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Danny Green as

# The Ladykillers

with  
Jack Warner  
Frankie Howerd  
'Katie Johnson'

Directed by  
Alexander Mackendrick

BACK IN CINEMAS

EALING STUDIOS presents MICHAEL BALCON PRODUCTION  
ALEC GUINNESS, CECIL PARKER, HERBERT LOM, PETER SELLERS, DANNY GREEN in 'THE LADYKILLERS' with JACK WARNER, FRANKIE HOWERD, 'KATIE JOHNSON'  
WRITTEN BY 'ROBERT CATT' BASED ON A PLAY BY 'JACK BRIDE' AND A SCREENPLAY BY 'WILLIAM ROSS' DIRECTED BY ALEXANDER MACKENDRICK  
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# The Ladykillers

**Sarah Barrow, John White**



## **The Ladykillers:**

The Brothers Grim Erica Rowell, 2007-05-30 In 1984 Joel and Ethan Coen burst onto the art house film scene with their neo noir *Blood Simple* and ever since then they have sharpened the cutting edge of independent film Blending black humor and violence with unconventional narrative twists their acclaimed movies evoke highly charged worlds of passion absurdity nightmare realms and petty human failures all the while revealing the filmmakers penchant for visual jokes and bravura technical strokes Their central characters may be blind to reality and individual flaws but their illusions dreams fears and desires map the boundaries of their worlds worlds made stunningly memorable by the Coens In *The Brothers Grim* The Films of Ethan and Joel Coen Erica Rowell unmasks the filmmakers as prankster mythmakers exploiting and subverting universal storytelling modes to further what seems to be their artistic agenda to elicit laughs Often employing satire and allegory the Coens movies hold a mirror up to American society allowing viewers to both chuckle and gasp at its absurdities hypocrisies and foibles From business partnerships *Blood Simple* *The Ladykillers* to marriage *Intolerable Cruelty* to friendship and ethics *Miller's Crossing* the breakdowns of relationships are a steady focus in their work Often the Coens satires put broken social institutions in their cinematic crosshairs exposing cracks in ineffective penal systems *Raising Arizona* *O Brother Where Art Thou* unjust justice systems *The Man Who Wasn't There* a crooked corporate America *The Hudsucker Proxy* unnecessary wars *The Big Lebowski* a tyrannical Hollywood *Barton Fink* and the unbridled fatuous pursuit of the American Dream *Fargo* While audiences may be excused for missing the duo's social commentary the depth and breadth of the brothers films bespeak an intelligence and cultural acuity that is rich highly topical and hard to pigeonhole

**The Life and Death of Peter Sellers** Roger Lewis, 2025-07-17 A fascinating tragic and instructive story vividly told Sunday Telegraph Roger Lewis in his no holds barred biography exposes a Peter Sellers the world little knows Recognized as the greatest British comic since Charlie Chaplin Sellers was the grand master of fifty five films from *Dr Strangelove* to *Being There* and the *Pink Panther* hits But shadowing his phenomenal career was a history of increasingly bizarre behaviour involving psychotic violence compulsive promiscuity drug abuse and humiliating self destructive obsessions with people including Princess Margaret Sophia Loren Liza Minnelli and each of his four wives Ann Hayes Britt Ekland Miranda Quarry and Lynne Frederick He alternately showered his wives and children with gifts and then threatened to kill them Sellers fluidity as an actor made for a terrifying madness that grew like a slow metastasizing cancer throughout his adult life *The Life and Death of Peter Sellers* concludes with his premature death at the age of 54 sick at heart and alone in those sunless hotel rooms so recoiled from intimacy that no one really knew him anymore PRAISE FOR THE LIFE AND DEATH OF PETER SELLERS It is a mad book but then the subject is a madman I love Lewis's passion I recommend it Sunday Times Reinventing the genre as well as reassessing its subject with formidable intelligence this book is a remarkable achievement Literary Review The Coen Brothers and American Roots Music Jesse Gerlach Ulmer, 2023-04-25 For more than three decades Joel and Ethan Coen have

produced some of the most memorable and influential American roots music soundtracks in film history From *Raising Arizona* 1987 to *O Brother Where Art Thou* 2000 to *Inside Llewyn Davis* 2013 the Coens along with musical archivist and producer T Bone Burnett have curated half forgotten yet unforgettable genres artists and songs from America's cultural past for new audiences This book is the first devoted to giving a full account of this rich cinematic legacy

