

Mainly About
**LINDSAY
ANDERSON**
A Memoir

Gavin
Lambert

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Mainly About Lindsay Anderson
A Memoir



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Robert Sellers



Mainly About Lindsay Anderson A Memoir:

Mainly about Lindsay Anderson Gavin Lambert, 2000 Lindsay Anderson was the most original British filmmaker and theatrical director of his generation His films *If O Lucky Man* and *Britannia Hospital* created a Human Comedy of life in Britain during the second half of the twentieth century and were witty daring and often prophetic *This Sporting Life* and *O Lucky Man* made Richard Harris and Malcolm McDowell international stars *The Whales of August* provided Lillian Gish Bette Davis and Ann Sothorn the opportunity to give extraordinary farewell performances He also directed notable documentaries in several countries in Britain the Academy Award winning *Thursday's Children* about a school for deaf mute children in Poland *The Singing Lesson* a personal impression of a group of students at a drama school In China he recorded the 1985 concert tour by George Michael and Andrew Ridgeley of WHAM As a theatre director he collaborated with playwright David Storey on a series of successes *The Contractor* *The Changing Room* *In Celebration* *Home* and he worked with such actors as John Gielgud Ralph Richardson Alan Bates Albert Finney Helen Mirren Peter O Toole Joan Plowright and Rachel Roberts Anderson was as well an outspoken and sometimes ferocious critic of British films and of Britain itself He was the author of the most important and acclaimed book on John Ford And he was one of Gavin Lambert's closest friends for more than fifty years Lambert's book begins with his and Anderson's days as movie struck schoolboys becoming fast friends growing up in the shadow of World War II He shows us their postwar creation of and collaboration on the influential magazine *Sequence* a magazine that was produced on love and a shoestring and which shook up the British film world with its admiration for both Hollywood noir and MGM musicals at the time unfashionable genres and its celebration of such directors as Ford Bunuel Cocteau Vigo and Sturges He describes how both men rebelled in opposite directions Anderson remaining in England Lambert leaving in 1958 for Los Angeles and traces their unorthodox paths through the film industry An illuminating multifaceted portrait of a friendship of postwar moviemaking on both sides of the Atlantic and mainly of the remarkable Lindsay Anderson

Lindsay Anderson Revisited Erik Hedling, Christophe Dupin, 2016-06-14 This book is about the British film maker Lindsay Anderson Anderson was a highly influential personality within British cinema mostly famous for landmark films like *This Sporting Life* 1963 and *If* 1968 *Lindsay Anderson Revisited* deals primarily with hitherto unexplored aspects of his career his biographical background in the British upper class his devoted film criticism and his angry relationship to contemporary society in general Thus the book contains chapters about his childhood in India his writings about John Ford his relationship to French star Serge Reggiani his work on TV in the 1950s his troubles with the British film establishment and his gradually emerging preoccupation with being Scottish not English Also featured are chapters written by close friends of Anderson who died in 1994 dwelling on his penchant for controversy and quarrel but also on his remarkable artistic talent and commitment

Lindsay Anderson John Izod, Karl Magee, Kathryn Hannan, Isabelle Gourdin-Sangouard, 2019-01-04 In a long and varied career Lindsay Anderson made training films documentaries searing family dramas and blistering satires

including *This Sporting Life*, *O Lucky Man* and *Britannia Hospital*. Students of British cinema and television from the 1950s to 1990s will find this book a valuable source of information about a director whose work came to public attention with *Free Cinema* but who unlike many of his peers in that movement did not take the Hollywood route to success. What emerges is a strong feeling for the character of the man as well as for a remarkable career in British cinema. The book will appeal to admirers, researchers and students alike. Making use of hitherto unseen original materials from Anderson's extensive personal and professional records, it is most valuable as a study of how the films came about, the production problems involved, the collaborative input of others as well as the completed films' promotion and reception. It also offers a finely argued take on the whole issue of film authorship and achieves the rare feat of being academically authoritative whilst also being completely accessible. It prompts renewed respect for the man and the artist and a desire to watch the films all over again.

