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1990s british cinema



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16+ MEDIA STUDIES

INFORMATION GUIDE STATEMENT

“Candidates should note that examiners have copies of this guide and will not give credit for mere reproduction of the information it contains. Candidates are reminded that all research sources must be credited”.

BFI National Library

All the materials referred to in this guide are available for consultation at the BFI National Library. If you wish to visit the reading room of the library and do not already hold membership, you will need to take out a one-day, five-day or annual pass. Full details of access to the library and charges can be found at:

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If you are visiting the library from a distance or are planning to visit as a group, it is advisable to contact the Reading Room librarian in advance (tel. 020 7957 4824, or email library@bfi.org.uk).

BFI National Library
British Film Institute
21 Stephen Street
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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: news@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 the 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:

1. Len Masterman, *Teaching About Television*, London, Macmillan, 1980.
2. Manuel Alvarado and Bob Ferguson, "The Curriculum, Media Studies and Discursivity", *Screen*, Vol.24, No.3, May-June 1983.

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.

general references

books

ADVISORY COMMITTEE ON FILM FINANCE
Report to the Secretary of State for National Heritage.
 [London]: [Department of National Heritage], July 1996. 74p. appendices.

Also known as the Middleton Committee Report, this document proposes a set of strategies to aid the growth of the British film industry. The report's main thrust is to recommend the creation of a Hollywood style distribution-led commercial studio to attract investors and over time build up a collection of rights, thus maximising the long-term profitability of its products.

ASHBY, Justine, and HIGSON, Andrew
British cinema, past and present.
 London: Routledge, 2000, 385p

This book sets out to "provide a historical perspective to the contemporary resurgence of British cinema". The last two sections of the book, 'Contemporary Cinema 1' and 'Contemporary Cinema 2', are particularly relevant to this guide. They explore in particular the issue of class and communities in recent British cinema, as well as the concept of heritage cinema in a wide sense.

BAILLIEU, Bill, and GOODCHILD, John
The British film business.
 Chichester: John Wiley & Sons, 2002, 194p.

The authors of this book discuss the development of the British film industry from the beginning to the end of the 20th century. Chapter 11 gives a good overview of the 1990s, while the last two chapters highlight the lessons that can be learned for the future.

BROOKS, Xan
Choose life: Ewan McGregor and the British film revival.
 London: Chameleon, 1998. 207p. illus.

Two chapters about TRAINSPOT-

TING 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.
 London: Cassell/British Film Institute, 1996. vii-xi, 204p. [16] plates. appendices.

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.
 Leicester: Dodona Research, 1998. 82p.

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.
 London: HarperCollins, 1996. ix-xv, 255p. [24] plates. filmog. bibliog. index.

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.
 London: Transworld Publishers Ltd. (a Corgi book): 1994. 144p. illus. appendices.

Script of the film with jokey introduction by Curtis.

DALE, Martin
The movie game: the film business in Britain, Europe and America.
 Cassell: London, 1997. ix-xi, 340p. tables. figs. appendices. index.

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.
 London: Screen Digest, 2002, 91p.

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.
 Madrid: Media Business School, 1993. 192p. tables. appendix. gloss. index.

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.)
BFI film and television handbook 2003.
 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, 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. Exeter: Intellect Books, 1996. 112p. bibliog.

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.

London: Film Council, 2000, 36p.

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.

London: Film Council, 2002, 32p.

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, Sgrîn 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.

[Germany]: European Film Academy/Screen International, 1993. 111p. illus. bibliog.

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.

London; New York: Cassell, 1996. vii-x, 262p. appendices. bibliog. index.

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.

London: Heinemann, 1996. xii, 321p. [8] plates. bibliog. index.

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.

Minneapolis: University of Minnesota Press, 1993.

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 "renaissance" 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.

London: British Film Institute, 1997. (BFI modern classics). 78p. illus.

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

A bigger picture: the report of the Film Policy Review Group.

London: Department for Culture, Media and Sport, 1998. 56p. illus.

