source guides

1990s british cinema

National Library
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BFI National Library

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www.bfi.org.uk/filmtvinfo/library

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The library's nearest underground stations are Tottenham Court Road and Goodge Street. For a map of the area please see:

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Accessing Research Materials

Copies of articles

If you are unable to visit the library or would like materials referred to in this guide sent to you, the BFI Information Service can supply copies of articles via its Research Services. Research is charged at a range of hourly rates, with a minimum charge for half an hour's research – full details of services and charges can be found at:

www.bfi.org.uk/filmtvinfo/services/research.html

For queries about article copying or other research, please contact Information Services at the above address or telephone number, or post your enquiry online at:

www.bfi.org.uk/filmtvinfo/services/ask

Other Sources

Your local library

Local libraries should have access to the inter-library loan system for requesting items they do not hold and they may have copies of MONTHLY FILM BULLETIN and SIGHT AND SOUND. Some recent newspaper items may be held by your local reference library. Larger libraries will hold other relevant materials and should offer internet access.

Your nearest college/university

Universities may allow access to outside students, though you may not be able to borrow books or journals. Ask your reference librarian, who should be able to assist by locating the nearest college library holding suitable material. The BFI Film and Television Handbook lists libraries with significant media collections.

Your school library

Local bookshops

Some of the books mentioned in the bibliography will be in print and your bookshop should be able to order items for you.

The British Library Newspaper Library

The Newspaper Library will have all the newspaper items referred to in this guide. Contact the library first if you wish to visit. 16+ students under the age of 18 will need to make an appointment.

The British Library Newspaper Library
Colindale Avenue
London
NW9 5HE
Tel. 020 7412 7353
Email: newspaper@bl.uk

www.bl.uk/collections/collect.html#newsBL
Approaches to Research
by Samantha Bakhurst

Why do research?

You cannot simply rely on your existing knowledge when approaching essays in Media Studies. Although you will have some understanding of the area being explored, it is not enough to enable you to examine the area in depth. If you were asked to write about the people in your street in detail, you might have some existing information about names, faces, relationships, issues and activities but this knowledge would not offer you details such as every single one of their names, who knows who, who gets on with whom, how people earn a living, what has happened to them in the past and so on. This extra information could change your opinions quite dramatically. Without it, therefore, your written profile would end up being quite shallow and possibly incorrect. The same is true of your understanding of media texts, issues and institutions.

Before researching any area, it is useful to be clear about what outcomes you are hoping to achieve. Research is never a waste of time, even when it doesn’t directly relate to the essay you are preparing. The information may be relevant to another area of the syllabus, be it practical work or simply a different essay. Also, the picture you are building up of how an area works will strengthen your understanding of the subject as a whole. So what outcomes are you hoping to achieve with your research?

A broad overview of the area you are researching: This includes its history, institutions, conventions and relationship to the audience. Research into these aspects offers you an understanding of how your area has developed and the influences that have shaped it.

An awareness of different debates which may exist around the area of study: There are a range of debates in many subject areas. For example, when researching audiences you will discover that there is some debate over how audiences watch television or film, ranging from the passive consumption of values and ideas to the use of media texts in a critical and independent way. Any discussion about censorship, for example, will be extremely shallow if you have no knowledge of these different perspectives.

Some knowledge of the work of theorists in the area: You need to demonstrate that you have read different theorists, exploring the relevant issues and investigating the area thoroughly in order to develop your own opinion based on acquired knowledge and understanding.

Information relevant to all key concept areas: You should, after research, be able to discuss all key concept areas as they relate to that specific subject area. These are the codes and conventions, representation, institutions and audience.

Types Of Research

Primary: This is first-hand research. In other words, it relies on you constructing and conducting surveys, setting up interviews with key people in the media industry or keeping a diary or log of data (known as quantitative information) on things such as, for example, what activities women are shown doing in advertisements over one week of television viewing. Unless you are equipped to conduct extensive research, have access to relevant people in the media industry or are thorough in your up-keep of your diary or log, this type of research can be demanding, complex and sometimes difficult to use. Having said that, if you are preparing for an extended essay, then it is exactly this type of research which, if well used, will make your work distinctive and impressive.

Secondary - printed sources: This is where you will be investigating information gathered by other people in books, newspapers, magazines, on radio and television. All of these sources are excellent for finding background information, statistics, interviews, collected research details and so on. This will form the majority of your research. Some of these will be generally available (in public libraries for example); others such as press releases and trade press may only be available through specialist libraries.
Secondary - online sources: Online sources are also mainly secondary. You will need to be able to make comparisons between sources if you intend quoting online information, and to be wary of the differences between fact and opinions. Don’t necessarily assume something is a fact because someone on a website says it is. Some websites will be “official” but many will not be, so you need to think about the authority of a site when assessing the information found on it. The structure of a website address (URL) can indicate the site’s origin and status, for example, .ac or .edu indicate an academic or educational institution, .gov a government body, .org a non-profit organisation, .co or .com a commercial organisation. Websites sometimes disappear or shift location - make sure you can quote a URL reference for a site, and perhaps keep a note of the last date that you checked it.

Other Media: When considering one area of the media or one particular product or type of product, it is very important that you compare it with others which are similar. You will need to be able to refer to these comparisons in some detail so it is not enough to simply watch a film. You will need to read a little about that film, make notes, concentrate on one or two scenes which seem particularly relevant and write all of this information up so that you can refer to it when you need to.

