Few films from the 1970s call out more urgently for reconsideration than *Mad Dog Morgan*. In genre terms, it has an obvious affiliation to the western – more precisely with the sub-category that foregrounds outlaws on the run – and, closer to home, to the bushranger genre that had so flourished in the early years of the twentieth century as to cause official concern at its tendency to romanticise the protagonists. *Mad Dog Morgan* avoids this tendency, opting instead for a savage realism. This was probably not what the Australian film revival of the 1970s most valued, though the notion of the rebel hero – or anti-hero – chimed with the social climate of the times. Above all, its American star, Dennis Hopper, was the very incarnation of this type, still riding on the huge success of *Easy Rider* (1969), which he starred in and directed. Hopper was supported by a strong local cast, and the film’s cinematographer, Mike Molloy, caught the majestic sweep of the terrain through which Morgan cuts such a swathe. Mora remains one of the most distinctive talents of new Australian cinema. Constantine Verevis’ clear, detailed evocation of the film should deservedly bring it to a new and appreciative audience.

*Brian McFarlane*
Series Editor