This document, now slightly obsolete 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

The British film industry: a policy document incorporating the Government’s response to the House of Commons National Heritage Select Committee.
London: HMSO, June 1995. Cm 2884. 42p.

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

The British Film Industry, Second Report, Session 1994-95, Volume I.
London, HMSO, 8 March 1995. (HCP 57-1). cxiii. tables. annexes.

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 Mike Leigh, Alan Parker, Michael Grade and Lord Attenborough give evidence before the Committee.

GRUMMITT, Karsten and WRIGHT, Katharine

Cinemagoing 11 (United Kingdom & Ireland).

Leicester: Dodona Research, 2003. 168p.

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.)

Dissolving views: key writings on British cinema.

London: Cassell, 1996. iv-viii, 264p. bibliog. index.

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

English heritage, English cinema.

Oxford: Oxford University Press, 2003, 282p.

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

Border crossing: film in Ireland, Britain and Europe.

Belfast: Institute of Irish Studies: 1994. 173p.

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

Budgets and markets: a study of the budgeting of European films.

London: Routledge, 1996. vii-x, 165p. tables. index.

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

The guerilla filmmaker’s handbook and film producer’s toolkit.

London: Cassell, 1996. 448p. illus. index.

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,

British Screen, Channel 4 and the BFI. Also includes case studies of four low-budget British films: *BOY MEETS GIRL*, *STAGGERED*, *CLOCKWORK MICE* and *SHOPPING*.

JONES, Graham and JOHNSTON, Lucy
Talking pictures: interviews with contemporary British film-makers.
 London: British Film Institute, 1997. x, 132p. index.

Twenty seven interviews with writers, directors and producers of independent films in the UK. The emphasis is on the process of filmmaking: raising finance, finding cast and crew and selling and marketing the finished product. Interviewees include Eric Fellner, executive producer of *FOUR WEDDINGS AND A FUNERAL* and *TRAINSPOTTING* producer Andrew Macdonald.

MCKNIGHT, George (ed.)
Agent of challenge and defiance: the films of Ken Loach.
 Trowbridge: Flicks Books, 1997. vi, 234p.

Substantial selection of essays and articles including filmography, interview with Loach and a useful bibliography.

MULGAN, Geoff and PATERSON, Richard
Hollywood of Europe? The future of British film.
 London: British Film Institute, 1993. vii-viii, 56p. (UK film initiatives, no.6)

Sets out policy objectives (tax breaks, levies etc.) necessary for the creation of a thriving UK film industry. Includes comments from various British filmmakers including Alan Parker, Ken Loach, Mike Leigh, Steve Woolley and Kenneth Branagh.

MURPHY, Robert (ed.)
The British cinema book.
 London: British Film Institute, 1997. vii-xiii, 279p. illus.

Possibly due to its diversity - in approach and subject matter - Murphy's book suffers from a lack of focus. However, John Hill's essay - "British Cinema as national cinema: production, audiences and representation" - does provide an

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.)
Inside stories: diaries of British film-makers at work.
 London: British Film Institute, 1996. ix-x, 205p.

The diary format gives the reader a good sense of various aspects of the industry's day to day business but inevitably there is little in the way of overview or analysis. In this case "film-makers" means writers, actors, designers and exhibitors, as well as directors and producers. Amongst the contributors are Nik Powell, Gary Sinyor and Katrin Cartlidge.

PETRIE, Duncan (ed.)
New questions of British cinema.
 London: British Film Institute, 1992. (BFI working papers). iv-v, 119p.

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.
 London: 2002, 89p.

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.
 London: New York: Routledge, 1997. ix-xi, 232p. illus. bibliog. indices.

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 ie. the films of Sally Potter, Peter Greenaway, Derek Jarman, Terence Davies and Bill Douglas.

UK FILM COUNCIL
Film in the UK 2000: Statistical Yearbook.
 London: UK Film Council, 2003, 82p.