**The Big Lebowski**  
Jenny M. Jones, 2012-09-15  
DIV Whether contending with nihilists botching a kidnapping pay off watching as his beloved rug is micturated upon or simply bowling and drinking Caucasians the Dude or El Duderino if you're not into the whole brevity thing abides As embodied by Jeff Bridges the main character of the 1998 Coen brothers film *The Big Lebowski* is a modern hero who has inspired festivals burlesque interpretations and even a religion Dudeism In time for the fifteenth anniversary of *The Big Lebowski* film author and curator Jenny M Jones tells the full story of the Dude from how the Coen brothers came up with the idea for a modern LA noir to never been told anecdotes about the film's production its critical and commercial reception and finally how it came to be such an international cult hit Achievers as *Lebowski* fans call themselves will discover many hidden truths including why it is that Walter Sobchak John Goodman is so obsessed with Vietnam what makes Theodore Donald Donny Kerabatsos Steve Buscemi so confused all the time how the film defies genre and what unexpected surprise Bridges got during filming of the *Gutterballs* dream sequence Hint it involved curly wigs and a gurney Interspersed throughout are sidebars interviews with members of the film's cast and crew scene breakdowns guest essays by prominent experts on *Lebowski* language music filmmaking techniques and more and hundreds of photographs including many of artwork inspired by the film div

*It's All In The Mind*  
Julie Warren, 2020-04-16  
British popular culture would probably be very different had Larry Stephens not been born We could now be living in a world without the *Carry On* films or Monty Python and we may never have heard of Tony Hancock Peter Sellers or Spike Milligan Stephens promising career as a jazz pianist was interrupted by the war and after serving as an officer with the commandos he moved to London and struck up a friendship with Tony Hancock becoming the sole writer of his stage material Hancock introduced him to Peter Sellers Harry Secombe Spike Milligan and Michael Bentine and together they created *The Goon Show* arguably the world's most influential comedy programme As one of the main writers throughout its nine year run Stephens experiences and acquaintances became themes and characters within the show For the first time the life and work of this unsung hero of British comedy has been thoroughly explored Using unrivalled access to Larry Stephens personal archive of letters photographs and artwork plus interviews with Stephens many notable friends family members comrades and colleagues *It's All In The Mind* tells the story of a boy from the Black Country whose short life had an enduring impact

*Contemporary Farce on the Global Stage*  
David Gram, 2024-04-09  
*Contemporary Farce on the Global Stage* provides audiences and practitioners a detailed survey of how the genre of farce has evolved in the 21st century Often dismissed as frivolous farce speaks a universal language with the power to incisively interrogate our world through laughter Unlike farces of the past where a successful resolution was a given and

we could laugh uproariously at adulterous behaviour farce no longer guarantees an audience a happy ending where everything works out Contemporary farce is no longer diverting us with laughter It is reflecting the fractured world around us With a foreword by award winning playwright Ken Ludwig the book introduces readers to the Mechanics of Farce and the Four Ps which are key elements for understanding appreciating and exploring the form The Five Doors to Contemporary Farce identify five major categories into which farces fall Behind each door are a wide selection of plays modern and contemporary examples from all over the world written by a diverse group of playwrights who traverse gender race ethnicity and sexual orientation Supplementing each section are comments observations and reflections from award winning playwrights directors actors designers dramaturgs and scholars Designed specifically to give theatre makers a rounded understanding that will underpin their own productions this book will also be of use to theatre and performance studies students

