

# The British Horseracing Film

Stephen Glynn

# The British Horseracing Film

Representations of the 'Sport of Kings'  
in British Cinema

palgrave  
macmillan

Stephen Glynn  
De Montfort University  
Leicester, UK

ISBN 978-3-030-05179-2      ISBN 978-3-030-05180-8 (eBook)  
<https://doi.org/10.1007/978-3-030-05180-8>

Library of Congress Control Number: 2018964117

© The Editor(s) (if applicable) and The Author(s), under exclusive license to Springer Nature Switzerland AG, part of Springer Nature 2019

This work is subject to copyright. All rights are solely and exclusively licensed by the Publisher, whether the whole or part of the material is concerned, specifically the rights of translation, reprinting, reuse of illustrations, recitation, broadcasting, reproduction on microfilms or in any other physical way, and transmission or information storage and retrieval, electronic adaptation, computer software, or by similar or dissimilar methodology now known or hereafter developed.

The use of general descriptive names, registered names, trademarks, service marks, etc. in this publication does not imply, even in the absence of a specific statement, that such names are exempt from the relevant protective laws and regulations and therefore free for general use. The publisher, the authors and the editors are safe to assume that the advice and information in this book are believed to be true and accurate at the date of publication. Neither the publisher nor the authors or the editors give a warranty, express or implied, with respect to the material contained herein or for any errors or omissions that may have been made. The publisher remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.

Cover credit: © Melisa Hasan

This Palgrave Pivot imprint is published by the registered company Springer Nature Switzerland AG  
The registered company address is: Gewerbestrasse 11, 6330 Cham, Switzerland

## ACKNOWLEDGEMENTS

Placing a bet on a horse has three major influences: one acts on the advice of someone respected; one studies closely the available form guides; or else one chooses purely for affective reasons like the associations of a name. This book has been shaped by similar influences: for their expert advice throughout the commissioning and editing process, my thanks to Lina Aboujeb and Ellie Freedman at Palgrave Macmillan; for access to relevant horseracing film materials, my thanks to Steve Chibnall at De Montfort University and the staff at the BFI Reuben Library in London; finally, for their unfailing support however poor my hunches, my greatest thanks to Sarah and Roz, names I will always choose first.

# CONTENTS

<b>1</b>	<b>Introduction</b>	<b>1</b>
<b>2</b>	<b>The Silent Age—1896–1926</b>	<b>17</b>
<b>3</b>	<b>The Golden Age—1927–1939</b>	<b>49</b>
<b>4</b>	<b>The Contemporary Age—1940–Present</b>	<b>89</b>
<b>5</b>	<b>Conclusion</b>	<b>137</b>
	<b>Horseracing Filmography</b>	<b>143</b>
	<b>Bibliography</b>	<b>149</b>
	<b>Index</b>	<b>155</b>

## LIST OF FIGURES

Fig. 2.1	<i>Derby 1896</i> —Cinema ‘Out of the Starting Gate’	19
Fig. 2.2	<i>Pimple in The Whip</i> —Newmarket’s Monty Python	25
Fig. 2.3	<i>The Lady Owner</i> —Hopson’s Choice	43
Fig. 3.1	<i>The Price of a Song</i> —The Killing by a Quota’s Bookie	57
Fig. 3.2	<i>Wings of the Morning</i> —Boy Loves Boy/Girl Loves Horse	71
Fig. 3.3	<i>Educated Evans</i> —Now There’s a Funny Thing	78
Fig. 3.4	<i>Come On George!</i> —George the Horse Whisperer	83
Fig. 4.1	<i>Brighton Rock</i> —The Wagers of Sin	96
Fig. 4.2	<i>The Rainbow Jacket</i> —The Age of Deference	101
Fig. 4.3	<i>The Rocking Horse Winner</i> —Oedipus Rocks	106
Fig. 4.4	<i>Just My Luck</i> —The Rise of the Proletariat	115
Fig. 4.5	<i>Dead Cert</i> —Grand National Day(light)	124
Fig. 4.6	<i>Champions</i> —The Winner’s Circle	129