

Mike Leigh On Mike Leigh Directors On Directors

In this much needed examination of Mike Leigh, Sean O'Sullivan reclaims the British director as a practicing theorist--a filmmaker deeply invested in cinema's formal, conceptual, and narrative dimensions. In contrast with Leigh's prevailing reputation as a straightforward crafter of social realist movies, O'Sullivan illuminates the visual tropes and storytelling investigations that position Leigh as an experimental filmmaker who uses the art and artifice of cinema to frame tales of the everyday and the extraordinary alike. O'Sullivan challenges the prevailing characterizations of Leigh's cinema by detailing the complicated constructions of his realism, positing his films not as transparent records of life but as aesthetic transformations of it. Concentrating on the most recent two decades of Leigh's career, the study examines how Naked, Secrets and Lies, Topsy-Turvy, Vera Drake, and other films engage narrative convergence and narrative diffusion, the tension between character and plot, the interplay of coincidence and design, cinema's relationship to other systems of representation, and the filmic rendering of the human figure. The book also spotlights such earlier, less-discussed works as Four Days in July and The Short and Curlies, illustrating the recurring visual and storytelling concerns of Leigh's cinema. With a detailed filmography, this volume also includes key selections from O'Sullivan's several interviews with Leigh.

Mike Leigh may well be Britain's greatest living film director; his worldview has permeated our national consciousness. This book gives detailed readings of the nine feature films he has made for the cinema, as well as an overview of his work for television. Written with the co-operation of Leigh himself, this is the first study of his work to challenge the critical privileging of realism in histories of the British cinema, placing the emphasis instead on the importance of comedy and humour: of jokes and their functions, of laughter as a survival mechanism, and of characterisations and situations that disrupt our preconceptions of 'realism'. Striving for the all-important quality of truth in everything he does, Leigh has consistently shown how ordinary lives are too complex to fit snugly into the conventions of narrative art. From the bittersweet observation of Life Is Sweet or Secrets and Lies, to the blistering satire of Naked and the manifest compassion of Vera Drake, he has demonstrated a matchless ability to perceive life's funny side as well as its tragedies.

"In Two Thousand Years Mike Leigh explores, in a gentle tragi-comic way, a wide range of issues, including politics, religion, identity and the vexed question of Israel and the Middle East."--BOOK JACKET.

Two Thousand Years

To the Kwai and Back

All Or Nothing

Moments

The Cinema of Mike Leigh

40th anniversary edition with a new introduction by Mike Leigh. Forty years on from its first performance at the Hampstead Theatre and original screening on BBC1 soon after, Mike Leigh's Abigail's Party - telling of two marriages spectacularly unravelling at an awkward neighbourhood drinks party - remains a pinnacle of British theatre. Here is the original script, complete with a new introduction by Mike Leigh describing the play's unlikely genesis, how it came to be made and where he believes it fits within his

oeuvre as one of the country's leading writers and directors. The play came from my intuitive sense of the spirit and the flavour of the times, and from a growing personal fear of, and frustration with the suburban existence' Mike Leigh, from his new introduction 'Leigh's play isn't simply about marriage and Essex, but also about the unhappy state of the realm' Guardian

Published to accompany the exhibition at the Tate Gallery, Liverpool 23 June - 1 October 2000.

Collected interviews with the British filmmaker of High Hopes, Life Is Sweet, and Secrets and Lies

Devised and Directed by Mike Leigh

Lessons with Kiarostami

Mike Leigh on Mike Leigh

The Story of the Manchester Massacre

Mike Leigh

This critical study of Mike Leigh's cinema is a comprehensive assessment of his thirty plus years in film, including his television features, from the first feature-length Bleak Moments to All or Nothing. Through his own species of tragicomedy and favored thematic content concentrating on relationships, Leigh enlarges the emotional boundaries of cinema for performers and audience alike. His deep and fully realized characters often subvert both decorum and irony traditionally associated with British film and television. Leigh's sense of the reciprocity and interpenetration of the material mundane, the ridiculous, and the humanistic sublime brings respect for the complexity of the ordinary and merits celebration within the democratic and demotic act of film.

