

## British Historical Cinema British Popular Cinema

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British Historical Cinema

*British Cinema, Past and Present* Justine Ashby 2013-05-13 British Cinema: Past and Present responds to the commercial and critical success of British film in the 1990s. Providing a historical perspective to the contemporary resurgence of British cinema, this unique anthology brings together leading international scholars to investigate the rich diversity of British film production, from the early sound period of the 1930s to the present day. The contributors address:
\* British Cinema Studies and the concept of national cinema
\* the distribution and reception of British films in the US and Europe
\* key genres, movements and cycles of British cinema in the 1940s, 50s and 60s
\* questions of authorship and agency, with case studies of individual studios, stars, producers and directors
\* trends in British cinema, from propaganda films of the Second World War to the New Wave and the 'Swinging London' films of the Sixties
\* the representation of marginalised communities in films such as Trainspotting and The Full Monty
\* the evolution of social realism from Saturday Night, Sunday Morning to Nil By Mouth
\* changing approaches to Northern Ireland and the Troubles in films like The Long Good Friday and Alan Clarke's Elephant
\* contemporary 'art' and 'quality' cinema, from heritage drama to the work of Peter Greenaway, Derek Jarman, Terence Davies and Patrick Keiller.

*British Historical Cinema* Claire Monk 2015-01-28 Films recreating or addressing 'the past' - recent or distant, actual or imagined - have been a mainstay of British cinema since the silent era. From Elizabeth to Carry On Up The Khyber, and from the heritage-film debate to issues of authenticity and questions of genre, British Historical Cinema explores the ways in which British films have represented the past on screen, the issues they raise and the debates they have provoked. Discussing films from biopics to literary adaptations, and from depictions of Britain's colonial past to the re-imagining of recent decades in retro films such as Velvet Goldmine, a range of contributors ask whose history is being represented, from whose perspective, and why. *British Horror Cinema* Steve Chibnall 2001-11-15 The horror film is now one of the most popular and talked about film genres and yet, outside of the Hammer studio, very little has been written about British horror. Going beyond Hammer, the book investigates a wealth of horror filmmaking in Britain from early chillers like The Ghoul and Dark Eyes of London to acknowledged classics such as Peeping Tom and The Wicker Man. *BRITISH WAR FILMS, 1939 - 45* S. P. Mackenzie 2001 The cinema was the most popular form of entertainment during the Second World War. Film was a critically important medium for influencing opinion. Films, such as In Which We Serve and One of Our Aircraft is Missing, shaped the British people's perceptions of the conflict. British War Films, 1939-45 is an account of the feature films produced during the war, rather than government documentaries and official propaganda, making the book an important index of British morale and values at a time of desperate national crisis. *Transformation and Tradition in 1960s British Cinema* Farmer Richard Farmer 2019-05-03 Over half a century on, the 1960s continue to generate strong intellectual and emotional responses - both positive and negative - and this is no less true in the arena of film. Making substantial use of new and underexplored archive resources that provide a wealth of information and insight on the period in question, this book offers a fresh perspective on the major resurgence of creativity and international appeal experienced by British cinema in that dramatic decade. Transformation and Tradition in 1960s British Cinema is the first scholarly volume on this period of British cinema for more than twenty-five years. It provides a major reconsideration of the period by focusing on the central tensions and contradiction between novelty/revolution and continuity/tradition during what remains a highly contentious period of cultural production and consumption.

*Cinema and Society in the British Empire, 1895-1940* James Burns 2013-07-26 By 1940 going to the movies was the most popular form of public leisure in Britain's empire. This book explores the social and cultural impact of the movies in colonial societies in the early cinema age.

*British National Cinema* Sarah Street 2003-09-02 The first substantial overview of the British film industry with emphasis on its genres, stars, and socioeconomic context, British National Cinema by Sarah Street is an important title in Routledge's new National Cinemas series. British National Cinema synthesizes years of scholarship on British film while incorporating the author' fresh perspective and research. Street divides the study of British cinema into four sections: the relation between the film industry and government; specific film genres; movie stars; and experimental cinema. In addition, this beautifully illustrated volume includes over thirty stills from every sphere of British cinema. British National Cinema will be of great interest to film students and theorists as well as the general reader interested in the fascinating scope of British film.

