

Mike Leigh On Mike Leigh Directors On Directors

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

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

Une fiche de référence sur *Secrets et mensonges*, un chef-d'oeuvre de Mike Leigh. « Vous n'êtes pas forcé, mais vous pouvez sourire... » C'est la formule magique que prononce Maurice, photographe dans la périphérie de Londres, au moment de prendre ses clichés. Dans son studio, parfois à leur domicile à l'occasion d'un mariage, il voit défiler devant son objectif tous les échantillons d'humanité. Un ouvrage conçu par des spécialistes du cinéma pour tout savoir sur *Secrets et mensonges* de Mike Leigh.

A PROPOS DES FICHES CINEMA D'UNIVERSALIS Les grands films méritent le même traitement que les grands livres. Sur le modèle des fiches de lecture, les fiches cinéma d'Encyclopaedia Universalis associent une analyse du film et un article de fond sur son auteur : - Pour connaître et comprendre l'oeuvre et son contexte, l'apprécier plus finement et pouvoir en parler en connaissance de cause. - Pour se faire son propre jugement sous la conduite d'un guide à la compétence incontestée.

A PROPOS DE L'ENCYCLOPAEDIA UNIVERSALIS Reconnue mondialement pour la qualité et la fiabilité incomparable de ses publications, Encyclopaedia Universalis met la connaissance à la portée de tous. Écrite par plus de 7 200 auteurs spécialistes et riche de près de 30 000 médias (vidéos, photos, cartes, dessins...), l'Encyclopaedia Universalis est la plus fiable collection de référence disponible en français. Elle aborde

tous les domaines du savoir.

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

Mike Leigh's 1970s classic play 'Abigail's Party' focuses on an evening of domestic hell in the guise of a suburban drinks soirée. While teenager Abigail parties a few doors away, the pretentious Beverly and her estate agent husband, Laurence, entertain their

neighbours – Abigail’s mother, Susan, ex-footballer, Tony, and his wife, Angela. But as the alcohol flows, tensions in the hosts’ barely functional marriage emerge and their obsessions, prejudices and petty competitiveness are ruthlessly, and hilariously, exposed. ‘Goose-Pimples’, meanwhile, is easily as sharp and uncompromising. This time, the action focuses on ambitious casino croupier, Jackie, and Saudi businessman, Muhammad, who meet – and misunderstand – one another spectacularly.

De geglobaliseerde wereld in één gebouw Bordelen, internetcafés, winkels met goederen van dubieuze herkomst, halal eettentjes, een pornozaak, geldwisselkantoortjes, een islamitische boekhandel. In het hart van het toeristendistrict van Hongkong staat een vervallen gebouw van zeventien verdiepingen. Het wordt bevolkt door een bont gezelschap van kleine handelaren, arbeiders, asielzoekers, verslaafden en backpackers. Het is misschien wel de meest geglobaliseerde plek ter wereld. Het complex, dat in schril contrast staat met de glimmende hoofdkantoren van de internationale bedrijven, laat heel concreet zien wat globalisering betekent in het leven van gewone mensen. In de openhartige en boeiende (levens)verhalen legt de auteur de ingewikkelde relaties bloot tussen de bewoners van Chungking Mansions en het internationale verkeer van goederen, geld en ideeën. Getto in het centrum van de wereld is het even informatieve als onderhoudende verhaal van het leven van mensen in de lagere regionen van het internationale kapitalisme. Gordon Mathews is hoogleraar antropologie aan The Chinese University of Hong Kong. Hij schreef diverse boeken over globalisering en Azië. In this much needed examination of Mike Leigh, Sean O’Sullivan reclaims the British director as a practicing theorist--a filmmaker deeply invested in cinema's formal, conceptual, and

Read PDF Mike Leigh On Mike Leigh Directors On Directors

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

Three screenplays by Mike Leigh. *Naked* presents a bleak picture of urban society, *Life is Sweet* is a gentle comedy in which the pain of everyday life is borne with a wry smile, and *High Hopes* is a comedy of class-ridden life in contemporary Britain.

Press kit includes: 1 booklet (fact sheet, cast and credits listing, Who's Who, story, and biographical information) and 1 CD with hi-res photos and captions.

This critical study of Mike Leigh's cinema is a comprehensive assessment of his thirty plus years in film, including his television features, from the first feature-length *Bleak Moments* to *All or Nothing*. Through his own species of tragicomedy and favored thematic content

Read PDF Mike Leigh On Mike Leigh Directors On Directors

concentrating on relationships, Leigh enlarges the emotional boundaries of cinema for performers and audience alike. His deep and fully realized characters often subvert both decorum and irony traditionally associated with British film and television. Leigh's sense of the reciprocity and interpenetration of the material mundane, the ridiculous, and the humanistic sublime brings respect for the complexity of the ordinary and merits celebration within the democratic and demotic art of film.