In 1939, as an art student, Ronald Searle volunteered for the army, embarking for Singapore in 1941. Within a month of his arrival he became a prisoner of the Japanese, and after 14 months in a POW camp, was sent north to a work camp on the Burma Railway. In May 1944, he was sent to the notorious Changi Gaol in Singapore, becoming one of the few British soldiers to survive imprisonment there. Throughout his captivity he made drawings to record his experiences, which he smuggled from place to place, stained with the sweat and dirt of his captivity. A record of one man's war, they are among the most important and moving accounts of World War II.

Widely regarded as one of the most innovative and passionate filmmakers working in France today, Claire Denis has continued to make beautiful and challenging films since the 1988 release of her first feature, Chocolat. Judith Mayne's comprehensive study of these films traces Denis's career and discusses her major feature films in rich detail. Born in Paris but having grown up in Africa, Denis explores in her films the legacies of French colonialism and the complex relationships between sexuality, gender, and race. From the adult woman who observes her past as a child in Cameroon to the Lithuanian immigrant who arrives in Paris and watches a serial killer to the disgraced French Foreign Legionnaire attempting to make sense of his past, the subjects of Denis's films continually revisit themes of watching, bearing witness, and making contact, as well as displacement, masculinity, and the migratory subject.

The Improvised Play

Ecstasy

A Novel

Dark Matter

British Film Directors

Hector Kipling is a famous artist. But Hector is not as famous as his best friend, Lenny Snook. And as they are standing in the Tate Gallery one afternoon, Hector's life begins to unravel. For a painter, this existential crisis is the place from which great art is born. If the painter happens to be a forty-three-year-old man with a girlfriend away from home, it is the recipe for disaster. Soon it's all Hector can do to keep it together -- between his therapist who shows up drunk at a party and introduces herself to his parents, an irresistible young female poet with a terrifying taste for S&M, and a deranged stalker with an oil-and-canvas-inspired vendetta, just trying to cope is enough to make a man cry. As the events in his life threaten to drive him toward full-blown dementia, Hector finds himself in a bizarre and murderous pursuit of a man threatening to kill him in return, spiraling into a hysterically surreal Hitchcocklike thriller -- the story of how a man can become desperate enough to shoot his way out of a midlife crisis. At turns warm, witty, and joyfully absurd, David Thewlis's wicked comedy marks the debut of a savagely funny and observant literary talent.

A comedy of low-life manners from the man whose "strength is his satirical observation of English tribal customs."--Guardian (UK)

Carney examines one of the most important directors of British independent filmmaking.

The Mike Leigh Feature Film Collection

Dancing on the Edge

An Original Short Film Using Mike Leigh's Method of Filmmaking

Claire Denis

A Study of Mike Leigh's Films

British national cinema has produced an exceptional track record of innovative, creative and internationally recognised filmmakers, amongst them Alfred Hitchcock, Michael Powell and David Lean. This tradition continues today with the work of directors as diverse as Neil Jordan, Stephen Frears, Mike Leigh and Ken Loach. This concise, authoritative volume analyses critically the work of 100 British directors, from the innovators of the silent period to contemporary auteurs. An introduction places the individual entries in context and examines the role and status of the director within British film production. Balancing academic rigour with accessibility, British Film Directors provides an indispensable reference source for film students at all levels, as well as for the general cinema enthusiast.Key features include:* A complete list of each director's British feature films.* Suggested further reading on each filmmaker.* A comprehensive career overview, including biographical information and an assessment of the director's current critical standing. * 10 B&W illustrations.

This new edition updates Mike Leigh's career to his most recent films, Mister Turner and the epic masterpiece Peterloo. Five-time Oscar nominee and BAFTA winner, the only British director to have won the top prize at both Cannes (for Secrets & Lies) and Venice (for Vera Drake) - Mike Leigh is unquestionably one of world cinema's pre-eminent figures. Now, in this definitive career-length interview, he reflects on all that has gone into the making of his unique body of work. In their commingling of bleakness and humor, Leigh's films recreate the tragi-comic world of people whose everyday lives are far from glamorous: a world in which 'the done thing' usually prevails, contrary to our inner hopes, wants or needs. Leigh's work has always reflected its times and entered the vernacular, whether the harsh studies of Meantime and Naked or the humor of the now-legendary Abigail's Party and Nuts in May. Above all, Leigh is an accomplished storyteller, and these films deal with universal themes: births, marriages and deaths, parenthood and failed relationships, families and their secrets and lies. Within these pages Leigh speaks to Amy Raphael more openly than ever before of his life and inimitable working method, revealing himself as passionate, forthright, no sufferer of fools, but the owner of a dry and playful Mancunian wit.