*The Routledge Companion to British Cinema History* Ian Hunter 2017-01-12 Over 39 chapters The Routledge Companion to British Cinema History offers a comprehensive and revisionist overview of British cinemaa as, on the one hand, a commercial entertainment industry and, on the other, a series of institutions centred on economics, funding and relations to government. Whereas most histories of British cinema focus on directors, stars, genres and themes, this Companion explores the forces enabling and constraining the films' production, distribution, exhibition, and reception contexts from the late nineteenth century to the present day. The contributors provide a wealth of empirical and archive-based scholarship that draws on insider perspectives of key film institutions and illuminates aspects of British film culture that have been neglected or marginalized, such as the watch committee system, the Eady Levy, the rise of the multiplex and film festivals. It also places emphasis on areas where scholarship has either been especially productive and influential, such as in early and silent cinema, or promoted new approaches, such as audience and memory studies.

*The Encyclopedia of British Film* Adjunct Professor at Swinburne Institute of Social Research Brian McFarlane 2003 A comprehensive history of the British film industry from its inception to the present day, with minute listings of the producers, directors, actors, and studios behind a century of British cinema. Published in association with the British Film Institute and illustrated with black and white photos of film stars and filmmakers from the 1920s to the present day.

*The Beatles Movies* Bob Neaverson 1997 The definitive, critical history of the Beatles on film Throughout the sixties, the Beatles were at the heart of the British pop explosion. They have been heralded as the most fundamental cultural force of the decade and as the central innovators of sixties music, fashion, style and social change. Much has been written about the Beatles' contribution to music and pop culture, but until now, one aspect of the group's history has been largely overlooked -- their movies. Between 1964 and 1970, film was central to the Beatles' career, as a means of promoting and disseminating their music, as a source of revenue, and as a way of projecting the group's ever-changing images, attitudes and musical styles. The Beatles Movies is the first critical history of the Beatles' films, and the first to place them within the wider context of British film history. Extensively researched using historical and contemporary sources including original interviews and previously unseen footage, the book also includes rare pictures from the Apple archive and a full filmography and soundtrack discography. This is a book no fan or student of British cinema should miss. -- The first ever comprehensive study of the Beatles' five feature films -- Includes stunning exclusive photos from the Apple archive

*Fires Were Started* Lester D. Friedman 2006 Fires Were Started is a provocative analysis of the responses of British film to the policies and political ideology of the Conservative governments of Margaret Thatcher and it represents an original and stimulating contribution to our knowledge of British cinema. This second edition includes revised and updated contributions from some of the leading scholars of British cinema, including Thomas Elsaesser, Peter Wollen and Manthia Diawara. The book discuss prominent filmmakers such as Peter Greenaway, Derek Jarman, Ken Russell, Nicolas Roeg and Stephen Frears, it also explores some lesser known but equally important territory such as the work of Black British filmmakers, the Leeds Animation Workshop and Channel 4's Film on Four. Films discussed include Distant Voices, Still Lives, My Beautiful Launderette, Chariots of Fire and Drowning by Numbers.

**British Cinema in the 1980's** John Hill 1999 Uses the daily activities of one doctor to describe the work of an orthopedist.

*Britain and the Cinema in the Second World War* P. Taylor 1988-07-15 The essays which appear in this book for the most part originated as papers delivered at a conference on Britain and the cinema in the Second World War held in London in May 1985.