Shadows of Progress Patrick Russell, James Piers Taylor, 2019-07-25 Britain emerged from war a changed country facing new social, industrial and cultural challenges. Its documentary film tradition, established in the 1930s and 1940s around legendary figures such as Grierson, Rotha and Jennings, continued evolving, utilising technical advances, displaying robust aesthetic concerns and benefiting from the entry into the industry of wealthy commercial sponsors. Thousands of films were seen by millions worldwide. Received wisdom has been that British documentary went into swift decline after the war, resurrected only by *Free Cinema* and the arrival of television documentary. *Shadows of Progress* demolishes these simplistic assumptions, presenting instead a complex and nuanced picture of the sponsored documentary in flux. Patrick Russell and James Piers Taylor explore the reasons for the period's critical neglect and address the sponsorship, production, distribution and key themes of British documentary. They paint a vivid picture of institutions from public bodies to multinational industries constantly redefining their relationships with film as a form of enlightened public relations. Many of the issues that these films addressed could not be more topical today: the rise of environmentalism, the balance of state and industry, individual and community, a nation and a world travelling from bust to boom and back again. In the second part of the book, contributors from the curatorial and academic world provide career biographies of key film makers of the period. From Lindsay Anderson's lesser-known early career to neglected film makers like John Krish, Sarah Erulkar, Eric Marquis and Derrick Knight, a kaleidoscopic picture is built up of the myriad relationships of artist and sponsor.

If... Mark Sinker, 2019-07-25 Lindsay Anderson's film *if* (1968), starring Malcolm McDowell as a schoolboy who leads a guerilla insurgency, imagines how repression, conformity and fusty ritual at an English public school could lead to anarchy and bloody revolt. Its title is a sardonic nod to Rudyard Kipling's most famous poem, and its story a radical updating of Kipling's 1899 story *Stalky and Co.* in which prankish rebels are groomed to police the empire. Released at a time of unprecedented student uprisings in Europe and America, *if* provided a peculiarly English perspective on the battle between generations, the perennial war of the romantically passionate against the corrupt, the ugly, the old and the foolish. Though its emotional surface is

authentically anti authoritarian its intellectual substance as Mark Sinker argues is rooted in a deep familiarity with the symbols of English ruling class values No longer a vehicle for shock or dissent if is today enjoyed comfortably even nostalgically but for Sinker this renders its many knots and paradoxes the moments of poetry that Anderson argued were cinema s raison d etre all the more fascinating

Gilded Youth James Brooke-Smith,2019-02-02 The British public school is an iconic institution a training ground for the ruling elite and a symbol of national identity and tradition But beyond the elegant architecture and evergreen playing fields is a turbulent history of teenage rebellion sexual dissidence and political radicalism James Brooke Smith wades into the wilder shores of public school life over the last three hundred years in *Gilded Youth* He uncovers armed mutinies in the late eighteenth century a Victorian craze for flagellation dandy aesthetes of the 1920s quasi scientific discourse on masturbation Communist scares in the 1930s and the salacious tabloid scandals of the present day Drawing on personal experience extensive research and public school representations in poetry school slang spy films popular novels and rock music Brooke Smith offers a fresh account of upper class adolescence in Britain and the role of elite private education in shaping youth culture He shows how this central British institution has inspired a counterculture of artists intellectuals and radicals from Percy Shelley and George Orwell to Peter Gabriel and Richard Branson who have rebelled against both the schools themselves and the wider society for which they stand Written with verve and humor in the tradition of Owen Jones s *The Establishment And How They Get Away With It* this highly original cultural history is an eye opening leap over the hallowed iron gates of privilege and perturbation

Becoming Helen Mirren Philip Ward,2019-10-25 *Becoming Helen Mirren* is a freewheeling combination of theatre film and TV history literary criticism and personal memoir

Sights Unseen Dan North,2009-03-26 Many British films never make it to the screen Obstacles of finance censorship distribution or creative breakdown can appear in their way and they might even fail to get beyond the script stage This book collects new essays by leading scholars that use archival resources to reconstruct the stories behind a range of films by prominent film makers These thwarted productions are all too often excluded from histories of British cinema but the accounts of their unmaking contained in *Sights Unseen* provides an illuminating insight into the factors which have served to undermine the stability of the film industry in Britain

The Continuum Companion to Twentieth Century Theatre Colin Chambers,2006-05-14 International in scope this book is designed to be the pre eminent reference work on the English speaking theatre in the twentieth century Arranged alphabetically it consists of some 2500 entries written by 280 contributors from 20 countries which include not only top level experts but uniquely leading professionals from the world of theatre A fascinating resource for anyone interested in theatre it includes Overviews of major concepts topics and issues Surveys of theatre institutions countries and genres Biographical entries on key performers playwrights directors designers choreographers and composers Articles by leading professionals on crafts skills and disciplines including acting design directing lighting sound and voice