Collected interviews with the Italian filmmaker who directed L'avventura, La notte, Blow Up, and Zabriskie Point

The Collapse of British Rule in Burma

The Civilian Evacuation and Independence

Late April

Abigail's Party

All Or Nothing (Film), Another Year (Film), Bleak Moments, Career Girls, Four Days in July, Grown-Ups, Happ

1957. War widow Dorothy lives in a London suburb with her 15-year-old daughter Victoria and her older bachelor brother Edwin. More and more isolated from her married friends with their successful children, Dorothy tries to cope with Victoria's increasingly hostile behaviour. But is she doing her best, as she thinks, or is she in fact responsible for what threatens to become an unendurable situation? 'A exquisitely observed, profoundly quiet slice of 1950s suburban life,' The Sunday Times 'Meticulously evocative' Independent 'Manville is magnificent in this broodingly muted family drama.' Sunday Express 'Leigh makes you laugh and laugh - until you cry.' Time Out 'A haunting portrait of loss and loneliness, exquisitely acted throughout and led by a riveting performance by Manville.' Financial Times 'Leigh's meticulous production potently captures the pain that lurked behind stiff upper lips in the England of the Fifties.' Daily Telegraph 'Nobody gets more truthful performances from actors than Mike Leigh.' The Times 'The acting is superb.' Guardian 'Leigh directs with sensitivity.' Evening Standard 'Extraordinarily poignant.' Independent on Sunday

An insightful collection of original interviews with the innovative director of Secrets & Lies A five-time Oscar nominee and BAFTA winner and the only British director to have won the top prize at both Cannes (for Secrets & Lies) and Venice (for Vera Drake), Mike Leigh is unquestionably one of world cinema's preeminent figures. First trained in theater, Leigh devised his own method for the making of first plays and then films, based on months of improvisation and rehearsal with actors prior to shooting. Leigh's actors invent characters based on real people, each unaware of what the other is up to or the larger design Leigh has in mind. In their commingling of bleakness and humor, Leigh's films re-create the tragicomic world of people whose everyday lives are far from glamorous: a world in which "the done thing" usually prevails, contrary to our inner hopes, wants, or needs. Leigh's work has always reflected its times and entered the vernacular, whether the harsh studies of Meantime and Naked or the humor of the now-legendary Abigail's Party and Nuts in May. Above all, Leigh is an accomplished storyteller, and these films deal with universal themes: births, marriages and deaths, parenthood and failed relationships, families and their secrets and lies. Leigh speaks to Amy Raphael more openly than ever before about his life and inimitable working method, revealing himself as passionate, wise, and the owner of a dry and playful Mancunian wit.

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online.
Commentary (films not included). Pages: 21. Chapters: All or Nothing (film), Another Year (film), Bleak Moments, Career Girls, Four Days in July, Grown-Ups, Happy-Go-Lucky, Hard Labour (film), High Hopes (1988 film), Home Sweet Home (1982 film), Kiss of Death (1977 film), Life Is Sweet (film), Meantime (film), Naked (film), Secrets & Lies (film), Topsy-Turvy, Vera Drake. Excerpt: Happy-Go-Lucky is a 2008 British comedy-drama film written and directed by Mike Leigh. The screenplay focuses on a cheerful and optimistic primary-school teacher and her relationships with those around her. The film was well received by critics and resulted in a number of awards for Leigh, lead actress Sally Hawkins and supporting actor Eddie Marsan. The film is about a primary school teacher's relationship with a driving instructor, from whom she receives lessons. Thirty years old and single, Pauline "Poppy" Cross shares a London flat with her best friend Zoe, a fellow teacher. Poppy is free-minded, high-spirited and kind-hearted. The film opens with Poppy trying to engage a shop employee in conversation. He blatantly ignores her, yet his icy demeanour does not bother her. She maintains her good mood even when she discovers her bicycle has been stolen. Her main concern is not getting a new one or finding the bicycle, but that she did not get a chance to say goodbye to it. This prompts her to decide to learn how to drive. When Poppy takes driving lessons for the first time, her positive attitude contrasts starkly with her gloomy, intolerant and cynical driving instructor, Scott. He is emotionally repressed, has anger problems and becomes extremely agitated by Poppy's casual attitude towards driving. As Poppy gets to know him, it becomes evident that Scott believes in conspiracy theories. His beliefs are partly attributable to his racist and misogynistic...