*British Cinema* Amy Sargeant 2019-07-25 Although new writing and research on British cinema has burgeoned over the last fifteen years, there has been a continued lack of single-authored books providing a coherent overview to this fascinating and elusive national cinema. Amy Sargeant's personal and entertaining history of British cinema aims to fill this gap. With its insightful decade-by-decade analysis, British Cinema is brought alive for a new generation of British cinema students and the general reader alike. Sargeant challenges Rachel Low's premise 'that few of the films made in England during the twenties were any good' by covering subjects as diverse as the art of intertittling, the narrative complexities of Shooting Stars and Brunel's burlesques. Sargeant goes onto examine among other things, the differing acting styles of Dietrich and Donat in the seminal Knight Without Armour to early promotional campaigns in the 1930s, whereas subjects ranging from product endorsement by stars to the character of the suburban wife are covered in the 1940s. The 1950s includes topics such as the effect of post-war government intervention, to Free Cinema and Lindsay Anderson's 'infuriating lapses of rigour', together with a much-needed overview of Michael Balcon's contribution to British cinema. For Sargeant, the 1960s provides an overview of the tentative relationship between film and advertising and the rise of young Turks such as Tony Richardson, Ken Loach, Donald Cammell and Nicolas Roeg. **Cinema and Brexit** Neil Archer 2020-09-03 Neil Archer's original study makes a timely and critically-engaged intervention in debates about national cinema and national identity. Structured around key examples of 'culturally English cinema' in the years up to and following the UK's 2016 vote to leave the European Union, Cinema and Brexit looks to make sense of the peculiarities and paradoxes marking this era of filmmaking. At the same time as providing a contextual and analytical reading of 21st century filmmaking in Britain, Archer raises critical questions about popular national cinema, and how Brexit has cast both light and shadow over this body of films. Central to Archer's argument is the idea that Brexit represents not just a critical moment in how we will understand future film production, but also in how we will understand production of the recent past. Using as a point of departure the London Olympics opening ceremony of 2012, Cinema and Brexit considers the tensions inherent in a wide range of films, including Skyfall (2012), Dunkirk (2017), Their Finest (2017), Darkest Hour (2017), The Crown (Netflix, 2016), Paddington (2014), Paddington 2 (2017), Never Let Me Go (2011), Absolutely Fabulous: The Movie (2016), The Trip (2010), The Inbetweeners Movie (2011), Mr. Bean's Holiday (2007), The World's End (2013), Sightseers (2012), One Day (2011), Attack the Block (2011), King Arthur: Legend of the Sword (2017) and The Kid Who Would Be King (2019). Archer examines the complex national narratives and representations these films expound, situating his analyses within the broader commercial contexts of film production beyond Hollywood, highlighting the negotiations or contradictions at play between the industrial imperatives of contemporary films and the varied circumstances in which they are made. Considering some of the ways a popular and globally-minded English cinema is finding means to work alongside and through the contexts of Brexit, he questions what are the stakes for, and possibilities of, a global 'culturally English cinema' in 2019 and beyond.

*Empire and Film* Lee Grieveson 2011-10-15 In these two volumes of original essays, scholars from around the world address the history of British colonial cinema stretching from the emergence of cinema at the height of imperialism around the turn of the century to the separate moments of decolonization, the ending of formal imperialism, in the post-Second World War period. The books explore the interplay of political control and cultural representation in the late colonial period. Collectively, the authors gathered together here trace out the various ways cinema was used in projects of colonial governance and show how cinema became important to the setting in place of ideological and affective structures that continue to resonate in the world of today. At its height, after 1919 when swathes of German East Africa fell to the UK in the form of the League of Nations Mandates, the British Empire claimed 58 countries, 400 million subjects, and 14 million square miles of ground. Cultural work would be central to the maintenance and governance of this diverse political space. The production, distribution, and exhibition of film was quickly aligned with this task, and was utilized by State and industrial and philanthropic institutions to further colonial projects, to shape the subject positions of colonizer and colonized, to demarcate between 'civilized' and 'uncivilized' and codify difference, and to foster a political economy of imperialism that was predicated on distinctions between core and periphery. The first volume, Film and Empire, concentrates on the years 1895-1939 that encompass, broadly speaking, the enmeshing of cinema and the expansion and consolidation of empire. It begins with two essays that offer new perspectives on the conceptual and historical terrain of colonial cinema. Authors then address the emergence of cinema in the context of an imperial world system; the establishment and consolidation of State financed documentary cinema; philanthropic and educational formations of colonial cinema; industrial sponsored film; amateur and missionary production; and aspects of fictional cinema's engagement with empire.

**British National Cinema** Sarah Street 2009-06-02 The first substantial overview of the British film industry with emphasis on its genres, stars, and socioeconomic context, British National Cinema by Sarah Street is an important title in Routledge's new National Cinemas series. British National Cinema synthesizes years of scholarship on British film while incorporating the author' fresh perspective and research. Street divides the study of British cinema into four sections: the relation between the film industry and government; specific film genres; movie stars; and experimental cinema. In addition, this beautifully illustrated volume includes over thirty stills from every sphere of British cinema. British National Cinema will be of great interest to film students and theorists as well as the general reader interested in the fascinating scope of British film.