History and development: Having an understanding of the history and development of the media text which you are researching will provide a firm foundation and context for contemporary analysis. There is a difference between generally accepted facts and how theorists use these facts.

Theory: This is the body of work of other critics of the media. Most of the books and periodical articles which you will read for research will be written by theorists who are arguing a particular viewpoint or position with regard to an issue within the media. It is this which forms the debates surrounding the study of the media, in which you, as a media student, are now becoming involved.

Using Research

Organising your research: Before rushing headlong to the local library or web search engines, the first stage of research is to plan two things. When are you able to do your research and how are you going to organise the information gathered? You may, for example, wish to make notes under the headings listed above.

Applying your research: Always return to the specific questions being asked of the text. The most obvious pitfall is to gather up all of the collected information and throw it at the page, hoping to score points for quantity. The art of good research is how you use it as part of your evidence for an analysis of the text. The knowledge you have acquired should give you the confidence to explore the text, offer your own arguments and, where appropriate, to quote references to support this.

Listing your research: It is good practice, and excellent evidence of your wider reading, to list all references to secondary research, whether mentioned within the essay or not, at the end of your work.

References are usually written in this way:


Other media texts referred to in detail should be listed, with relevant information such as the director, date of release or transmission, production company and, where possible, scene or episode number. Where you have compiled primary research, it is useful to offer a brief summary of this also at the end of your work.
TINTING are central to the book. The second includes some insight to the production, reception and costs of the film. An earlier chapter looks at the poor state of British film in the early 1990s.

CAUGHIE, John and ROCKETT, Kevin
The companion to British and Irish cinema.
The bulk of Caughie and Rockett’s book consists of a series of alphabetical entries for people, institutions and subjects. Also includes an historical overview of British and Irish cinema. Selective rather than comprehensive.

COULING, Katherine and GRUMMITT, Karsten-Peter
Cinemagoing Europe: United Kingdom & Ireland.
This publication gives a statistical breakdown for all the cinemas in the UK and Ireland, including location and numbers of screens and seats per cinema. Other statistics given include: admissions, box office takings for the year’s top ten films and leading distributors and exhibitors. Includes a summary of the year’s developments and speculates briefly and fairly pessimistically on whether the studio franchises, created for receipt of Lottery funding, will succeed in creating a bigger home market for British films.

COVENEY, Michael
The world according to Mike Leigh.
Critical biography which follows Leigh’s career up to the filming of SECRETS AND LIES, then known as UNTITLED ‘95.

CURTIS, Richard
Four weddings and a funeral.
Script of the film with jokey introduction by Curtis.

DALE, Martin
The movie game: the film business in Britain, Europe and America.
Comprehensive guide to the film industry in Europe and America. Appendix includes profiles of leading European producers, including David Puttnam, Andrew Macdonald, Luc Besson and Duncan Kenworthy.

DEPARTMENT FOR CULTURE, MEDIA AND SPORT
Screen Digest report on the implications of digital technology for the film industry.
A key government-sponsored research report on the impact of digital technology on all aspects of film production, distribution and exhibition in Britain.

DURIE, John (ed.)
The film marketing handbook: a practical guide to marketing strategies for independent films.
Practical, but also analytical, in that the strategies proposed by the guide are set in the context of the European film industry of the 1990s and take into account a multitude of factors, including: falling cinema admissions, changing leisure patterns and the rise of the multiplex.

DYJA, Eddie (ed.)
London: British Film Institute, 2002.448p. illus. index.
The introductory essay provides a good overview of the British film industry in 2001-2002. Also
includes comprehensive statistics on British film production, box office figures and cinema admissions in 2001, video/DVD rental and retail figures, as well as a useful bibliography. Earlier editions include statistics for the year before. (The 2004 Handbook will be published in November 2003).

EUROPEAN AUDIOVISUAL OBSERVATORY
Yearbook 2002: film, television, video and multimedia in Europe.
Strasbourg: European Audiovisual Observatory, 2002. 5 vols.

Contains essential statistics on the European audiovisual industry, with specific facts and figures for the UK and 33 other European countries. Now comes in 5 volumes: Economy of the European Audiovisual Industry (vol.1), Household Audiovisual Equipment, Transmission, Television Audience (vol.2), Film and Home Video (vol.3), Multimedia and New Technologies (vol.4) and Television Channels, Programme Production and Distribution (vol.5).

EVERETT, Wendy (ed.)
European identity in cinema.

Includes “Peripheral visions: filmmaking in Scotland” by Duncan Petrie. Looks at the prospects for a viable Scottish film industry. Notes the particular importance of Channel 4 funding in the expansion of Scottish film production.

FILM COUNCIL
Towards a sustainable UK film industry.

This is the first public statement of the (now UK-) Film Council’s overall industrial and cultural aims and objectives. It is an important text in that it formed the basis of the current film national film policy as carried out by the UK Film Council. For more information on UKFC’s developments, see its annual report.

FILM COUNCIL
Working together, making a difference: the work of the public film agencies in the UK.

Yet another Film Council publication. This one provides an overview of the collaborative work of the four national film agencies in the UK – the (UK) Film Council, Scottish Screen in Scotland, Sgrín Cymru in Wales, and the Northern Ireland Film and Television Commission – towards a coherent UK film strategy.

FINNEY, Angus
A dose of reality: the state of European cinema.