The Coen Brothers Encyclopedia Lynnea Chapman King, 2014-10-10 Joel and Ethan Coen have written and directed some of the most celebrated American films of the last thirty years The output of their work has embraced a wide range of genres including the neo noirs *Blood Simple* and *The Man Who Wasn't There* the absurdist comedy *Raising Arizona* and the violent gangster film *Miller's Crossing* Whether producing original works like *Fargo* and *Barton Fink* or drawing on inspiration from literature such as Charles Portis *True Grit* or Cormac McCarthy's *No Country for Old Men* the brothers put their distinctive stamp on each film In *The Coen Brothers Encyclopedia* all aspects of these gifted siblings as writers directors producers and even editors in the guise of Roderick Jaynes are discussed Entries in this volume focus on creative personnel behind the camera including costume designers art directors and frequent contributors like cinematographer Roger Deakins and composer Carter Burwell Recurring actors are also represented such as Jeff Bridges Steve Buscemi George Clooney John Goodman Holly Hunter Frances McDormand and John Turturro Each entry is followed by a bibliography of published sources both in print and online From *Blood Simple* to *Inside Llewyn Davis* *The Coen Brothers Encyclopedia* is a comprehensive reference on two of the most significant filmmakers of the last three decades An engaging examination of their work this volume will appeal to scholars researchers and fans interested in this creative duo

*Ealing Revisited* Mark Duguid, Lee Freeman, Keith Johnston, Melanie Williams, 2012-10-31 *Ealing Revisited* provides a major reappraisal of one of British cinema's best loved institutions Ealing Studios During its heyday Ealing produced a string of classic comedies including *Kind Hearts and Coronets* 1949 *The Lavender Hill Mob* 1951 and *The Ladykillers* 1955 but there is much more to Ealing than these films as this volume of new writing on the studio shows Addressing both known and less familiar aspects of Ealing's story its films actors and technicians the contributors uncover what has gone unexplored or unspoken in previous histories of the studio and consider the impact that Ealing has had on British cultural life from the 1930s to the present Listed in the *Independent* on Sunday's Cinema books of 2012 <http://www.independent.co.uk/arts-entertainment/books/reviews/ios-books-of-the-year-2012-cinema-8373713.html>

Fifty Classic British Films, 1932-1982 Anthony Slide, 2013-01-18 200

striking photographs in depth commentaries plot synopses contemporary reviews and more about 50 British classics from yesterday and today Preface Text Alphabetical list of films Bibliography      **British Cinema in the Fifties** Christine Geraghty, 2002-01-04 In the fifties British cinema won large audiences with popular war films and comedies creating stars such as Dirk Bogarde and Kay Kendall and introducing the stereotypes of war hero boffin and comic bureaucrat which still help to define images of British national identity In *British Cinema in the Fifties* Christine Geraghty examines some of the most popular films of this period exploring the ways in which they approached contemporary social issues such as national identity the end of empire new gender roles and the care of children Through a series of case studies on films as diverse as *It Always Rains on Sunday* and *Genevieve* *Simba* and *The Wrong Arm of the Law* Geraghty explores some of the key debates about British cinema and film theory contesting current emphases on contradiction subversion and excess and exploring the curious mix of rebellion and conformity which marked British cinema in the post war era      *The Brothers Coen* Ryan P. Doom, 2009-09-23 This examination of the distinctive cinema of Joel and Ethan Coen explores the theme of violence in their wide ranging body of work *The Brothers Coen Unique Characters of Violence* spans the career of the two time Oscar winning producer director team exploring the theme of violence that runs through a genre spanning body of work from the neo noir of *Blood Simple* to the brutal comedy *Burn After Reading* 2008 In chapters focusing on major characters Ryan Doom looks at the chaotic cinematic universe of the Coens where violent acts inevitably have devastating unintended consequences The remarkable gallery of Coen characters are all here hardboiled gangster Tom Regan from *Miller's Crossing* 1990 overmatched amateur kidnapper Jerry Lundegaard from *Fargo* 1996 accidental private eye The Dude from *The Big Lebowski* 1998 psychopathic assassin for hire Anton Chigurh from the 2007 Academy Award winner *No Country for Old Men* and more