*A Companion to British and Irish Cinema* John Hill 2019-05-07 A stimulating overview of the intellectual arguments and critical debates involved in the study of British and Irish cinemas British and Irish film studies have expanded in scope and depth in recent years, prompting a growing number of critical debates on how these cinemas are analysed, contextualized, and understood. A Companion to British and Irish Cinema addresses arguments surrounding film historiography, methods of textual analysis, critical judgments, and the social and economic contexts that are central to the study of these cinemas. Twenty-nine essays from many of the most prominent writers in the field examine how British and Irish cinema have been discussed, the concepts and methods used to interpret and understand British and Irish films, and the defining issues and debates at the heart of British and Irish cinema studies. Offering a broad scope of commentary, the Companion explores historical, cultural and aesthetic questions that encompass over a century of British and Irish film studies—from the early years of the silent era to the present-day. Divided into five sections, the Companion discusses the social and cultural forces shaping British and Irish cinema during different periods, the contexts in which films are produced, distributed and exhibited, the genres and styles that have been adopted by British and Irish films, issues of representation and identity, and debates on concepts of national cinema at a time when ideas of what constitutes both 'British' and 'Irish' cinema are under question. A Companion to British and Irish Cinema is a valuable and timely resource for undergraduate and postgraduate students of film, media, and cultural studies, and for those seeking contemporary commentary on the cinemas of Britain and Ireland. *British Science Fiction Cinema* I.Q. Hunter 2002-01-04 British Science Fiction Cinema is the first substantial study of a genre which, despite a sometimes troubled history, has produced some of the best British films, from the prewar classic Things to Come to Alien made in Britain by a British director. The contributors to this rich and provocative collection explore the diverse strangeness of British science fiction, from literary adaptions like Nineteen Eighty-Four and A Clockwork Orange to pulp fantasies and 'creature features' far removed from the acceptable face of British cinema. Through case studies of key films like The Day the Earth Caught Fire, contributors explore the unique themes and concerns of British science fiction, from the postwar boom years to more recent productions like Hardware, and examine how science fiction cinema drew on a variety of sources, from TV adaptions like Doctor Who and the Daleks, to the horror/sf crossovers produced from John Wyndham's cult novels The Day of the Triffids and The Midwich Cuckoos (filmed as Village of the

Damned). How did budget restrictions encourage the use of the 'invasion narrative' in the 1950s films? And how did films such as Unearthly Stranger and Invasion reflect fears about the decline of Britain's economic and colonial power and the 'threat' of female sexuality? British Science Fiction Cinema celebrates the breadth and continuing vitality of British sf film-making, in both big-budget productions such as Brazil and Event Horizon and cult exploitation movies like Inseminoid and Lifeforce.

**British Film Design** Laurie N. Ede 2010-03-30 "British Film Design" is about the things that you see when you close your eyes and think of British cinema: "Dr. No's Hideaway", the buffet of "Brief Encounter", Vera Drake's parlour, "Hogwarts School"...and a thousand other visions of British films. This book is also about the people who have created those visions. The physical environments of films are made by Production Designers/Art Directors. Their efforts have tended to go unnoticed by cinema audiences. "British Film Design" offers the first comprehensive historical survey of British art direction. It takes a chronological journey through British film design, starting with the efforts of the film 'primitives' of the silent era and ending with the modern day purveyors of part built/part computer generated 'blended design'. Certain themes recur en route. These include British cinema's obsession with realism; the Production Designer's continual struggle for recognition; influence from European artists and the benefits - and perils - of American finance. The book succeeds in expressing the joy of looking at films from inside out; seeing beyond the stars to recognise sets as silent players in the action.

**Forgotten British Film** Philip Gillett 2017-05-11 Some films are remembered long after they are released; others are soon forgotten, but do they deserve oblivion? Are factors other than quality involved? This book exhumes some of the films released in Britain over the last seventy years from Daybreak (1948) to 16 Years of Alcohol (2003), and considers the reasons for their neglect. As well as exploring the contributions of those involved in making the films, the book examines such issues as marketing and the response of critics and audiences. Films are grouped loosely into categories such as “B” films and television films. Some works were little seen when they were first released and have stayed that way; others were popular in their day, but have slipped into obscurity. In some cases, social change has overtaken them, making the attitudes or subjects they depict seem dated. Even being released as a DVD does not guarantee that a title will be rehabilitated. In addition, how significant is the American market? This book should appeal to lovers of British film, as well as to film studies students and everybody curious about the vagaries of success and failure in the arts.