Attempts to identify the reasons for the lack of success of European films, compared with American films. Finney calls for a combination of artistic integrity and market know-how. Considers the importance of such factors as script development, European stars, support mechanisms, co-production, private investment. Treats various Euro-hits (DELICATESSEN, THE CRYING GAME etc.) as case studies, considering how strategies of distribution, marketing, finance etc., helped them become box office hits.

FINNEY, Angus
The state of European cinema: a new dose of reality.

Three years on from A dose of reality, Finney still finds the European film industry in an uncertain state. Covers similar ground to his previous book, with chapters on development strategies, training, distribution etc. Includes a case study of Polygram Filmed Entertainment, the company responsible for FOUR WEDDINGS AND A FUNERAL. Finney also analyses ten successful European films, including TRAINSPOTTING, where he looks at the backgrounds of the producer, director and writer, Channel 4’s support, research, editing and marketing.

FINNEY, Angus
The egos have landed: the rise and fall of Palace Pictures.

Tells the story of Palace Pictures and producers Nik Powell and Stephen Woolley. Beginning with the triumphant success of THE CRYING GAME, released shortly after Palace went bankrupt, Finney retraces the story of the company from its inception, giving a detailed account of its history including information on the production and release of such films as THE COMPANY OF WOLVES, SCANDAL and HARDWARE.

FRIEDMAN, Lester (ed.)
Fires were started: British cinema and Thatcherism.

This frequently cited collection of essays and articles considers various aspects of the British film industry in the 1980s. Thomas Elsaesser’s chapter - “Images for sale: the “new” British cinema” - warns that whenever the word “rennaissance” appears in the context of the British film industry, “chances are... [it] is in deep trouble” (p.54). Other chapters look at Channel 4 Films, Heritage films, women’s independent cinema and individual filmmakers, including Derek Jarman, Terence Davies and Stephen Frears.

GILES, Jane
The crying game.

Thoughtful study of Neil Jordan’s film including chapters on the film’s marketing and release in the UK, Europe and the USA.

GREAT BRITAIN DEPARTMENT FOR CULTURE MEDIA AND SPORT FILM POLICY REVIEW GROUP

This document, now slightly obso- lete but still important from a historical point of view, set out what the FPRG think should be the new Labour government’s projected strategy for creating a “self-sus-
taining commercial film industry “in the UK. The emphasis is very much on the commercial rather than the cultural importance of film. Among the key objectives identified by the group, were increasing the film audience in the UK, the provision of proper training and setting up financial structures to attract investors.

Proposed solutions to these goals included establishing distribution-led structures, tax benefits for British productions, encouraging broadcasters to invest in film, a lottery funded development scheme and the creation of a film marketing agency.

Includes proposals for a definition of a “culturally British film” and production and audience statistics.

GREAT BRITAIN DEPARTMENT OF NATIONAL HERITAGE


Government’s response to the findings of the National Heritage Committee chaired by Gerald Kaufman. Recommends the setting up of the Advisory Committee on Film Finance (see above). Notes how the lack of vertically integrated structures (which tie production to distribution and exhibition) prevents the British film industry from competing with Hollywood. Also suggests Lottery money should be invested, the importance of training and the need to attract overseas productions.

GREAT BRITAIN HOUSE OF COMMONS NATIONAL HERITAGE COMMITTEE


This report led ultimately to the Middleton Committee report and set the ball rolling for the present Government’s stance on the industry. Includes various answers to the question “What is a British film?” and makes the case for establishing a viable British film industry with a series of proposals and recommendations.

For more detail see Volumes II and III of the report which contain Minutes of Evidence and appendices, wherein industry figures including Michael Leigh, Alan Parker, Michael Grade and Lord Attenborough give evidence before the Committee.

GRUMMITT, Karsten and WRIGHT, Katharine


This publication gives a statistical breakdown for all the cinemas in the UK and Ireland, including location and numbers of screens and seats per cinema. Other statistics given include: admissions, box office takings for the year’s top forty films and leading distributors and exhibitors. Includes a summary of the year’s developments.

HIGSON, Andrew (ed.)


Wide ranging collection of articles including Higson’s own look at “The Heritage film and British cinema”. Other chapters tackle black British film in the 1980s and 1990s, the contemporary British woman’s film and the British avant-garde.

HIGSON, Andrew


Higson delivers an in-depth analysis of one of the most important trends of British cinema in the last two decades: English ‘heritage cinema’. He argues that the this category actually includes films beyond the traditional label of ‘costume dramas’, explores the major concerns of the critical debate about heritage cinema and looks at the funding and production and marketing of such films. Finally, he looks in particular at two key films, HOWARD’S END and ELIZABETH. Comprehensive and serious work, yet accessible to A-level and undergraduate film students.

HILL, John, MCLOONE, Martin and HAINSWORTH, Paul


A useful and diverse collection, particularly, perhaps, given that many of those at the forefront of the so-called New British Cinema are Scottish or Irish. David Puttnam contributes a piece entitled “Creativity and commercialism: film making in Europe” in which he makes the familiar points about the necessity of integrated structures for a thriving film industry.

Colin McArthur, on the other hand, argues it is culturally vital to have a thriving system of very low-budget film production, suggesting that the more you aim your films at an international market, the more regressive become the “discourses about your own culture” (p.121); an interesting argument in the light of the subsequent international box-office success of

ILOTT, Terry


Emphasises the importance of market research and marketing in ensuring the success of European films. Analyses a representative sample of thirteen European films, including PETER’S FRIENDS as the sole example of a British production. This analysis gives figures for funding, marketing and distribution and revenues, and includes detailed comments from the producer and a look at the reasons for the film’s successes and failures.