*British Crime Film* Barry Forshaw, 2012-09-20 A comprehensive social history of British crime film by the UK's principal expert on crime film and fiction Presenting a stunning social history of Britain through classic crime film Barry Forshaw one of the UK's leading experts on crime fiction and fiction focuses on how crime films have portrayed our changing attitudes towards class politics sex delinquency violence and censorship Focusing on these key issues *British Crime Film* examines strategies used by film makers in order to address more radical notions of society's decline Spanning post war crime cinema from *Green for Danger* to *Get Carter* from *The Lady Killers* to *Layer Cake* from *The Long Good Friday* to *Lock Stock and Two Smoking Barrels* *British Crime Film* contextualizes the movies and identifies important and neglected works which will delight and intrigue film fans of this well loved genre      [London in Cinema](#) Charlotte Brunsdon, 2019-07-25 Charlotte Brunsdon's illuminating study explores the variety of cinematic Londons that appear in films made since 1945 Brunsdon traces the familiar ways that film makers establish that a film is set in London by use of recognisable landmarks and the city's shorthand iconography of red buses and black taxis as well as the ways in which these icons are avoided She looks at London weather fog and rain and everyday locations like the pub and the housing estate while also examining the recurring

patterns of representation associated with films set in the East and West Ends of London from *Spring in Park Lane* 1948 to *Mona Lisa* 1986 and from *Night and the City* 1950 to *From Hell* 2001 Brunsdon provides a detailed analysis of a selection of films exploring their contribution to the cinematic geography of London and showing the ways in which feature films have responded to and created changing views of the city She traces London's transformation from imperial capital to global city through the different ways in which the local is imagined in films ranging from Ealing comedies to *Pressure* 1974 as well as through the shifting imagery of the River Thames and the Docks She addresses the role of cinematic genres such as horror and film noir in the constitution of the cinematic city as well as the recurrence of figures such as the cockney the gangster and the housewife Challenging the view that London is not a particularly cinematic city Brunsdon demonstrates that many London set films offer their own meditation on the complex relationships between the cinema and the city

**The Coen Brothers' America** M. Keith Booker, 2019-05-24 For more than three decades Joel and Ethan Coen have produced some of the most unique and thought provoking works in modern cinema In broad comedies such as *Raising Arizona* violent thrillers like *No Country for Old Men* and black comedies such as *Fargo* the filmmakers have offered brilliant takes on a variety of film genres One of the most distinctive features of their movies is their skewed view of America itself In *The Coen Brothers America* M Keith Booker discusses feature films produced by the pair since their 1984 debut *Blood Simple* The author focuses on how the Coen brothers films engage with American cultural history and are embedded in specific geographical settings From New York to Los Angeles from Texas to Minnesota the Coens capture the essence of real locations from unusual angles which often make the films appear as if they are taking place in an alternate reality In addition many of the brothers films are steeped in America's cultural past from the deep south of the 1930s in *O Brother Where Art Thou* to the Greenwich Village of the 1960s in *Inside Llewyn Davis* The Coens make particularly effective use of films from Hollywood's Golden Age producing their own updated versions of such genres as film noir *The Man Who Wasn't There* the Western *True Grit* and screwball comedy *The Hudsucker Proxy* not to mention their idiosyncratic depictions of Hollywood itself in *Barton Fink* and *Hail Caesar* This book also explores how the Coens draw upon cultural phenomena outside of film including literature music and television Approaching each film within the framework of Ethan and Joel's overall vision *The Coen Brothers America* provides an entertaining look at the pair's work that will appeal to scholars and fans alike

