

Mainly About
**LINDSAY
ANDERSON**
A Memoir

Gavin
Lambert

Mainly About Lindsay Anderson

Ian Aitken



Mainly About Lindsay Anderson:

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

A Philosophical History of Documentary, 1895-1959 Dan Geva, 2021-09-15 This book presents a chronology of thirty definitions attributed to the word term phrase and concept of documentary between the years 1895 and 1959 The book dedicates one chapter to each of the thirty definitions scrutinizing their idiosyncratic language games from close range while focusing on their historical roots and concealed philosophical sources of inspiration Dan Geva's principal argument is twofold first that each definition is an original ethical premise of documentary and second that only the structured assemblage of the entire set of definitions successfully depicts the true ethical nature of documentary insofar as we agree to consider its philosophical history as a reflective object of thought in a perpetual state of being self defined an ethics sui generis

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 of 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 it 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 it 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'être all the more fascinating *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 Queer Encyclopedia of Film and Television** Claude

Summers, 2012-04-24 From Hollywood films to TV soap operas from Vegas extravaganzas to Broadway theater to haute couture this comprehensive encyclopedia contains over 200 entries and 200 photos that document the irrepressible impact of queer creative artists on popular culture How did Liberace's costumes almost kill him Which lesbian comedian spent her high school years as the best white cheerleader in Detroit For these answers and more fans can dip into *The Queer Encyclopedia of Film Theater and Popular Culture* Drawn from the fascinating online encyclopedia of queer arts and culture www.glbtc.com which the Advocate dubbed the *Encyclopedia Britanniqueer* this may be the only reference book in which RuPaul and Jean Cocteau jostle for space From the porn industry to the Sisters of Perpetual Indulgence from bodybuilding to Dorothy Arzner it's a queer queer world and *The Queer Encyclopedia* is the indispensable guide readable authoritative and concise And perfect to read by candlelight The answers to the two questions above from the dry cleaning fumes Lily Tomlin

Encyclopedia of the Documentary Film 3-Volume Set Ian Aitken, 2013-10-18 *The Encyclopedia of the Documentary*

Film is a fully international reference work on the history of the documentary film from the Lumi re brothers Workers Leaving the Lumi re Factory 1885 to Michael Moore s Fahrenheit 911 2004 This Encyclopedia provides a resource that critically analyzes that history in all its aspects Not only does this Encyclopedia examine individual films and the careers of individual film makers it also provides overview articles of national and regional documentary film history It explains concepts and themes in the study of documentary film the techniques used in making films and the institutions that support their production appreciation and preservation

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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