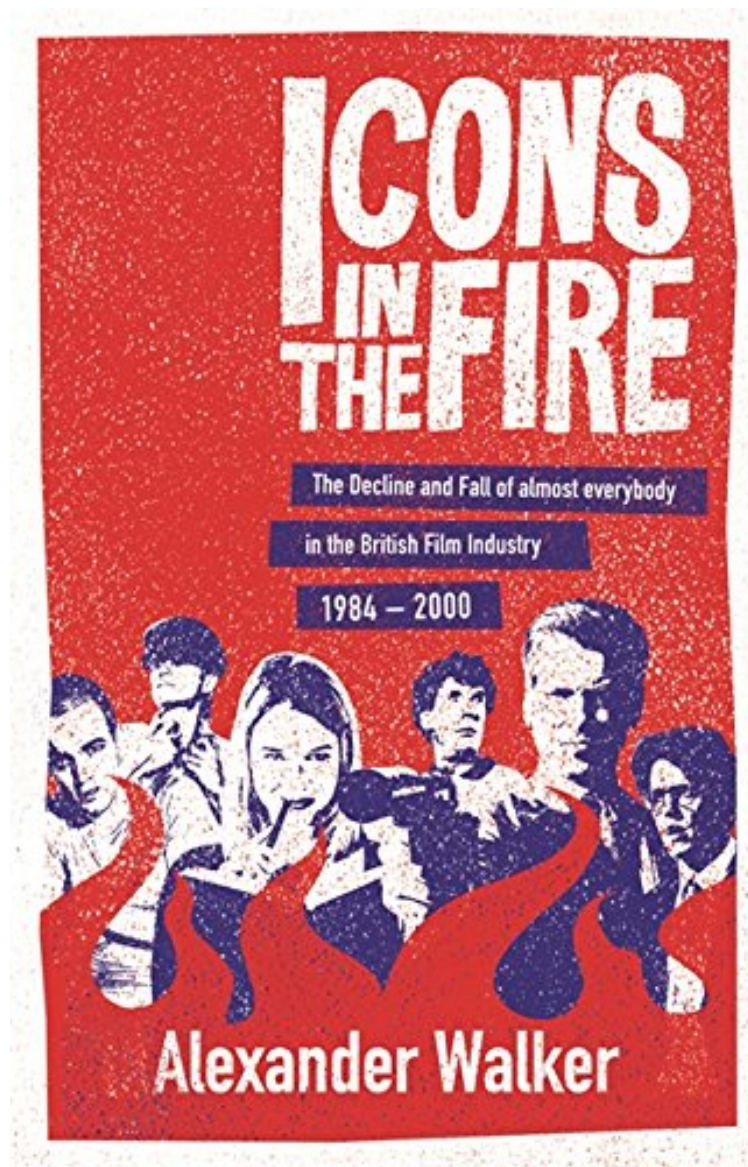


[Free read ebook] Icons in the Fire: The Decline and Fall of Almost Everybody in the British Film Industry 1984-2000

Icons in the Fire: The Decline and Fall of Almost Everybody in the British Film Industry 1984-2000

Alexander Walker

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Alexander Walker : Icons in the Fire: The Decline and Fall of Almost Everybody in the British Film Industry 1984-2000 before purchasing it in order to gage whether or not it would be worth my time, and all praised Icons in the Fire: The Decline and Fall of Almost Everybody in the British Film Industry 1984-2000:

0 of 0 people found the following review helpful. Tell Us the Same Old Story ...By Dr. Laurence Raw
ICONS IN THE FIRE tells the story of the British film industry in the Nineties, culminating in the millennium year of 2000, at a time when the "Cool Britannia" soubriquet was beginning to wear thin. The decade saw some monster hits such as FOUR WEDDINGS AND A FUNERAL and THE FULL MONTY, but also witnessed a plethora of flops. What becomes clearly evident throughout Walker's text is that most British filmmakers, producers and other personnel seem pathologically unable to learn from history. They remain obsessed with the idea of "cracking the American market" rather than focusing on producing indigenous material with a specific local and/or national flavor. As a result many of their products are just plain terrible. Maybe it's a combination of inferiority and superiority: Walker's account of David Puttnam's tenure at Columbia Pictures shows how the American studio bosses and the British supremo simply did not get on with one another. Puttnam was perhaps too "British" in his outlook to understand how American film personnel operate. ICONS IN THE FIRE goes into minute detail to chronicle the highs as well as the lows of the decade in British film, but becomes rather repetitive in places. I'd have welcomed more practical suggestions as to how Walker might have liked the film industry to progress.

Four Weddings and a Funeral, Notting Hill, The Full Monty, Bridget Jones Diary all these box-office hits were made in Britain, and yet none were financed by British money. In this final volume of his trilogy, Alexander Walker gives us the inside story of the British film industry from 1984 to 2000. He tackles questions like why a nation that produces actors of the caliber of Kenneth Branagh, Daniel Day-Lewis, and Emma Thompson, as well as directors like Anthony Minghella, Sam Mendes, and Stephen Frears, cannot sustain a native film industry.

From Publishers Weekly
This posthumously published work from famed British film reviewer, historian and commentator Walker, the third in a trilogy surveying British film (after National Heroes), is written with a heavy dose of snobbery and more than a touch of contempt for the parties whom Walker blames for setting in motion the end of the burgeoning success and rising cachet of British film. Picking up in 1984, as the industry was taking off on a series of successes-Ghandi and The Killing Fields among them-and being helped along by government tax breaks, Walker covers the return of British film royalty from Hollywood, the effect of government wrangling over arts funding, and the temperament of the times as they shift from rising optimism in the 80s and 90s to defeat and retreat as the turn of the century approached. Including a cast of hundreds-from directors to producers to stars to politicians-Walker follows the money and the power to create an exhaustive record of his nation's failure to create a viable film industry, despite the vibrant impact of that industry's success stories. 8 color photos.
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