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
Producing the Goods? UK Film Production since 1991. An information briefing.
 London: BFI National Library, 2003. 21p. [+32 tables]

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:

www.bfi.org.uk/filmtvinfo/publications/pub-rep-brief/index.html

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

Vol.26. No.4. Autumn 2001 pp. 29-67
 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

Vol.26. No 4. Autumn 2001 pp. 34 - 37, 42 Contemporary British Cinema Supplement

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

Vol. 26. No. 4, Autumn 2001 pp. 43-46
 Contemporary British Cinema Supplement

London Films. From Private Gardens to Utopian Moments, by Charlotte Brunson

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

Vol.26. No.4, Autumn 2001 pp. 38-42
 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

Vol.26. No.4. Autumn 2001 pp. 47-49
 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 postindustrial period.



Lock, Stock and Two Smoking Barrels

CINEASTE

Vol.26. No.4. Autumn 2001 pp. 51-54
 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

Vol.26. No.4. Autumn 2001 pp. 55-57
 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

Vol.26. No.4. Autumn 2001 pp. 58-61
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

Vol.26. No.4. Autumn 2001 pp. 64-66
Contemporary British Cinema
Supplement

British Cinema Questionnaire, by
Cineaste

Geoff Andrews (Time Out), John
Archer (Scottish Screen), Raymond
Durnat (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

Vol.37. No.1. Jan/Feb 2001 pp. 11-13

**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 conven-
tion of cinema against several
recent risk-taking British television
comedies.

PREMIERE

Vol.11. No.12. August 1998, pp. UK 6-7

The End Is Nigh? by Demetrious
Matheon

Report on the future of Polygram
Filmed Entertainment as the par-
ent 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

Vol.8. No.8. August 1998, pp.12-15

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 govern-
ment 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

Major feature on the current
British film industry and its
prospects for 1998. Includes in-
depth articles on production, post-
production, distribution, exhibi-
tion, video, television and short
articles on training, sales, market-
ing, television libraries and agents.
With accompanying charts and
tables.

VARIETY

15th - 21st December 1997 Film
Section of whole issue

**A Week In The Life Of UK
Showbiz,** various contributors.

Various articles on most aspects of
the British film and television
industries; some are more detailed
than others but useful as a general
overview from an American indus-
try magazine.

EMPIRE

No.100. October 1997, pp.150-154

The Great British Movie Mountain,
by Caroline Westbrook

An investigation into the reasons
why up to 50% of British films
never go into distribution in the
UK. Includes comments from
film-makers who have secured
distribution for their films abroad
but not in the UK and from distrib-
utors who argue that films don't
get distribution because they
won't appeal to audiences.

SIGHT & SOUND

Vol.7. No.9. September 1997, pp.22-24

Never A Sure Thing, by Patricia
Dobson

Examines the British distribution
market. Defines the term "inde-
pendent" and includes comments
from the leading independent dis-
tributors. Some useful statistics
on market share, promotion costs
and profit share.

VARIETY

4 November 1996, whole issue

Spotlight On ... various contribu-
tors

Spotlight on the UK film industry
including short articles on the lot-
tery, Channel 5, festivals, BBC films
and Scotland.

SIGHT & SOUND

Vol.4. No.6. June 1994, pp.26-28

Welcome To The Multiplex, by
Nick Roddick

Examines how the new generation
of British directors (the so-called
multiplex generation) have adopt-
ed the style of American block-
busters 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.



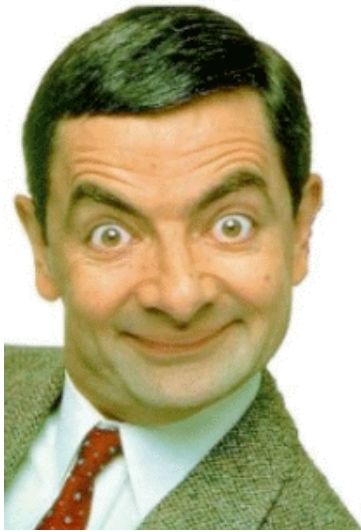
Fargo

case studies

Those articles which follow that are listed as press articles are held on microjacket 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.6-7

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.