**Screen World** John Willis, Barry Monush, 2006-04-01 *Screen World* An invaluable reference guide for anyone who loves film Back Stage Movie fans eagerly await each year's new edition of *Screen World* the definitive record of the cinema since 1949 Volume 56 provides an illustrated listing of every significant American and foreign film released in the United States in 2004 documented with more than 1000 color and black and white photographs The 2005 edition highlights Clint Eastwood's *Million Dollar Baby* which won four Academy Awards including Best Picture Best Director Best Actress in a Leading Role Hilary Swank and Best Actor in a Supporting Role for Morgan Freeman his first Oscar Martin Scorsese's *The Aviator* picked

up five Academy Awards Other notable films include Hotel Rwanda starring Academy Award nominees Don Cheadle and Sophie Okonedo As always Screen World s outstanding features include Full page photos of the Academy Award winning actors as well as photos of all acting nominees A look at the year s most promising new screen personalities Complete filmographies A comprehensive index and more

**Not Far Enough**, 1987 In 1904 a woman was arrested on Fifth Avenue for smoking a cigarette while a procession of bemused smoking males passed by unharassed For the next 50 years with the creative encouragement of the emerging giants of the cigarette industry the right to smoke became a symbol of women s liberation and equality That liberation came at a terrible price As the lung cancer rate for women soared passing breast cancer as the leading cause of cancer in women in 1985 women achieved a grisly equality On February 4 1987 a group of women leaders active both in public health and in a wide diversity of women s organizations gathered together in Washington to take stock of the common effort A series of papers on smoking s role in women s disease and death on women s smoking behavior on the role of the tobacco industry set the stage for an intensive effort by the participants working in small groups to hammer out together an agenda of strategies to combat smoking among women The highlights of those papers and a synthesis of the most favored strategies form the body of this report For 50 years smoking reigned as a symbol of women s freedom Now we know that smoking only substituted one form of enslavement for another That s why the workshop participants chose to name their effort the Not Far Enough Network

**Fifty Key British Films** Sarah Barrow, John White, 2012-08-06 In Fifty Key British Films Britain s best known films such as Clockwork Orange The Full Monty and Goldfinger are scrutinised for their outstanding ability to articulate the issues of the time This is essential reading for anyone interested in quality cult film

**British Comedy Cinema** I. Q. Hunter, Laraine Porter, 2012 This work explores the history of British comedy from silent slapstick and satire to contemporary romantic comedy The essays include case studies on prominent personalities and exploration of production cycles and studio output Films discussed in the work include Sing As We Go The Ladykillers Trouble in Stone The Carry Ons Till Death Us Do Part Monty Python s Life of Brian Notting Hill and Sex Lives of the Potato Men

*The Lasting Influence of the War on Postwar British Film* M. Boyce, 2012-02-14 Many of the most celebrated British films of the immediate post war period 1945-55 seem to be occupied with getting on with life and offering distraction for postwar audiences It is the time of the celebrated Ealing comedies Hue and Cry 1946 and Kind Hearts and Coronets 1949 Dickens adaptations and the most ambitious projects of the Archers While the war itself is rarely mentioned in these films the war and the conditions of postwar society lie at the heart of understanding them While various studies have focused on lesser known realist films few consider how deeply and completely the war affected British film Michael W Boyce considers the preoccupation of these films with profound anxieties and uncertainties about what life was going to be like for postwar Britain what roles men and women would play how children would grow up even what it meant and what it still means today to be British

**Communards and Other Cultural Histories** Adrian Rifkin, 2016-11-28 This



collection of some 32 articles and essays by Adrian Rifkin were written over a period of forty years. It contains innovative and influential studies of the archives of art, urbanism, music, and popular life in France and Britain during the nineteenth and twentieth centuries. Arranged around a number of studies of the representation of the Paris Commune, the book also contains chapters on Edith Piaf's role in French culture, histories of art education, opera, and queer life in the city, as well as analytical accounts of the commodity and cultural theory in Adorno and Benjamin. An extended introduction by Steve Edwards works over the questions of uneven time in Marxist cultural theory and the disciplinary formations that underpin many of Rifkin's essays.

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