



MARTIN SCORSESE SELECTS HIDDEN GEMS OF BRITISH CINEMA

The Damned

The Damned (aka These Are the Damned)

Director: Joseph Losey

©: Swallow Productions, Ltd.

A Hammer Film production

Presented by: Columbia Pictures Corporation

Executive Producer: Michael Carreras

Producer: Anthony Hinds

Associate Producer: Anthony Nelson Keys

Production Manager: Don Weeks

Assistant Director: John Peverall

Continuity: Pamela Davies

Casting: Stuart Lyons

Screenplay: Evan Jones

Based on the novel The Children of Light *by:*

H.L. Lawrence

Director of Photography: Arthur Grant

Camera Operator: Anthony Heller

Editor: Reginald Mills

Sculpture: Frink

Wardrobe Supervisor: Molly Arbuthnot

Make-up Artist: Roy Ashton

Hair Stylist: Frieda Steiger

Music Composer: James Bernard

Musical Supervisor: John Hollingsworth

Sound Recordist: Jock May

Sound System: RCA

Sound Editor: Malcolm Cooke

Made at: Bray Film Studios

uncredited

Continuity: Tilly Day

Original Screenplay: Ben Barzman

Supervising Editor: James Needs

Production Designer: Bernard Robinson

Design Consultant: Richard MacDonald

Art Director: Don Mingaye

'Black Leather Rock' Arranged by: Douglas Gamley

Cast:

MacDonald Carey (*Simon Wells*)

Shirley Anne Field (*Joan*)

Viveca Lindfors (*Freya Neilson*)

Alexander Knox (*Bernard*)

Oliver Reed (*King*)

Walter Gotell (*Major Holland*)

Brian Oulton (*Mr Dingle*)

Kenneth Cope (*Sid*)

James Villiers (*Captain Gregory*)

Thomas Kempinski (*Ted*)

Barbara Everest (*Miss Lamont*)

Alan McClelland (*Mr Stuart*)

James Maxwell (*Mr Talbot*)

Rachel Clay (*Victoria*)

Caroline Sheldon (*Elizabeth*)

Rebecca Dignam (*Anne*)

Siobhan Taylor (*Mary*)

Nicolas Clay (*Richard*)

Kit Williams (*Henry*)

Christopher Witty (*William*)

David Palmer (*George*)

John Thompson (*Charles*)

uncredited

David Gregory, Anthony Valentine, Larry Martin,

Leon Garcia, Jeremy Phillips

(*Teddy Boy gang members*)

Edward Harvey (*doctor*)

Neil Wilson (*guard*)

Fiona Duncan (*control room guard*)

UK-USA 1961©

95 mins

Digital

Joseph Losey on 'The Damned'

After The Criminal you directed The Damned, your only science fiction film.

Let's start out by saying that it was very hard to make. It was probably the only film that I had any chance to do at that moment, because the backers of *The Criminal* didn't like the film very much and *Blind Date* had been blacklisted. I didn't know much about science fiction and I wasn't profoundly interested in it. I did want to say something about the danger of playing around with other people's lives in connection with atomic fission. And I loved the location – Portland Bill. I liked the actors. I got Barzman to write a script and he let me down very badly on it for reasons that were not entirely his fault as he was at that time having trouble travelling for political reasons. Anyway, he didn't deliver a script that I thought I could do. So at the last minute, I had to bring in another writer, Evan Jones, and we were writing on the script right through till the last day of shooting. So the script has certain weaknesses which are nobody's fault, but they exist. I had to throw Barzman's script away and start over.

How different was the screenplay from the book?

Completely. The only thing that came from the book was the gang of boys. And that was interesting too, because one was paralleling two totally different levels of the same society which in effect were, in their own way, doing the same thing: the politicians and the hoodlums.

We took a lot of the stuff from the location when we got down there. And you know that this part of the country is Thomas Hardy and John Cowper Powys territory, and Richard MacDonald and myself are both addicts of these writers. But there were two impositions on this picture: one was Shirley Ann Field, whom I didn't want at all but had to have because she had just played with Olivier and had had some kind of success so they thought she was a star. The other imposition was Oliver Reed. I liked him; he had talent but no training at all and he already had a certain arrogance, so he wasn't easy. But we had not a bad time: we've remained friends and I think there is a certain mutual respect. He was not bad for the picture at all.

The helicopter idea was mine and Evan's, and I made as much use of that as I could. The science fiction things were all done in the studio and I found them difficult to do. It was hard for me to believe in the idea that the human organism could itself be radioactive and survive. But it was a chance to say something about the British public school system and certainly about the control of education. The final sequences on the cliff near the sculptress' studio with the children in the cave, all that I like very much. And I think it has a tremendous impact that does make people think. And curiously enough, and to the great surprise of the producers, it won the top prize at Trieste at one of the first, if not the first, Science Fiction Festivals.

But how did Hammer think of hiring you?

