

British Films About Drugs

United States. Commission on Marihuana and Drug Abuse

Hooked: Drug War Films in Britain, Canada, and the U.S. Susan C. Boyd, 2010-09-13 Drawing on over 100 films produced in Britain, Canada, and the U.S. from 1912 to 2006, which focus on illegal drugs and their consequences, this book examines representations of discourse about users, traffickers, criminal justice, and treatment.

Chilling Out Blackman, Shane, 2004-07-01 The author critically examines the assumptions underlying drug prohibition and explores the contradictions of drug prevention policies.

Historical Dictionary of British Cinema Alan Burton, Steve Chibnall, 2013-07-11 British cinema has been around from the very birth of motion pictures, from black-and-white to color, from talkies to sound, and now 3D, it has been making a major contribution to world cinema. Many of its actors and directors have stayed at home but others ventured abroad, like Charlie Chaplin and Alfred Hitchcock. Today it is still going strong, the only real competition to Hollywood, turning out films which appeal not only to Brits, just think of Bridget Jones, while busily adding to franchises like James Bond and Harry Potter. So this Historical Dictionary of British Cinema has a lot of ground to cover. This it does with over 300 dictionary entries informing us about significant actors, producers and directors, outstanding films and serials, organizations and studios, different films genres from comedy to horror, and memorable films, among other things. Two appendixes provide lists of award-winners. Meanwhile, the chronology covers over a century of history. These parts provide the details, countless details, while the introduction offers the big story. And the extensive bibliography points toward other sources of information.

Cocaine Fiends and Reefer Madness Michael Starks, 2015-04-28 From the very beginning, filmmakers have struggled to free themselves from censorship and manipulation by special-interest groups, and this struggle is clearly evident in the history of drug films. Cocaine Fiends and Reefer Madness is an exhaustive exploration of the history of the depiction of psychoactive drugs in motion pictures from Thomas Edison's Opium Smoker (1894) to Cocaine Cowboys (1978). Included are over 400 silent and 1,000 sound films as well as nearly 500 drug-abuse films, 85 experimental films, and 135 television programs. More than 150 stills, most never before published and many extremely rare, illustrate the text. Arranged chronologically as well as by drug type and often by country, this book shows that, far from being a recent phenomenon, drug films were made in nearly every country and period that produced a significant body of films. Visit Edison's first film studio, reflect on the filmic consequences of Cocteau's opium addiction with Kenneth Anger's early experiences with magic

mushrooms, see Charles Laughton smuggling cocaine inside a statue of the Buddha, and watch Douglas Fairbanks, Sr., consuming vast quantities of opium and cocaine in a World War I Sherlock Holmes parody.

Drugs and Popular Culture in the Age of New Media Paul Manning, 2013-10-08 This book examines the history of popular drug cultures and mediated drug education, and the ways in which new media - including social networking and video file-sharing sites - transform the symbolic framework in which drugs and drug culture are represented. Tracing the emergence of formal drug regulation in both the US and the United Kingdom from the late nineteenth century, it argues that mass communication technologies were intimately connected to these control regimes from the very beginning. Manning includes original archive research revealing official fears about the use of such mass communication technologies in Britain. The second half of the book assesses on-line popular drug culture, considering the impact, the problematic attempts by drug agencies in the US and the United Kingdom to harness new media, and the implications of the emergence of many thousands of unofficial drug-related sites.

Drug Use in America United States. Marihuana and Drug Abuse Commission, 1973

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Social responses to drug use United States. Commission on Marihuana and Drug Abuse, 1973

The Legal system and drug control United States. Commission on Marihuana and Drug Abuse, 1973

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Drug use in America: problem in perspective. v. 2 United States. Commission on Marihuana and Drug Abuse, 1973

Cult Cinema Ernest Mathijs, Jamie Sexton, 2011-05-02 Cult Cinema: an Introduction presents the first in-depth academic examination of all aspects of the field of cult cinema, including audiences, genres, and theoretical perspectives. Represents the first exhaustive introduction to cult cinema Offers a scholarly treatment of a hotly contested topic at the center of current academic debate Covers audience reactions, aesthetics, genres, theories of cult cinema, as well as historical insights into the topic

The British Avant-garde Film, 1926-1995 Michael O'Pray, 1996 This collection of essays celebrating British avant-garde cinema's rich history draws together writings by filmmakers, theorists, critics, and curators. These individuals have been engaged over the past 70 years with film not only as a form of art practice but also as a subversive means of representing British society itself and as a personal expression of issues of memory, sexuality, and ethnicity. Included are essays from a wide range of distinguished writers--from Virginia Woolf, Lindsay Anderson, and Peter Gidal to Laura Mulvey, Peter Wollen, and Malcolm Le Grice.