JONES, Chris and JOLLIFFE, Genevieve


Written as a practical guide for low-budget filmmakers in the UK but possibly useful for those studying the British film industry. Very comprehensive, featuring interviews with a wide array of industry figures including people from the British Film Commission,
interesting look at changing images of “Britishness” in British films from CHARIOTS OF FIRE to TRAINSPOTTING.

MURPHY, Robert (ed.)
British Cinema of the 90s.
London: British Film Institute, 2000, 196p.

The eighteen essays included in this key academic book on British Cinema of the last decade examine, from a wide range of perspectives, the dramatic changes which have transformed the British film industry and British film culture in the 1990s. Issues covered include recent developments of the British film industry and the government’s film policy, questions of representation (of men, women, the working class, sexual orientation) and specific trends in British cinema (Black British cinema, heritage films, art cinema, youth cinema). Indispensable to anyone studying contemporary British cinema.

PETRIE, Duncan (ed.)
New questions of British cinema.

Although this book is more than ten years old, it is still useful for its overview of the British film industry at crisis point. Includes essays on marketing, distribution and production strategies for independent and low-budget films.

PETRIE, Duncan
Screening Scotland.
London: British Film Institute, 2000, 250p

The last two chapters of this study of Scottish cinema are particularly relevant to this guide, in that they analyse the institutional context, themes and issues of the new Scottish cinema which emerged in the 1990s with a degree of independence from the British industry and with an identity of its own, and culminated with the huge success of TRAINSPOTTING. Includes figures on institutional funding of Scottish films and a fairly comprehensive bibliography on Scottish cinema.

RELPH, Simon
A study for the Film Council examining the costs of lower budget UK films and their value in the world market.

The report looks at the reasons for the recent rise in costs of lower budget British films and proposes ways of bringing budgets down to a sustainable level. It is based on a survey of the financing and production costs of 26 lower budget British films made over the last 5 years, as well as 5 films made outside the UK.

STREET, Sarah
British national cinema.

This study places British cinema in its social, political and economic context. Chapter 4 - “Genres in transition” - traces the development of British films since the war finishing with a quick round-up of successful 90s productions, including THE CRYING GAME, FOUR WEDDINGS AND A FUNERAL and TRAINSPOTTING. The closing chapters focus on what Street calls British counter-cinema i.e. the films of Sally Potter, Peter Greenaway, Derek Jarman, Terence Davies and Bill Douglas.

UK FILM COUNCIL
Film in the UK 2000: Statistical Yearbook.

The purpose of this new publication is to “publish in one place as
much information as possible about the UK film industry in 2002”. It covers box office results, exhibition, distribution, production and the labour force, as well as the other film markets, VHS/DVD and television.

WICKHAM, Phil

Concise analysis, including definitions, for the UK industry in the 1990s up until 2001, which gives as good an overview as you could wish for. Can be downloaded via the BFI website on:

journal articles

SIGHT & SOUND
Vol.12 No.10. October 2002 pp. 14-17
Reasons to be cheerful, by Ryan Gilbey
Part of an issue of Sight & Sound dedicated to British Cinema. States the case that the British films of 2002 were strong in their individuality, citing Mike Leigh’s All or Nothing and Ken Loach’s Sweet Sixteen as solid examples.

SIGHT & SOUND
Vol.12 No.10. October 2002 pp. 18-20
That shrinking feeling, by Geoffrey Macnab
Part of an issue of Sight & Sound dedicated to British Cinema. Considers the rise and fall of film Four and takes a look at government support, the Arts Council of England, the franchises, Polygram Filmed Entertainment, the Film Council and the wider industry as a whole.

CINEASTE
Contemporary British Cinema Supplement

Contemporary British Cinema. Industry, Policy, Identity, by John hill
Reflect on the notion that there is no longer ‘one British cinema but rather different kinds of ‘British’ cinemas often aimed at different audiences and addressing different aspects of contemporary social and cultural life,’ Also looks at film policy and industrial structures.

CINEASTE
Projecting, by Claire Monk
Considers how mainstream British films, in their need for global appeal, have projected an upbeat vision of Britain rather than reflect Britain as it is. As a counterpoint the article considers Jamie Thraves The Low Down, the Amber Film Collective’s Like father, and Pawel Pawlikowski’s The Last Resort.

CINEASTE
Contemporary British Cinema Supplement

London Films. From Private Gardens to Utopian Moments, by Charlotte Brunsdon
Takes a look at how London features in British films including Roger Mitchell’s Notting Hill, Michael Winterbottom’s Wonderland, and Gary Oldman’s Nil by Mouth.

CINEASTE
Contemporary British Cinema Supplement
Britain’s Funk Soul Brothers, by Stephen Chibnall
Looks at recent films such as: Brothers, Human Traffic, Sorted, and Lock Stock and Two Smoking Barrels, and how they represent fundamental shifts in the themes and treatments of cultural representation in British cinema.

CINEASTE
Contemporary British Cinema Supplement

Northern realism. An exhausted tradition? by Paul Marris
Looks at British films that have been set in the North of England. Considers the themes of older films against more contemporary titles such as Peter Cattaneo’s The Full Monty, Mark Herman’s Brassed Off, and Stephen Daldry’s Billy Elliot – all set in a post-industrial period.

CINEASTE
Contemporary British Cinema Supplement

Challenging Colonial Traditions. British Cinema in the Celtic Fringe, by Martin McLoone
Considers how contemporary films from Northern Ireland, Scotland, and Wales have created a new identity.