TIMES MAGAZINE
5 April 1997, pp.8, 11-12

Mr. Bean Goes To Hollywood, by Giles Whittell

Profile of Working Title including interviews with producers Tim Bevan and Eric Fellner on working in Britain and Hollywood and on the future of Mr. Bean.

The Crying Game

(dir. Neil Jordan, 1992)



book

GILES, Jane
The crying game.
London: British Film Institute, 1997.
(BFI modern classics). 78p. illus.

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 Flemming & 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

Report on the 1992 Academy Awards spent with the makers of THE CRYING GAME. Begins six weeks before the ceremony with interviews with producer Steve Woolley and director Neil Jordan and ends at the post Oscar parties. Concentrates on the film as an Oscar outsider and a challenge to Hollywood supremacy.

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

KHAN-DIN, Ayub
East is east.
London; Basingstoke; Oxford :
FilmFour, 1999, 149p.

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 Promise, 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 AyubKhan-Din on his new film EAST IS EAST. He discusses his childhood in Lancashire and how his relationship with his father

inspired the screenplay.

TIMES (MAGAZINE)
30 October 1999, pp. 24-26, 28-29

Asian Screen Cred, by Jasper Rees

Assesses East in East and its place in British Asian culture. Includes an in-depth interview with screenwriter Ayub Khan-Din on his upbringing as the child of a Pakistani father and English mother. Makes references to the TV series GOODNESS GRACIOUS ME.

EVENING STANDARD
2 December 1999, pp. 58-59

East Is East: How The BBC Lost The Plot, by Neil Norman

Tracks the production of East Is East, with special reference to the BBC's involvement. Gives a good insight into the pitfalls of British film finance.

Four Weddings And A Funeral

(dir. Mike Newell, 1994)

books

CURTIS, Richard
Four weddings and a funeral.
London: Transworld Publishers Ltd.(a Corgi book): 1994. 144p. illus. appendices.

Script of the film with jokey introduction by Curtis.

journal articles

FILM COMMENT
Vol.31. No.6. Nov/Dec 1995, pp.53-59

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



SHALLOW GRAVE and LONDON are also examined in depth.

SIGHT & SOUND
Vol.5. No.1. January 1995, pp.12-15

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 WEDDINGS AND A FUNERAL*'s release in the US and the marketing campaign by the American distributor Gramercy Pictures.

The Full Monty

(dir. Peter Cattaneo, 1997)



book

DOMAILLE, Kate
The Full Monty.
London: York Press, 2000, 80p.

Like all the books in this series, this study is ideal for A-level and undergraduate students. It provides an accessible critical and thematic analysis, as well as useful factual information on the production of the film.

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 campaign 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.

Ratcatcher

(dir. Lynne Ramsay, 1999)



books

RAMSAY, Lynne and CLARKE, Gerald
Ratcatcher.

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

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

WILSON, Emma
Cinema's missing children.
London; New York: Wallflower Press, 2003, 181p.

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
Vol. 9. No. 10. October 1999, pp.16-19

What are you looking at? by Liese Spencer

Lynne Ramsay talks about her approach to filmmaking, with reference to *RATCATCHER*.

FILM COMMENT
Vol.36. No.1. Jan/Feb 2000 pp. 6-9

Distributor wanted, by Harlan Kennedy

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

SCREEN

Vol.46. No.2. Summer 2005, pp.217-25

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

Secrets & lies.

London: Faber and Faber, 1997. 103p. illus.

Script.

CARNEY, Ray

The films of Mike Leigh: embracing the world.

Cambridge: Cambridge University Press, 2000, 292p.

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.

London: HarperCollins, 1996. ix-xv, 255p. [24] plates. filmog. bibliog. index.

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

MOVSHOVITZ, Howie

Mike Leigh Interviews.

USA: University Press of Mississippi, 2000, 138p.

