[“Short & Curlies” was merely the name of the production company; the film was called “**Now That It’s Morning**”]


**prod: scr: dir.ph:**

Cast unknown

<table>
<thead>
<tr>
<th>Ref:</th>
<th>Pages</th>
<th>Sources</th>
<th>Stills</th>
<th>KBytes</th>
<th>Copy on VHS</th>
<th>Last Viewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>3291a</td>
<td>½</td>
<td>1</td>
<td>0</td>
<td>-</td>
<td>-</td>
<td>No</td>
</tr>
</tbody>
</table>

**What’s On TV note:**


No further information currently available. Broadcast 18/11/92. If he thought he faced “opposition” in sixties London, he should try visiting the 1990s! We burn people at the stake for that sort of thing now. Now that we’ve become a more caring and tolerant society.

Increased awareness of homosexuality, increased paranoia about childhood in an over-sexualised culture, increased autonomy of women (and a consequent mistrust of male sexuality per se) – all of these trends have coalesced in the latter decades of the century into a new McCarthyism obsessed with inter-generational sex. Why else would a middle-aged man seek the company of a boy of 15, but to debauch the innocent prostate?

In the light of such an unreasoning wave of public hysteria, any film that sets out to question these presumptions at all, however tentatively, as in "**MAN WITHOUT A FACE**", must come as a breath of fresh air. But, as with modern "revisions" of the recent past in general, one should be wary of transplanting contemporary neuroses onto earlier times. Suspicions of impropriety between men and teenage boys were not so quickly and loudly invoked in the 1960s, and not so readily believed. One man’s ignorance is another man’s bliss.

See other titles in this strand, and subject index under **SHORT FILMS** and **SPECIAL FRIENDSHIPS** (for other highly suspicious goings-on).