Film - An International Bibliography Malte Hagener,Michael Töteberg,2016-12-16

Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia

The life of mise-en-scène John Gibbs, 2015-11-01 The life of mise en scène offers a critical history of key debates about visual style in British film journals in the post war period It reclaims an often ignored or misrepresented history including the concept of film poetry in the journal Sequence changing attitudes in Sight and Sound during the 1950s and the battle over the significance of film style which raged between a number of small journals and the national press in the early 1960s It examines the British school first associated with Movie in the 1960s which in Adrian Martin's words is enjoying a widespread international revival but also other critical movements more hazily remembered It explores the role of mise en scène in melodrama criticism and considers what happened to detailed criticism as major theoretical movements emerged in the 1970s In doing so it provides a vital context for the contemporary practice of style based criticism and challenges received notions of critical history developing our understanding of a range of other key debates and concerns in the study of film

The Last Bohemian Lance Pettitt, 2023-06-12 The Last Bohemian offers the first extended critical evaluation of all of Brian Desmond Hurst's films reappraising the reputation of a director who was born in 1895 in Belfast and died in Belgravia London in 1986 Pettitt skillfully weaves together film analyses biography and cultural history with the aim of bringing greater attention to Hurst's qualities as a director and exploring his significance within Irish film and British cinema history between the 1930s and the 1960s The director of Dangerous Moonlight 1941 Theirs Is the Glory 1946 and his best known Scrooge 1951 made most of his films for British studios but developed an exile's attachment to Ireland How in the early twenty first century has Hurst's career been reclaimed and recognized and by whom Why in 2012 was Hurst's name given to one of the new Titanic Studios in Belfast What were his qualities as a filmmaker To whose national cinema history if any does Hurst belong Richly illustrated with film stills and other visual material from public archives The Last Bohemian addresses these questions and in doing so makes a significant contribution to British and Irish cinema studies

A Companion to British and Irish Cinema John Hill, 2019-05-07 A stimulating overview of the intellectual arguments and critical debates involved in the study of British and Irish cinemas British and Irish film studies have expanded in scope and depth in recent years prompting a growing number of critical debates on how these cinemas are analysed contextualized and understood A Companion to British and Irish Cinema addresses arguments surrounding film historiography methods of textual analysis critical judgments and the social and economic contexts that are central to the study of these cinemas Twenty nine essays from many of the most prominent writers in the field examine how British and Irish cinema have been discussed the concepts and methods used to interpret and understand British and Irish films and the defining issues and debates at the heart of British and Irish cinema studies Offering a broad scope of commentary the Companion explores historical cultural and aesthetic questions that encompass over a century of British and Irish film studies from the early years

of the silent era to the present day Divided into five sections the Companion discusses the social and cultural forces shaping British and Irish cinema during different periods the contexts in which films are produced distributed and exhibited the genres and styles that have been adopted by British and Irish films issues of representation and identity and debates on concepts of national cinema at a time when ideas of what constitutes both British and Irish cinema are under question A Companion to British and Irish Cinema is a valuable and timely resource for undergraduate and postgraduate students of film media and cultural studies and for those seeking contemporary commentary on the cinemas of Britain and Ireland **Don't**

Let the Bastards Grind You Down Robert Sellers,2011-05-12 Alan Bates Michael Caine Sean Connery Tom Courtenay Albert Finney Richard Harris Peter O Toole Robert Shaw and Terence Stamp They are the most formidable acting generation ever to tread the boards or stare into a camera whose anti establishment attitude changed the cultural landscape of Britain This was a new breed many culled from the working class industrial towns of Britain and nothing like them has been seen before or since Their raw earthy brilliance brought realism to a whole range of groundbreaking theatre from John Osborne's Look Back in Anger to Joan Littlewood and Harold Pinter and the creation of the National Theatre And they ripped apart the staid middle class British film industry with kitchen sink classics like Saturday Night and Sunday Morning This Sporting Life The Loneliness of the Long Distance Runner A Kind of Loving and Billy Liar before turning their sights on international stardom Connery with James Bond O Toole as Lawrence of Arabia Finney with Tom Jones and Caine in Zulu Don't Let the Bastards Grind You Down brings alive the trail blazing period of theatre and film from 1956-1964 through the vibrant energy and exploits of this revolutionary generation of stars who bulldozed over austerity Britain and paved the way for the swinging 60s What Peter Biskind's Easy Riders Raging Bulls did for American cinema writing so Don't Let the Bastards will do for the British cinema **Behaving Badly: Richard Harris** Cliff Goodwin,2011-05-31 Richard Harris was never an easy person to get along with He was a difficult schoolboy and was later disowned by his Limerick teachers then he went to work in the family flour and milling business where he organised a strike against his father It was as a gifted and compelling actor that Richard Harris dominated stage and screen for more than four decades He was nominated for an Oscar twice for his earthy portrayal of a rugby player in This Sporting Life and as a dominant and bullish Irish farmer in The Field More recently he delivered gripping screen performances in Gladiator and two Harry Potter films But it was his violent drunken womanising private life that fed the public myth and made Harris one of a new breed of rogue male actors an international celebrity Married and divorced twice with three sons two actors one a film director he claimed the only time he had been miscast was as a husband His lovers included legends such as Merle Oberon Sophia Loren Ava Gardner and Vanessa Redgrave **A**