Embracing the World

The Work of Mike Leigh

Grief

Smelling a Rat

A Play

The director and cowriter of some of the world's most iconic filmsincluding Double Indemnity, Sunset Blvd., Some Like It Hot, and The Apartment!Billy Wilder earned acclaim as American cinema's greatest social satirist. Though an influential fixture in Hollywood, Wilder always saw himself as an outsider. His worldview was shaped by his background in the Austro-Hungarian Empire and work as a journalist in Berlin during Hitler's rise to power, and his perspective as a Jewish refugee from Nazism lent his films a sense of the peril that could engulf any society. In this critical study, Joseph McBride offers new ways to understand Wilder's work, stretching from his days as a reporter and screenwriter in Europe to his distinguished as well as forgotten films as a Hollywood writer and his celebrated work as a writer-director. In contrast to the widespread view of Wilder as a hardened cynic, McBride reveals him to be a disappointed romantic. Wilder's experiences as an exile led him to mask his sensitivity beneath a veneer of wisecracking that made him a celebrated caustic wit. Amid the satirical barbs and exposure of social hypocrisies, Wilder's films are marked by intense compassion and a profound understanding of the human condition. Mixing biographical insight with in-depth analysis of films from throughout Wilder's career as a screenwriter and director of comedy and drama, and drawing on McBride's interviews with the director and his collaborators, this book casts new light on the full range of Wilder's rich, complex, and distinctive vision.

Smelling A Rat, Mike Leigh's classic comedy, is propelled by his "wonderful gift for conversation so rock-bottom-boring that it is hilarious." (Observer)

Over the past two decades, Abbas Kiarostami - the Iranian film director of Where is the Friend's House?, Life and Nothing More, Through the Olive Trees, Close Up, A Taste of Cherry, The Wind Will Carry Us, Ten, Shirin, Certified Copy and Like Someone in Love - has appeared regularly at festivals and on campuses, where he has worked closely for several days with young filmmakers, shepherding them and their projects, sending them out with cameras, then screening and discussing the results. Pieced together from notes made over a period of nearly ten years at several of these workshops, Lessons with Kiarostami is a distillation of Kiarostami's filmmaking techniques and working methods, and most importantly a series of practical guideposts for aspiring filmmakers.

A Sense of the Real

Mike Leigh's Most Visual Piece

Peterloo

Independent Filmmaking in the 21st Century

J. M. W. Turner

The first biography of one of Britain's most exciting & original filmmakers & playwrights, whose successes include the award-winning film Secrets & Lies. Featuring 45 b/w photographs & a complete listing of his works.

A keen observer of British manners and mores, Mike Leigh has been hailed as a celebrator of 'ordinary' people. Comparing and contrasting all his films from Bleak Moments and High Hopes through Naked, the Oscar nominated Secrets and Lies and Topsy Turvy to All or Nothing, Gary Watson considers this claim, examining both their influence and their effect. Through careful textual detail and wider social and literary comparison with the works of Charles Dickens and T.S. Eliot, he argues ultimately for the artistic and cultural significance of Leigh's work as one of Britain's most respected film-makers.

