

***Simon and Laura* (Muriel Box, 1955): a British comedy of remarriage ?**

In *Simon and Laura*, the eponymous couple breaks down at the beginning of the film, only to accept to take part in a serial television show where they are supposed to embody the ideal romantic couple. While the experiment first seems to exacerbate the tensions within the couple, it eventually reunites them, thus authorizing a reading of the film in terms of the Stanley Cavell's model of the comedy of remarriage.

How does the formula of the television show affect the format of the romantic comedy? Does the film play the then-emerging codes of soap opera against themselves or does it use them to create some sort of hybrid form that results from the remarriage of cinema and television in a context when they were apparently at war with each other? We will examine these questions by asking ourselves how the rhythm as well as the aesthetic stereotypes of a television soap opera affect the form of the feature film and produce and ambivalent response from the part of the filmmaker as well as of the viewer.

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