Tony Hinds was a friend of Carl Foreman's and he was then a partner of Michael Carreras at Hammer under the kind of overall management of the father, Jim Carreras – who had money, I guess, from tobacco. And so really again it sort of came through Carl Foreman. But when we got into trouble on

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Shooting Stars

Sun 1 Sep 11:30; Mon 9 Sep 20:40

Brief Ecstasy

Tue 3 Sep 18:30; Wed 11 Sep 20:35

The Man in Grey

Fri 6 Sep 18:10; Tue 17 Sep 20:40

This Happy Breed

Fri 6 Sep 20:40; Tue 24 Sep 18:00

The Seventh Veil

Sat 7 Sep 15:10; Wed 25 Sep 20:40

Green for Danger

Sun 8 Sep 15:40; Thu 26 Sep 20:55

It Always Rains on Sunday

Sun 8 Sep 18:10; Fri 27 Sep 20:50

Hue and Cry

Sat 14 Sep 20:30; Mon 30 Sep 18:15 (+ intro by Josephine Botting, Curator, BFI National Archive)

Uncle Silas

Sat 14 Sep 18:20

Terence Fisher Double Bill:

To the Public Danger + Stolen Face

Sun 15 Sep 18:10; Tue 1 Oct 20:30

Mandy

Mon 16 Sep 18:35; Sat 28 Sep 12:20

Yield to the Night

Fri 20 Sep 18:00; Sat 28 Sep 15:10

The Flesh and the Fiends

Sat 21 Sep 14:50; Wed 2 Oct 20:40

The Damned

Sat 21 Sep 20:40; Fri 4 Oct 18:30

Station Six Sahara

Sun 22 Sep 12:30; Sat 5 Oct 16:00

The Mind Benders

Sun 22 Sep 18:00; Wed 2 Oct 18:20

Went the Day Well? + intro by James Bell,

Senior Curator, BFI National Archive

Mon 23 Sep 18:20

The Pumpkin Eater

Fri 27 Sep 18:00; Sun 6 Oct 15:00

Dr. Jekyll and Sister Hyde

Sat 28 Sep 18:10; Thu 3 Oct 18:15 + intro by

Sam Clemens, son of Brian Clemens

The Legend of Hell House

Sat 28 Sep 20:40; Mon 7 Oct 18:20

Guns at Batasi

Sun 29 Sep 18:20; Sat 5 Oct 18:20

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the picture, and this happened quite early, Tony Hinds just disappeared and was nowhere to be found. And the man who rescued the situation for me then was Michael Carreras. I must say that Michael Carreras ever since has been trying to get me to do another picture with him, and I think he is a good producer. But he always gives me things that have so much overt violence in them that I just can't bring myself to consider them seriously.

How did you come to choose Weymouth with the George III statue, the unicorn, the clock tower?

I wanted a place that combined something absolutely bleak and wild and very ancient, which is Portland Bill, with something traditionally British, and that is Weymouth, of course, in the Bay. Portland Bill – bill does mean beak – is a kind of beak of bare rocks. In fact, it's a place where the British were developing germ warfare and also undersea warfare. So it was a very secret place, strange – and there were no buildings there at all excepting one very tiny ancient village. And then there's a narrow outlet, with a tremendous tide, and this is where we crashed the automobile through the bridge. In fact that was frightfully dangerous because the currents were extremely strong, and the stunt driver explored the general situation and said he could do it. I didn't have very many tries because I didn't have much budget and also I don't like to take any chances with people's lives. The sports car went off through the bridge, hit – dived into the water and turned over, so that he was sinking head down into the mud which the sea brought in and out every day. He had only a matter of seconds to get out, and his seat belt didn't release. So there was a moment when we were very frightened.

The Victorian-Edwardian seaside resort was absolutely ideal for contrast because it was obviously a kind of place for the Teddy boys, whose name is a diminutive for Edward because they affected Edwardian dress. They came out of poverty, unemployment, which was rife there as against these few old sea hotels which nobody went to excepting dying *rentiers*. So it was perfect. This past was over but it was pretty degenerate too. And the Teddy boys were a result of that degeneration, not in terms of class, because they always belonged to another class, but they were the sons of the servants and the general workmen that maintained these resorts for the rich when they were still there. So now you have the children of the working class trying to recapture some kind of power out of past elegance by wearing Edwardian clothes.

The film seems to me, and nobody has ever mentioned it, to anticipate A Clockwork Orange.

I don't know if Kubrick's ever seen it. Probably he hasn't. But I think in a way it does anticipate it. Only I could never have made *Clockwork Orange*. I went to see it and I stayed as long as I could and at a certain point, which I suppose was about ten minutes before the end, I simply had to leave because I knew I was going to be physically sick. I think it's a beautifully made picture and I would love to aspire to some of the technical and artistic things that Kubrick has achieved here, but I find it basically anti-social. Whereas I think my film is basically the reverse.

Michel Ciment, *Conversations with Losey* (Methuen, 1985)