Renowned for making films that are at once sly domestic satires and heartbreaking 'social realist' dramas, British writer-director Mike Leigh confronts his viewers with an un-romanticized dramatization of modern-day society in the hopes of inspiring them to strive for greater self-awareness and compassion for others. This collection features new, interdisciplinary essays that cover all phases of the BAFTA-award-winner's film career, from his early made-for-television film work to his theatrical releases, including Life Is Sweet (1990), Naked (1993), Secrets & Lies (1996), Career Girls (1997), Topsy-Turvy (1999), All or Nothing (2002), Vera Drake (2004), Happy-Go-Lucky (2008) and Another Year (2010). With contributions from international scholars from a variety of fields, the essays in this collection cover individual films and the recurring themes and motifs in several films, such as representations of class and gender, and overt social commentary and political subtexts. Also covered are Leigh's visual stylizations and storytelling techniques ranging from explorations of the costume design to set design to the music and camerawork and editing; the collaborative process of 'devising and directing' a Mike Leigh film that involves character-building, world-construction, plotting, improvisations and script-writing; the process of funding and marketing for these seemingly 'uncommercial' projects, and a survey of Leigh's critical reception and the existing writing on his work.

Naked Companion Booklet : Mike Leigh in Conversation with Amy Raphael

Films Directed by Mike Leigh

The Films of Mike Leigh

Billy Wilder

In May 1942 colonial Burma was in a state of military, economic and constitutional collapse. Japanese forces controlled almost the whole country and thousands of evacuees were trapped in a huge area of no-man's-land in the north. They made their way to India through the so-called 'jungles of death', attempting to trek out of Burma amidst perilous conditions. Drawing on diverse and previously unpublished accounts, Michael D. Leigh analyses the experiences of evacuees in both Burma and India and critically examines the impact of evacuation on colonial and Burmese politics in the lead-up to independence in 1948. This study will be of particular interest to students and scholars of Burmese history, 20th-century imperialism and the global reach of the Second World War.

The story of the Peterloo massacre, a defining moment in the history of British democracy, told with passion and authority. 'A superb account of one of the defining moments in modern British history' Tristram Hunt. 'Peterloo is one of the greatest scandals of British political history ... Jacqueline Riding tells this tragic story with mesmerising skill' John Bew, 'Fast-paced and full of fascinating detail' Tim Clayton. On a hot late summer's day, a crowd of 60,000 gathered in St Peter's Field. They came from all over Lancashire – ordinary working-class men, women and children – walking to the sound of hymns and folk songs, wearing their best clothes and holding silk banners aloft. Their mood was happy, their purpose wholly serious: to demand fundamental reform of a corrupt electoral system. By the end of the day fifteen people, including two women and a child, were dead or dying, and 650 injured, hacked down by drunken yeomanry after local magistrates panicked at the size of the crowd. Four years after defeating the 'tyrant' Bonaparte at Waterloo, the British state had turned its forces against its own people as they peaceably exercised their time-honoured liberties. As well as describing the events of 16 August in shattering detail, Jacqueline Riding evokes the febrile state of England in the late 1810s, paints a memorable portrait of the reform movement and its charismatic leaders, and assesses the political legacy of the massacre to the present day. As fast-paced and powerful as it is rigorously researched, Peterloo: The Story of the Manchester Massacre adds significantly to our understanding of a tragic staging-post on Britain's journey to full democracy.

Who and what decides if a film gets funded? How do those who control the purse strings also determine a film's content and even its message? Writing as the director of award-winning feature films including Welcome to Sarajevo, 24 Hour Party People and The Road to Guantanamo as well as the hugely popular The Trip series, Michael Winterbottom provides an insider's view of the workings of international film funding and distribution, revealing how the studios that fund film production and control distribution networks also work against a sustainable independent film culture and limit innovation in filmmaking style and content. In addition to reflecting upon his own filmmaking career, featuring critical and commercial successes alongside a "very long list" of films that didn't get made, Winterbottom also interviews leading contemporary filmmakers including Lynne Ramsay, Mike Leigh, Ken Loach, Asif Kapadia and Joanna Hogg about their filmmaking practice. The book closes with a vision of how the contemporary filmmaking landscape could be reformed for the better with fairer funding and payment practices allowing for a more innovative and sustainable 21st century industry.

The Sun is God

The World According to Mike Leigh

A Critical Guide

The Late Hector Kipling

Goose-pimples