This collection of interviews carried out over the years discuss in particular the filmmakers'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-

tion 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)



book

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.

journal articles

SIGHT & SOUND
Vol.5 No.1. January 1995, pp.34-36

Lean Mean And Cruel, by Ronan Bennett

Director Danny Boyle discusses the film SHALLOW GRAVE; how it came to be made, the script, the characters, the casting and the difference between film and television audiences.

EMPIRE
No.68. February 1995, pp.56-57

Three Men And A Long Cherished Project, by Caroline Westbrook

Danny Boyle, John Hodge and Andrew MacDonald talk about the making of SHALLOW GRAVE.

press article

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)

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.
London: York Press, 2000, 85p.

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.

journal articles

EMPIRE
No.91. January 1997, pp.108-109

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.

EMPIRE
No.81. March 1996, pp.90-102

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.

press articles

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

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.

DAILY TELEGRAPH
23 July 1996, p.15

TRAINSPOTTING Scores An 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.

TIME OUT

31 January 1996, pp.16, 18-19

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.

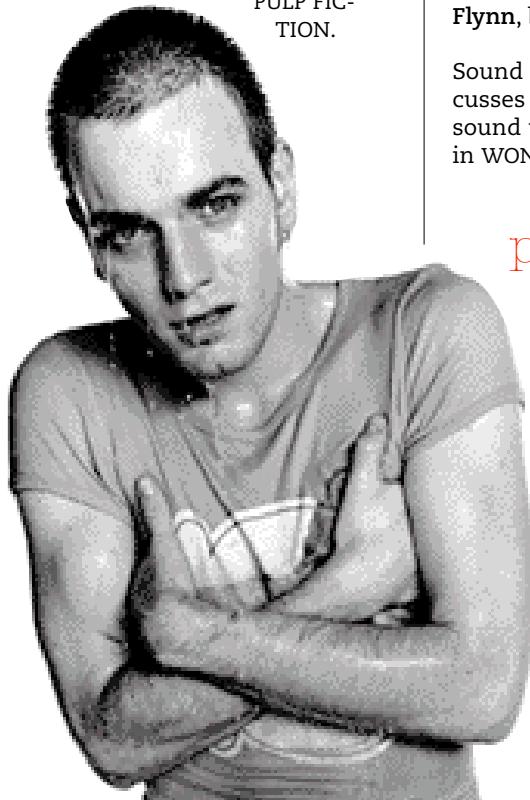
TIMES MAGAZINE

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.

London; New York: Wallflower, 112p.

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 Chekovian 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.

1990s British Films: Budgets And Box-Office

The following table gives budget and box office information for the British productions discussed in the Case Studies section of this pack. Budgets given do not include marketing spend.

Title	Year	Prod Co(s)	Budget (£m)	Box Office (£m)
Bean	1996	Working Title/ Tiger Aspect/ Polygram	16.2	17.97
Billy Elliot	1999	Tiger Aspect/ WT2/BBC Films/ Arts Council of England	2.8	18.39
The Crying Game	1991	Palace/ British Screen	2.2	2.03
East Is East	1998	Assassin Films/ FilmFour/BBC	2.4	10.38
Four Weddings And A Funeral	1993	Polygram/ Working Title/ Channel Four	2.0	27.76
The Full Monty (US/UK)	1996	Bodger Films/ Redwave/ Fox Searchlight	1.6	52.20
Ratcatcher	1998	Pathe/BBC/ Holy Cow Films	2.0	0.43
Secrets And Lies	1995	Thin Man Films/ Ciby 2000/ Channel Four	2.5	1.97
Shallow Grave	1993	Figment/ Channel Four	0.9	5.10
Trainspotting	1995	Figment/ Channel Four/ Polygram	1.76	12.43
Wonderland	1998	Revolution Films/ Kismet Film Co./ BBC/Polygram	4.0	0.42

Source: Producing The Goods? UK Film Production Since 1991: An Information Briefing, by Phil Wickham © 2003 Information Services - BFI National Library

<http://www.bfi.org.uk/filmtvinfo/publications/pub-rep-brief/index.html>