



● The sequence that should never have been filmed reaches its appalling climax . . . as the beatniks realise that the girl they have stripped is dead.

In the name of decency

By MICHAEL KNIGHT

WE have, mercifully, been reasonably free of the more sordid type of "X" certificate films in recent months.

This is a situation which some elements in the film business would not allow to continue for very long. For an "X" certificate, far from being a condemnation of a film, is recognised in the business as an almost sure-fire ticket to success at the box office.

And, sure enough, three juicy tit-bits are at the moment being rushed to the screen. They all have this in common: Sex or sex-perversion—or both.

The first, which has just been completed, is "The Party's Over." It claims to take the lid off the Chelsea beatnik set.

The dramatic highlight is a scene in which the beatniks are having a ball. A drunken young girl falls headlong downstairs, where she is set upon by two other young ladies and stripped.

Then the leader of the beatniks makes violent love to her as she lies apparently unconscious.

But the girl is not unconscious. She is dead.

The second film is the

BAN THESE FILMS

much-heralded "Christine Keeler Story" for which that notorious young lady recently completed a camera test.

This little tale is being made under the guise of a dramatised documentary. The eagerly expectant public has been told that this not-to-be-missed epic will go before the cameras in August.

The third film in this revolting trio threatens to eclipse the lot for outrageous bad taste.

It is a large-scale, star-

studded production based on three fictional stories from a newly published book by Fleet Street columnist Logan Gourlay.

There are 13 stories in the book, which takes an hilarious, trenchant and ironic look at the world of celebrities.

But what may be harmless, satirical material on paper can take on an entirely different appearance in a film.

And Dorton Productions,

the film-makers, have selected one of the most sordid tales among the three they intend to use for the film.

This is entitled "The Inflatable Woman." It tells of a film producer's "admirer" with a life-size rubber model of a naked woman.

There's good old perversion and death in this film, too.

Actor-producer-director Robert Hutton, boss of Dorton Films, laughed as he told me: "We'll make two versions of the film."

"In one the rubber model will wear a bikini—that'll be for the American and English markets.

"And we'll change the story around a little so that it's not too horrible."

But one thing we can be thankful for—none of these films is having an easy passage to our screens.

When "The Party's Over" was seen by the British film censor it was refused even an "X" certificate.

This despite the fact that the censor was consulted throughout the production!

'No inhibitions'

His reasons are apparent on reading the blurb from the makers—Tricastle Films.

It states: "It's the sort of party where anyone who has any inhibitions to lose, loses them quickly . . . where pot (a type of drug) is smoked coolly in corners . . . and where, if you happen to pass out, you are liable to have a ban-the-bomb sign painted on your face or be stripped."

The producer, Mr. Anthony Perry, told me:

"Of course, I'd like it to be a juicy sex-drama, but really it's a serious film."

He added: "The censor wants three basic cuts. Fortunately the cuts will not spoil the scene in which the girl is stripped and raped."

The censor has already warned Topaz Films, the makers of "The Christine Keeler Story" that the making of the picture would not be in the public interest.

On top of that, Equity, the actors' union, has refused membership to Miss Christine Keeler.

Mr. John Trevelyan, secretary of the British Board of Film Censors, told me:

"Most people in the film industry are not enthusiastic about these types of films."

A prominent figure in the film industry told me he'd rather see the industry die than live as a result of the sort of type of "X" films.

That, no doubt, is a view shared by a great number of ordinary filmgoers.

And they can apply an even greater censorship on such productions. They can refuse to see them.

* "A Ticket for the Peepshow" by J. Logan Gourlay. Published by Hutchinson, 12s.