A play about loneliness, togetherness, longing, warmth and love, from the author of *Abigail's Party*. 1979. The winter of discontent is over and Margaret Thatcher's regime is about to transform the country. Old friends come together in a Kilburn bedsit for a drunken celebration of their mutual affection. As funny and compassionate now as when it premiered over thirty years ago, with a cast including Julie Walters, Stephen Rea and Jim Broadbent. The play was revived by Mike Leigh for Hampstead Theatre in 2011 and marked the first time the award-winning author and director returned to one of his past plays.

While not everyone would agree with Alfred Hitchcock's notorious remark that 'actors are cattle', there is little understanding of the work film actors do. Yet audience enthusiasm for, or dislike of, actors and their style of performance is a crucial part of the film-going experience. *Screen Acting* discusses the development of film acting, from the stylisation of the silent era, through the naturalism of Lee Strasberg's 'Method', to Mike Leigh's use of improvisation. The contributors to this innovative volume explore the philosophies which have influenced acting in the movies and analyse the styles and

techniques of individual filmmakers and performers, including Bette Davis, James Mason, Susan Sarandon and Morgan Freeman. There are also interviews with working actors: Ian Richardson discusses the relationship between theatre, film and television acting; Claire Rushbrook and Ron Cook discuss their work with Mike Leigh, and Helen Shaver discusses her work with the critic Susan Knobloch.

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

Though the director Danny Boyle has long been a cult favorite for films such as *Trainspotting* and *28 Days Later*, it wasn't until his 2008 indie film *Slumdog Millionaire* became a surprise blockbuster hit that he joined the ranks of megastar directors. Born in 1956 to a working-class Irish Catholic family in Lancashire, England, Boyle decided against the priesthood and turned instead to drama. He made his feature-film directorial debut with *Shallow Grave*, which became the most commercially successful British film of 1995. This and his adaptation of the Irvine Welsh novel *Trainspotting* were credited with revitalizing cinema in Britain. In 2008 he directed *Slumdog Millionaire*, the story of an impoverished child on the streets of Mumbai who competes on India's variant of *Who Wants to Be a Millionaire?* The film won a directorial Oscar for Boyle and eight Academy Awards in total. Danny Boyle tells the story of this extremely talented director's rise to fame, in his own words.

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

Mike Leigh on Mike Leigh Faber & Faber Film

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

A keen observer of British manners and mores, Mike Leigh has been hailed as a celebrator of 'ordinary' people. Comparing and contrasting all his films from *Bleak Moments* and *High Hopes* through *Naked*, the Oscar nominated *Secrets and Lies* and *Topsy Turvy* to *All or Nothing*, Garry Watson considers this claim, examining

both their influence and their effect. Through careful textual detail and wider social and literary comparison with the works of Charles Dickens and T.S. Eliot, he argues ultimately for the artistic and cultural significance of Leigh's work as one of Britain's most respected film-makers.

40th anniversary edition with a new introduction by Mike Leigh. Forty years on from its first performance at the Hampstead Theatre and original screening on BBC1 soon after, Mike Leigh's *Abigail's Party* - telling of two marriages spectacularly unravelling at an awkward neighbourhood drinks party - remains a pinnacle of British theatre. Here is the original script, complete with a new introduction by Mike Leigh describing the play's unlikely genesis, how it came to be made and where he believes it fits within his oeuvre as one of the country's leading writers and directors. 'The play came from my intuitive sense of the spirit and the flavour of the times, and from a growing personal fear of, and frustration with the suburban existence' Mike Leigh, from his new introduction 'Leigh's play isn't simply about marriage and Essex, but also about the unhappy state of the realm' Guardian

1957. War widow Dorothy lives in a London suburb with her 15-year-old daughter Victoria and her older bachelor brother Edwin. More and more isolated from her married friends with their successful children, Dorothy tries to cope with Victoria's

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

Few directors in contemporary cinema have laid bare the divisions, misunderstandings and grievances of our society with such skill and rigour as Mike Leigh. *Naked* is perhaps his most daring achievement, and was hugely acclaimed at the 1993 Cannes Film Festival. It's a drama that offers an unlovely vision of London and its denizens, one which many people would rather ignore. Leigh's protagonist Johnny is a consummate nineties anti-hero: full of spleen and repulsion, cruelly funny, seemingly callous and careless, yet capable of startling passion and fellow-feeling. In *Naked*, violence and

gentleness, comedy and tragedy go hand in hand, amid a landscape inhabited by the kind of raw drawn-from-life characters only Mike Leigh can create.

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

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

Read PDF Mike Leigh On Mike Leigh Directors On Directors

[Copyright: a5c51ac419db02c5d6fbef53e5321d39](#)