CINEASTE
Contemporary British Cinema Supplement

Devolving British Cinema. The New Scottish Cinema and the European Art Film, by Duncan Petrie
Looks at contemporary film culture in Scotland, and how funding resources have helped nurture talents such as Lynne Ramsay and Peter Mullan.
CINEASTE
Contemporary British Cinema Supplement

'Another Kind of British'. An Exploration of British Asian Films, by Cary Rajinder Sawhney

Looks at the development of British Asian films and how they have broken into the mainstream with successes such as Damien O'Donnell's EAST IS EAST.

CINEASTE
Contemporary British Cinema Supplement

British Cinema Questionnaire, by Cineaste

Geoff Andrews (Time Out), John Archer (Scottish Screen), Raymond Durgnat (Film Writer), Isaac Julien (Director), Patrick Keiller (Director), Jonathan Romney (Critic) and Sara Sugarman (Director) all answer four questions sent to them by Cineaste:
1. What is your view of the current state of British cinema?
2. Is it still meaningful to talk about 'British' cinema?
3. What relationship do you think British cinema has (or should have) to British society?
4. Do you think British cinema has (or should have) a distinctive style or approach?

FILM COMMENT

New trends and emerging talents in current British cinema, by Jonathan Romney

Considers the 'template' nature of British cinema: 1, working class tales of childhood aspiration; 2, jokey gangster thrillers; and 3, the romantic ensemble comedy. Considers several British feature films that have broken this mould and how they have fared at the cinema, including One Life Stand, The Low Down, Last Resort, Sexy Beast, and Very Annie-Marie. Considers the caution and convention of cinema against several recent risk-taking British television comedies.

PREMIERE

The End Is Nigh? by Demetrious Matheon

Report on the future of Polygram Filmed Entertainment as the parent company Polygram is taken over by US conglomerate Seagram. Seagram already owns Universal Studios and is looking for a buyer for PFE. The article outlines the smaller companies and production agreements which make up PFE and includes comments from their personnel.

SIGHT & SOUND

Medium Cool, by Nick James

Seven British film-makers discuss what it is like to work in the film industry in Britain today, covering such issues as the so-called British renaissance, lottery and government funding.

SCREEN INTERNATIONAL
No.1142. 23 January 1998, pp.23-53

UK Preview 1998, by Louise Tutt, Kevin Hilton, Adam Minns, Mary Scott and Stuart Kemp


VARIETY
4 November 1996, whole issue

Welcome To The Multiplex, by Nick Roddick

Examines how the new generation of British directors (the so-called multiplex generation) have adopted the style of American blockbusters in order to cross-over into the mainstream youth market. Films discussed include SHOPPING and BEYOND BEDLAM.
press articles

NEW STATESMAN & SOCIETY
27 March 1998, pp.40-41

Britain Has A New Film Establishment And It’s Leading Us Towards Disaster, by Sally Hibin

Discusses the reaction of the British film industry to a successful film, in this case THE FULL MONTY, and how it is driven towards unrealistic goals and a distribution-led product.

THE TIMES
21 March 1998, pp.1-2

Here’s To Britsploitation, by Giles Whittell

Comments from British film-makers who have made it in Hollywood, including producer Tim Bevan and president of Fox Searchlight Lindsay Law. Contains some useful budget/box office information.

TIME OUT
23 April 1997, pp.15-23

Hollywood London, by Tom Charity and Charlotte O’Sullivan

Special feature on London and the film industry including a report on Hollywood films being shot in the capital and a week spent visiting the location shoots of various different film projects. A short profile of each of the top twenty-five British industry personalities in Hollywood, and, a guide to the main industry office in Soho with map.

INDEPENDENT - TABLOID
27 March 1997, pp.8-9

Best Of British, by Rachel Halliburton and Peter Guttridge

Assesses the extent to which the films THE ENGLISH PATIENT, KOLYA and FARGO can be considered British.

SUNDAY TELEGRAPH
23 March 1997, pp.43-65

Something Small In Hollywood, by James Langton

Report from the Academy Awards on the eve of the ceremony, concentrating on the British nominees especially SECRETS & LIES. Suggests the studios will always be dominant despite the critical acclaim awarded such small films.

EVENING STANDARD
3 January 1997, pp.12-13

Action! The Stars Are Coming To Town, by Robin Stringer

Article on the British studio boom in 1996/7 as numerous Hollywood productions are being filmed in the UK.

Fargo
case studies

Those articles which follow that are listed as press articles are held on microfiche in the BFI National Library under the title of the film. Contemporary newspaper reviews for each film are held on the same microfiche but are not referenced in this pack. Journal articles are kept in bound volumes at the BFI National Library.

Bean
(dir. Mel Smith, 1997)

press articles

SUNDAY TIMES: SECTION 2
20 July 1997, pp.8-11

Why Does Mr. Bean Travel So Well?, by Bryan Appleyard

Discusses the exportability of the character Mr. Bean in terms of the international language of comedy but also his inherent Britishness.

THE CRYING GAME

The Crying Game

book

GILES, Jane
The crying game.

Thoughtful study of Neil Jordan’s film including chapters on the film’s marketing and release in the UK, Europe and the USA.

journal articles

VARIETY
22 March 1993, pp.1, 68-69

Crying All The Way To The Bank, by Michael Fleming & Leonard Klady

Looks at Miramax’s involvement in THE CRYING GAME as an independent distributor and puts forward reasons for its success in the US.