Drugs in Our Schools United States. Congress. House. Select Committee on Crime, 1972

The British Cinema Book Robert Murphy, 2019-07-25 The new edition of *The British Cinema Book* has been thoroughly revised and updated to provide a comprehensive introduction to the major periods, genres, studios, film-makers and debates in British cinema from the 1890s to the present. The book has five sections, addressing debates and controversies; industry, genre and representation; British cinema 1895-1939; British cinema from World War II to the 1970s, and contemporary British cinema. Within these sections, leading scholars and critics address a wide range of issues and topics, including British cinema as a 'national' cinema; its complex relationship with Hollywood; film censorship; key British genres such as horror, comedy and costume film; the work of directors including Alfred Hitchcock, Anthony Asquith, Alexander Mackendrick, Michael Powell, Lindsay Anderson, Ken Russell and Mike Leigh; studios such as Gainsborough, Ealing, Rank and Gaumont, and recent signs of hope for the British film industry, such as the rebirth of the low-budget British horror picture, and the emergence of a British Asian cinema. Discussions are illustrated with case studies of key films, many of which are new to this edition, including *Piccadilly* (1929) *It Always Rains on Sunday* (1947), *The Ladykillers* (1955), *This Sporting Life* (1963), *The Devils* (1971), *Withnail and I* (1986), *Bend it Like Beckham* (2002) and *Control* (2007), and with over 100 images from the BFI's collection. The Editor: Robert Murphy is Professor in Film Studies at De Montfort University and has written and edited a number of books on British cinema, including *British Cinema and the Second World War* (2000) and *Directors in British and Irish Cinema* (2006). The contributors: Ian Aitken, Charles Barr, Geoff Brown, William Brown, Stella Bruzzi, Jon Burrows, James Chapman, Steve Chibnall, Pamela Church Gibson, Ian Conrich, Richard Dacre, Raymond Durgnat, Allen Eyles, Christine Geraghty, Christine Gledhill, Kevin Gough-Yates, Sheldon Hall, Benjamin Halligan, Sue Harper, Erik Hedling, Andrew Hill, John Hill, Peter Hutchings, Nick James, Marcia Landy, Barbara Korte, Alan Lovell, Brian McFarlane, Martin McLoone, Andrew Moor, Robert Murphy, Lawrence Napper, Michael O'Pray, Jim Pines, Vincent Porter, Tim Pulleine, Jeffrey Richards, James C. Robertson, Tom Ryall, Justin Smith, Andrew Spicer, Claudia Sternberg, Sarah Street, Melanie Williams and Linda Wood.

British Film Music and Film Musicals K. Donnelly, 2007-08-16 In the first book-length consideration of the topic for sixty years, Kevin Donnelly examines the importance of music in British film, concentrating both on musical scores, such as William Walton's score for *Henry V* (1944) and Malcolm Arnold's music for *The Bridge on the River Kwai* (1957), and on the phenomenon of the British film musical.

The Social Value of Drug Addicts Merrill Singer, J Bryan Page, 2016-06-16 In a wide-ranging analysis covering popular culture, policy, and underlying social structures, this book shows how drug addicts are socially constructed as useless burdens on society and who benefits from that portrayal.

Hooked in Film John Markert, 2013-05-23 Though drug use was widespread in the nineteenth century, the negative influence of narcotics was mostly unknown. Cinema of the early twentieth century was instrumental in making viewers aware

of the harmful effects of drugs. Throughout the decades, images of drugs such as marijuana, LSD, and heroin in films impacted—both negatively and positively—the national perception of their use. In fact, the use, popularity, and opinion of certain drugs often follow their status on the big screen. In *Hooked in Film*, John Markert takes a close look at the correlation between social policies and the public view of drugs and their portrayals in film. In this volume, Markert examines the changing social attitudes toward illegal drugs and their cinematic depictions from as early as the 1894 film *Chinese Opium Den* to the present. The first section of this book focuses on the demonization of drugs between 1900 and 1959, followed by an assessment of marijuana on the big screen after 1960, when the drug was shown as part of everyday life with no serious consequences. Post-1960 depictions of heroin use, which have remained consistently negative, are also analyzed. Markert then takes a close look at the portrayals of powdered cocaine after the 1960s and the emergence of crack in the mid-1980s. Finally, Markert discusses hallucinogens, Ecstasy, and methamphetamines and their roles on the big screen. Tracking hundreds of films spanning more than a century, *Hooked in Film* looks at camp classics like *Reefer Madness*, comedies such as Cheech and Chong's *Up in Smoke*, *Dazed and Confused*, and *Pineapple Express*, and dramas, including *Panic in Needle Park* and *Requiem for a Dream*. Scholars and students of cinema, popular culture, media studies, and sociology will find this book a valuable examination of how cinematic portrayals of drugs have changed over time, and how those images have influenced public perception of drugs and even public policy.

Killer Weed Susan C. Boyd, Connie Carter, 2014-01-01 Since the late 1990s, marijuana grow operations have been identified by media and others as a new and dangerous criminal activity of "epidemic" proportions. With *Killer Weed*, Susan C. Boyd and Connie Carter use their analysis of fifteen years of newspaper coverage to show how consensus about the dangerous people and practices associated with marijuana cultivation was created and disseminated by numerous spokespeople including police, RCMP, and the media in Canada. The authors focus on the context of media reports in Canada to show how claims about marijuana cultivation have intensified the perception that this activity poses "significant" dangers to public safety and thus is an appropriate target for Canada's war on drugs. Boyd and Carter carefully show how the media draw on the same spokespeople to tell the same story again and again, and how a limited number of messages has led to an expanding anti-drug campaign that uses not only police, but BC Hydro and local municipalities to crack down on drug production. Going beyond the newspapers, *Killer Weed* examines how legal, political, and civil initiatives that have emerged from the media narrative have troubling consequences for a shrinking Canadian civil society.

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