National Joke Andy Medhurst,2007-09-18 Comedy is crucial to how the English see themselves This book considers that proposition through a series of case studies of popular English comedies and comedians in the twentieth century ranging from the Carry On films to the work of Mike Leigh and contemporary sitcoms such as The Royle Family and from George

Formby to Alan Bennett and Roy Chubby Brown Relating comic traditions to questions of class gender sexuality and geography A National Joke looks at how comedy is a cultural thermometer taking the temperature of its times It asks why vulgarity has always delighted English audiences why camp is such a strong thread in English humour why class influences what we laugh at and why comedy has been so neglected in most theoretical writing about cultural identity Part history and part polemic it argues that the English urgently need to reflect on who they are who they have been and who they might become and insists that comedy offers a particularly illuminating location for undertaking those reflections *The National Theatre Story* Daniel Rosenthal, 2013-11-07 Winner of the STR Theatre Book Prize 2014 The National Theatre Story is filled with artistic financial and political battles onstage triumphs and the occasional disaster This definitive account takes readers from the National Theatre's 19th century origins through false dawns in the early 1900s and on to its hard fought inauguration in 1963 At the Old Vic Laurence Olivier was for ten years the inspirational Director of the NT Company before Peter Hall took over and in 1976 led the move into the National's concrete home on the South Bank Altogether the NT has staged more than 800 productions premiering some of the 20th and 21st centuries most popular and controversial plays including Amadeus The Romans in Britain Closely The History Boys War Horse and One Man Two Guvnors Certain to be essential reading for theatre lovers and students The National Theatre Story is packed with photographs and draws on Daniel Rosenthal's unprecedented access to the National Theatre's own archives unpublished correspondence and more than 100 new interviews with directors playwrights and actors including Olivier's successors as Director Peter Hall Richard Eyre Trevor Nunn and Nicholas Hytner and other great figures from the last 50 years of British and American drama among them Edward Albee Alan Bennett Judi Dench Michael Gambon David Hare Tony Kushner Ian McKellen Diana Rigg Maggie Smith Peter Shaffer Stephen Sondheim and Tom Stoppard **The British School Film** Stephen Glynn, 2016-09-20 Through close textual and contextual analysis of British films spanning a century this book explores how pupils teachers and secondary education in general have been represented on the British screen The author addresses a number of topics including the nature of public fee paying and state schooling the values of special single sex and co education the role of male and female teachers and the nature of childhood and adolescence itself From the silents of Hitchcock to the sorcery of Harry Potter British cinema's continued explorations of school life highlights its importance in the nation's everyday experience and imaginary landscape Beyond this the school film varying in scope from low budget exploitation to Hollywood financed blockbusters serves both as a prism through which one can trace major shifts in the British film industry and as a barometer of the social and cultural concerns of the cinema going public This applies especially for gender race and in all senses class Where Did It All Go Right? Andrew Collins, 2008-09-04 Andrew Collins was born 37 years ago in Northampton His parents never split up in fact they rarely exchanged a cross word No one abused him Nobody died He got on well with his brother and sister and none of his friends drowned in a canal He has never stayed overnight in a hospital and has no emotional scars

from his upbringing except a slight lingering resentment that Anita Barker once mocked the stabilisers on his bike Where Did It All Go Right is a jealous memoir written by someone who occasionally wishes life had dealt him a few more juicy marketable blows The author delves back into his first 18 years in search of something anything that might have left him deeply and irreparably damaged With tales of bikes telly sweets good health domestic harmony and happy holidays Andrew aims to bring a little hope to all those out there living with the emotional after effects of a really nice childhood Andrew Collins kept a diary from the age of five so he really can remember what he had for tea everyday and what he did at school excerpts from his diary run throughout the book and it is this detail which makes his story so compelling *Contemporary Authors New Revision Series* Pamela Dear,2001-06 In response to the escalating need for up to date information on writers Contemporary Authors New Revision Series brings researchers the most recent data on the world s most popular authors These exciting and unique author profiles are essential to your holdings because sketches are entirely revised and up to date and completely replace the original Contemporary Authors entries For your convenience a soft cover cumulative index is sent biannually While Gale strives to replicate print content some content may not be available due to rights restrictions Call your Sales Rep for details

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