EMPIRE
No.47. May 1993, pp.86-94

So... How does It Feel? by Chris Heath


press articles

DAILY TELEGRAPH
28 March 1993, p.25

Lists the problems experienced during the making and release of THE CRYING GAME in the UK and, asks why the film didn’t do very well in this country but was a hit in the US.

SUNDAY TIMES (REVIEW)
28 March 1993, p.3

The Buying Game, by Steven Goldman

Describes the campaign by US distributor Miramax for THE CRYING GAME, which fared poorly in the UK but was a success in America. Includes comments from Miramax co-chairman Harvey Weinstein.

East Is East
(dir. Damien O’Donnell, 1999)

book

KHANDIN, Ayub
East is east.

Script.

journal articles

THIRD TEXT
No.49. Winter 1999/2000 No. 49, pp. 105-107

Is East... East? by Ali Nobil

Considers the inherent racism and racial stereotypes within East is East mostly in relation to the father-figure, George. Looks at how the film was received by white British critics.

FILM REVIEW
December 1999, pp. 29, 70-71

Eastern Premise, by Steve Applebaum
EAST IS EAST’s writer Ayub Khan-Din discusses his childhood and how it is reflected in the film. Journal also reviews the film.

**TOTAL FILM**
No.35. December 1999 No.35, pp. 66-69, 96

Eastern Promise, by Dan Jolin
Considers the film as a ‘British’ film. In an interview, the seven actors who play the Khan children discuss ‘why should people see East is East?’ as well as the most memorable thing about making the film. Issue also contains a review.

**press articles**

**INDEPENDENT ON SUNDAY**
(CULTURE SECTION)
10 October 1999, p. 1

Goodness Gracious Me! by Matthew Sweet
Looks at the film EAST IS EAST and its place in British Asian culture. Compares the film to the British cinema and television of the 50s and 60s and looks at the generational differences in British Asian society.

**EVENING STANDARD**
13 October 1999, pp.29-30

Get Ready For The Biggest Laugh Since The Full Monty, by Andrew Billen
An interview with writer Ayub Khan-Din on his new film EAST IS EAST. He discusses his childhood in Lancashire and how his relationship with his father inspired the screenplay.

**books**

CURTIS, Richard
Four weddings and a funeral,
Script of the film with jokey introduction by Curtis.

**journal articles**

FILM COMMENT

New British Cinema: A Prospect & 6 Views, by Richard Combs
Investigates the “Britishness” of FOUR WEDDINGS AND A FUNERAL. Was it so successful overseas because it caters to the tourist view of Britain? The article focuses on the characters of Charles and Gareth in particular. Other contemporary British films such as

**SIGHT & SOUND**

Four Weddings And A Final Reckoning, by Nick Roddick
Examines the world wide box office success of the film and considers the implications of it for the British film industry. Includes a country by country breakdown.

**press articles**

MAIL ON SUNDAY (NIGHT & DAY)
1 January 1995, pp.27, 29

FOUR WEDDINGS, by David Thomas
Discusses the profitability of the film and how the money was divided up amongst the parties involved in the filming and distribution.

GUARDIAN (SECTION 2)
16 May 1994, p.16

Hyping For A Hit, by Anna Bundy
Short article on the British marketing campaign including statistics on press appearances.

INDEPENDENT
27 April 1994, p.26

Made Here, Big Over There, by Sheila Johnston
Article on the critical and commercial success of the film in the
US and the differences between
British and American audiences.

GUARDIAN
23 April 1994, p.4

Report on FOUR WEDDINGS AND A
FUNERAL reaching number one at
the US box office. Includes a table
of the top ten British films at the
US box office up to 1994.

DAILY TELEGRAPH
22 April 1994, pg.19

Bells Ring For A British Marriage,
by Hugh Davies

A month before it is to be released
in the UK a report on FOUR WEDD-
INGS AND A FUNERAL’s release in
the US and the marketing cam-
paign by the American distribu-
tor Gramercy Pictures.

press articles

DAILY TELEGRAPH MAGAZINE
17 January 1998, pp.18,20 and 22

Clever Dicks, by David Gritten

Interviews with the film-makers
on how the film came to be made,
the international marketing cam-
paign by 20th Century Fox and its
box office success.

GUARDIAN (SECTION 2)
27 October 1997, p.5

One Yank And They’re Off, by
Emma Forrest

Examines the success of THE FULL
MONTY and assesses how much of
it is due to the involvement of
20th Century Fox and its ability to
spend on marketing the film.

SUNDAY TIMES (SECTION 2)
31 August 1997, pp.2-3

The Bare-faced Cheek Of it, by
Rupert Widdicombe

Examines the role of 20th Century
Fox in making of THE FULL MONTY
and explores the backgrounds of
the film-makers.

SUNDAY TIMES (SECTION 2)
24 August 1997, p.6

The British Are Coming (Quietly)

Short article on the success of
British comedies in the United
States which includes some box
office figures.

EVENING STANDARD
20 August 1997, pp.8-9

The Film That Closes The Gap
Between Sexes, by Alexander
Walker

Positive review of THE FULL MONTY
which includes the glossary given
out by the distributor at American
screenings.

books

RAMSAY, Lynne and CLARKE,
Gerald

RATCATHER. London: Faber and Faber, 1999, 104p.; illus

Script. Includes an interview with
Ramsay on the writing of the script
and the making of the film.

