



Six English Filmmakers (B&W)

Paul Sutton

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Lindsay Anderson, Charlie Chaplin, Clive Donner Mike Hodges, Ken Russell, Michael Winner. Paul Sutton in conversation with six of the most important English filmmakers of all time, from his correspondence with Lindsay Anderson, which began when he wrote to complain about Anderson's published dismissals of the films of David Lean, and which continued to the end of Anderson's life (Sutton edited Anderson's Diaries for publication); to a discussion with Kevin Brownlow in which they get to the heart of Chaplin's genius; and a full-career discussion with Clive Donner who, for the first time, tells of his rise from the editing rooms of David Lean to directing dozens of films, including an MGM epic; the best Harold Pinter play on film; and *What's New Pussycat?*, the first film written by Woody Allen. With Mike Hodges, Sutton discusses *Get Carter*, *Croupier*, *I'll Sleep When I'm Dead*, *The Terminal Man* and *Flash Gordon*. He listens to the memories of two ex-boys from Lindsay Anderson's *if....* (Rupert Webster and Brian Pettifer). Malcolm McDowell takes him for a walk in New York City. Brian Cox shares the lessons he learned under Anderson's direction. Production designer, Jocelyn Herbert talks about her film and theatre work with Anderson. Designer Philip Harrison explains the real reason why Anderson's *if....* is called *if....* and reminisces about his own work on Clive Donner's *Vampira* and Ken Russell's *Lisztomania*. With Vivian Pickles (*Isadora Duncan*, *Harold and Maude*) and the Oscar-nominated sound engineer, Brian Simmons, Paul Sutton discusses the films of Ken Russell. Sutton uncovers exclusive photographs from the lost Spike Milligan scene from Ken Russell's *The Devils*. Murray Melvin explains why the scene was cut. Bernard Cribbins puts the record straight about his work with Ken Russell on the lost film, *Cranks at Work*. On the day he gets a big royalty cheque for one of his six Charles Bronson films, a happy Michael Winner talks candidly about his full life in films, and shares his early written film reviews and a transcript of a conversation with the notorious British censor. Interwoven within all of this are Paul Sutton's photographic portraits and hundreds of illustrations from private collections.

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