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Nota di contenuto	<p>Acknowledgements -- Preface: Remembering the Past/For the Future: Lindsay Anderson and What Can Be Done in Cinema. Christine Holmlund -- 1. 'Lindsay Anderson's Legacy: An Introduction', Erik Hedling and Christophe Dupin -- 2. 'Just Remembering Lindsay', David Robinson -- 3. 'Lindsay Anderson: Child of Empire', Karl Magee -- 4. 'A Kind of Friendship: Lindsay Anderson and John Ford', Charles Barr -- 5. 'Secret People: Anderson and Thorold Dickinson', Robert Murphy -- 6. 'Lindsay Anderson and Serge Reggiani: Writing, Friendship and Directorial Practice', Isabelle Gourdin Sangouard -- 7. 'Notes from Sherwood', Michael Eaton -- 8. 'Lindsay Anderson – The Polish Connection', Bjørn Sørenssen -- 9. 'Lindsay: With a Little Help from his Friends', Charles Drazin -- 10. 'Anderson in America: Transatlantic Satire in the 1960s', Allison Graham -- 11. 'The Auteur vs the Institution: The Tempestuous Relationship between Lindsay Anderson and the BFI, 1949-1994', Christophe Dupin -- 12. 'Theatre, Film and Television: Lindsay Anderson Directs David Storey's In Celebration (1969) and Home (1970)', John Izod -- 13. 'Strange Bedfellows: Lindsay Anderson and Chariots of Fire', Erik Hedling -- 14. 'Lindsay Anderson and Scotland: Identity and the Inveterate Outsider', Duncan Petrie -- 15. 'A Critical Conscience', Paul Ryan -- Notes on Contributors -- .</p>
Sommario/riassunto	<p>Lindsay Anderson was a highly influential personality within British cinema, mostly famous for landmark films like <i>This Sporting Life</i> (1963) and <i>If....</i> (1968). This book deals primarily with hitherto unexplored aspects of his career: his biographical background in the British upper class, his devoted film criticism, and his angry relationship to contemporary society in general. Thus, the book contains, for instance, chapters about his childhood in India, his writings about John Ford, his relationship to French star Serge Reggiani, his work on TV in the 1950s, with scripts provided by blacklisted scriptwriters, his troubles with the British film establishment, and his gradually emerging concern regarding himself being Scottish, not English. The book also has some chapters written by close friends of Anderson, who died in 1994, dwelling on his penchant for controversy and quarrel, but also on his remarkable artistic talent and strong commitment.</p>