WILSON, Emma


Includes a very personal essay on
Lynne Ramsay’s RATCATCHER,
which explores in particular the
representation of endangered
childhood in the film.

journal articles

SIGHT AND SOUND

What are you looking at? by Liese
Spencer

Lynne Ramsay talks about her
approach to filmmaking, with ref-
erence to RATCATCHER.

FILM COMMENT

Distributor wanted, by Harlan
Kennedy

Part of a larger article on three
films seeking U.S. distribution.
Discusses the story, themes, char-
acters, and director Lynne Ramsay’s
use of both poetry and realism.

The Full Monty
(dir. Peter Cattaneo, 1997)

book

DOMAILE, Kate


Like all the books in this series,
this study is ideal for A-level and
undergraduate students. It pro-
vides an accessible critical and
thematic analysis, as well as use-
ful factual information on the pro-
duction of the film.
**SCREEN**

**Kids in America? Narratives of transatlantic influence**, by Jonathan Murray

Analyses American influence on Scottish cinema and culture by way of a close consideration of Forsyth’s GREGORY’S TWO GIRLS and Ramsay’s RATCATCHER.

**press articles**

**OBSERVER** (SCREEN)
23 May 1999, pp.2-3

**Reality Bites (Again)**, by Vanessa Thorpe

Report on the British films shown at the 1999 Cannes Film Festival. Looks at the origins of the British realist movement and how it has influenced modern filmmakers such as Lynne Ramsay, Shane Meadows and Tim Roth.

**GUARDIAN**
14 August 1999, pp.4

**The Catcher With The Eye**, by Brian Pendreigh

As Ratcatcher opens the Edinburgh Film Festival, Pendreigh takes and in depth look at Ramsay’s career giving detailed accounts of her prize-winning short film work.

**INDEPENDENT ON SUNDAY** (CULTURE SECTION)
31 October 1999, p.2

**Young Gifted And Scottish**, by Deborah Orr

Glaswegian Deborah Orr looks at Scottish filmmaking in general and visions of childhood in particular. Makes reference to directors Bill Douglas, Bill Forsythe and Lynne Ramsay and RATCATCHER.

**OBSERVER**
(REVIEW SECTION: SCREEN)
31 October 1999, pp.8-9

**Running Into A Bright New Future**, by Sean O’Hagan

Interview with the director Lynne Ramsay that looks at her influences from film and photography, the importance of family and the sense of place in her films.

**TIME OUT**
3 – 10 November 1999, pp.24-26

**The Filth And The Fury**, by Trevor Johnston

Discusses Ratcatcher as a contender for British film of the year. Ramsay explains how certain scenes came about, why she used amateur actors and how she feels about comparisons to other directors.

**GUARDIAN (SECTION 2)**
5 November 1999, pp.11

**Child Play**, by Jonathan Romney

An interview with Lynne Ramsay, which looks at the film as a work of poetic realism. Ramsay also discusses working with child actors, filming on location and her future projects.

**Secrets & Lies**
(dir. Mike Leigh, 1996)

**books**

LEIGH, Mike

Script.

CARNEY, Ray

This book is the first critical study of Mike Leigh’s work. It analyses both his working methods and his films in the intellectual and social contexts in which they were made, and argues that Loach cannot be considered simply within the British realist tradition like, for instance, Ken Loach. Although the publication of this book is fairly recent, the most recent film treated is NAKED (1993). A last warning: this serious academic study might be challenging to readers new to film studies.

COVENEY, Michael
The world according to Mike Leigh.

Critical biography which follows Leigh’s career up to the filming of SECRETS & LIES, then known as UNTITLED ‘95.

MOVSHOVITZ, Howie
Mike Leigh Interviews.

This collection of interviews carried out over the years discuss in particular the filmmaker’s unusual working methods, and the emotional toughness that characterises Leigh’s approach to filmmaking. Includes a filmography up to CAREER GIRLS.

**press articles**

**GUARDIAN** (SECTION 2)
26 March 1997, p.13

**Hollywood’s SECRETS AND LIES**, by Derek Malcolm

Short article giving the reasons for the Oscar success of THE ENGLISH PATIENT over SECRETS & LIES, with comments on government policy for funding the industry.

**THE VOICE**
11 June 1996, p.10

**Stranger In The House**, by Onyekachi Wambu

Examines the themes of race, class and family raised in SECRETS & LIES.

**SUNDAY EXPRESS**
26 May 1996, p.56

**Secrets Of A New British Revolution**, by Will Cohu

Potted history of British produc-
Since David Puttnam’s Oscar speech in 1982, using SECRETS & LIES as an example of Britishness.

**DAILY TELEGRAPH**
22 May 1996, p.22
A Great British Original, by Hugo Davenport
Profile of Mike Leigh after winning the Palm D’or at Cannes for SECRETS & LIES.

**Shallow Grave**
(dir. Danny Boyle, 1994)

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**books**

HODGE, John
**Trainspotting and Shallow Grave.**
London: Faber and Faber, 1996.

Two scripts with an introduction by John Hodge and an interview with Irvine Welsh.

SMITH, Murray
**Trainspotting.**
London: British Film Institute, 2002, 95p

“Murray Smith unpicks the processes that led to TRAINSPOTTING’s enormous success. He isolates various factors – the film’s eclectic soundtrack, its depiction of Scottish identity, its attitude to deprivation, drugs and violence, its traffic with American cultural forms, its synthesis of realist and fantastic elements, and its complicated relationship to heritage”. This thematic analysis is aimed at a more academic audience than the analysis from the York Press series, but the two are rather complementary. Includes the film’s full credits.

