>34</sup> Allied Artists Outside Producers Report no. 6, 2 April 1976; KP.
- <sup>35</sup> Figure from ACEB; comment on *Gold*'s performance in Addison Verrill, 'Michael Klinger Also Assays British Film Chances Upcoming', *Variety*, 12 February 1975.

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