STOLLERY, Martin
**Trainspotting.**

This succinct and accessible book is aimed at a large, non-specialist audience, in particular school and undergraduate students. It analyses some of the background, narrative and style of the film, as well as the industrial, ideological and cultural contexts. Also includes a useful bibliography.

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**SUNDAY TIMES (SECTION 10)**
8 May 1994, p.6

DIY Hollywood, by Rebecca Fuller
Article on how the funding was raised for SHALLOW GRAVE, giving details of the amounts paid by each investor.

**Trainspotting**
(dir. Danny Boyle, 1996)

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**press article**

**EMPIRE**

**Runaway Train,** by Caroline Westbrook
Description of the marketing campaign for TRAINSPOTTING.

**SIGHT & SOUND**
September 1996 - Money Supplement, pp.10-11

**A British Success: Making And Selling TRAINSPOTTING**

Detailed article on the marketing campaign surrounding TRAINSPOTTING and on its box office success. Includes a table showing the comparative box office of other British films.

**First Class Return,** by Caroline Westbrook
Month by month account of the making of TRAINSPOTTING with comments on casting, locations, filming, scoring and the marketing and trailer.

**NEEDLES AND SPINS,** by Frank Owen
Interview with the production team and actor Ewan McGregor in which they discuss working on the film and its portrayal of modern Britain and drug culture.

**press articles**

**VILLAGE VOICE (US)**
30 July 1996, pp.31-34

**Unlikely Hit In America,** by David Gritten
Short article on the relative box office success of TRAINSPOTTING on its opening weekend in the US and the problems faced by its American distributor Miramax over its release.
The Other Side Of The Tracks, by Tom Charity

Location report on the making of TRAINSPOTTING including interviews with the production team and actor Ewan McGregor, in which they discuss issues of drugs and morality in the film.

FINANCIAL TIMES
27 January 1996, p.5

Small Budget Movie With Big Ambitions, by Alice Rawsthorn

Short article on the marketing of TRAINSPOTTING, Polygram's marketing budget, the posters and the music tie-ins.

TIMES MAGAZINE
20 January 1996, pp.18-19,21

The Hit Squad, by Robert Crampton

Interview with producer Andrew MacDonald, director Danny Boyle and writer John Hodge about the forthcoming release of TRAINSPOTTING and the expected controversy its frank portrayal of drug culture will spark in the press. They also discuss British cinema past and present, their target audience and PULP FICTION.

Wonderland
(dir. Michael Winterbottom, 1999)

book

STREET, Sarah
Costume and cinema: dress codes in popular film.

In a chapter entitled ‘Wonderland: the embodiment of the real’, Street delivers a very interesting essay on Michael Winterbottom’s film as part of this study on the significance of costumes in film. She shows in particular how the filmmaker uses costumes to enhance the film’s claim to realism.

journal articles

FILM WEST
No.39. February 2000 pp 42-44

Winter Wonderland, by Nicky Fennell

Director Michael Winterbottom discusses the development and production of WONDERLAND.

SCREEN INTERNATIONAL
No.1216. 9 July 1999 pp.19

Behind the scenes with... Richard Flynn, by Jim Thacker

Sound recordist Richard Flynn discusses how he worked with live sound to create authenticity within WONDERLAND.

press articles

EVENING STANDARD
5 August 1999, pp.29

Something About Sister, by Jasper Rees

Looks at the influence of Chekhov on contemporary independent cinema. Looking at the films Wonderland, Happiness and Playing By Heart it in terms of the play Three Sisters the author asks some of the filmmakers if this was intentional or coincidence and assigns the films characters their Chekhovian counterparts.

OBSERVER (SCREEN)
9 January 2000, pp.6-7

Smile - You're On Candid Camera, by Damon Wise

Discusses Wonderland as a landmark in realist cinema. Compares the film to Italian Neo-Realism in its portrayal of the city of London and its inhabitants. One of the principle actors, Molly Parker, gives insights into how this was achieved by director Michael Winterbottom.

DAILY TELEGRAPH
(WEEKEND MAGAZINE)
15 January 2000, pp.26-28

Welcome To Wonderland, by Ben Thompson

An interview with Michael Winterbottom in which he discusses his diverse film projects, the current British Film industry and the shooting of the films WITH OR WITHOUT YOU and WONDERLAND.

GUARDIAN (SECTION 2)
18 January 2000, pp.12-13

The Walking Wounded, by Stuart Jeffries

Interview with Michael Winterbottom about WONDERLAND as an accurate depiction of London. He discusses the filming techniques used and the influences on him including Chekhov and Robert Altman.
<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Prod Co(s)</th>
<th>Budget (£m)</th>
<th>Box Office (£m)</th>
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<td>1996</td>
<td>Working Title/ Tiger Aspect/ Polygram</td>
<td>16.2</td>
<td>17.97</td>
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<td>Billy Elliot</td>
<td>1999</td>
<td>Tiger Aspect/ WTZ/BBC Films/ Arts Council of England</td>
<td>2.8</td>
<td>18.39</td>
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<td>1991</td>
<td>Palace/ British Screen</td>
<td>2.2</td>
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<td>East Is East</td>
<td>1998</td>
<td>Assassin Films/ FilmFour/BBC</td>
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<td>Four Weddings And A Funeral</td>
<td>1993</td>
<td>Polygram/ Working Title/ Channel Four</td>
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<td>The Full Monty (US/UK)</td>
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