**British Comedy Cinema** I.Q. Hunter 2012-05-04 British comedy cinema has been a mainstay of domestic production since the beginning of the last Century and arguably the most popular and important genre in British film history. This edited volume will offer the first comprehensive account of the rich and popular history of British comedy cinema from silent slapstick and satire to contemporary romantic comedy. Using a loosely chronological approach, essays cover successive decades of the 20th and 21st Century with a combination of case studies on key personalities, production cycles and studio output along with fresh approaches to issues of class and gender representation. It will present new research on familiar comedy cycles such as the Ealing Comedies and Carry On films as well as the largely undocumented silent period along with the rise of television spin offs from the 1970s and the development of animated comedy from 1915 to the present. Films covered include: St Trinians, A Fish Called Wanda, Brassed Off, Local Hero, The Full Monty, Four Lions and In the Loop. Contributors: Melanie Bell, Alan Burton, James Chapman, Richard Dacre, Ian Hunter, James Leggett, Sharon Lockyer, Andy Medhurst, Lawrence Napper, Tim O'Sullivan, Laraine Porter, Justin Smith, Sarah Street, Peter Waymark, Paul Wells

**The British Heritage Film Debate Revisited** Clare Monk 2002

*The British Pop Music Film* S. Glynn 2013-05-07 The first detailed examination of the place of pop music film in British cinema, Stephen Glynn explores the interpenetration of music and cinema in an economic, social and aesthetic context through case studies ranging from Cliff Richard to The Rolling Stones, and from The Beatles to Plan B.

**A Companion to British and Irish Cinema** John Hill 2019-07-18 A stimulating overview of the intellectual arguments and critical debates involved in the study of British and Irish cinemas British and Irish film studies have expanded in scope and depth in recent years, prompting a growing number of critical debates on how these cinemas are analysed, contextualized, and understood. A Companion to British and Irish Cinema addresses arguments surrounding film historiography, methods of textual analysis, critical judgments, and the social and economic contexts that are central to the study of these cinemas. Twenty-nine essays from many of the most prominent writers in the field examine how British and Irish cinema have been discussed, the concepts and methods used to interpret and understand British and Irish films, and the defining issues and debates at the heart of British and Irish cinema studies. Offering a broad scope of commentary, the Companion explores historical, cultural and aesthetic questions that encompass over a century of British and Irish film studies—from the early years of the silent era to the present-day. Divided into five sections, the Companion discusses the social and cultural forces shaping British and Irish cinema during different periods, the contexts in which films are produced, distributed and exhibited, the genres and styles that have been adopted by British and Irish films, issues of representation and identity, and debates on concepts of national cinema at a time when ideas of what constitutes both 'British' and 'Irish' cinema are under question. A Companion to British and Irish Cinema is a valuable and timely resource for undergraduate and postgraduate students of film, media, and cultural studies, and for those seeking contemporary commentary on the cinemas of Britain and Ireland.

*British Historical Cinema* Claire Monk 2002 From Elizabeth to Carry On Up The Khyber, and from the heritage-film debate to issues of authenticity and questions of genre, this book, with a wide range of contibutors, explores the ways in which British films have represented the past on screen.

*Cinema Memories* Melvyn Stokes 2022-03-10 Cinema Memories brings together and analyses the memories of almost a thousand people of going to the cinema in Britain during the 1960s. It offers a fresh perspective on the social, cultural and film history of what has come to be seen as an iconic decade, with the release of films such as A Taste of Honey, The Sound of Music, Darling, Blow-Up, Alfie, The Graduate, and Bonnie and Clyde. Drawing on first-hand accounts, authors Melvyn Stokes, Matthew Jones and Emma Pett explore how cinema-goers constructed meanings from the films they watched - through a complex process of negotiation between the films concerned, their own social and cultural identities, and their awareness of changes in British society. Their analysis helps the reader see what light the cultural memory of 1960s cinema-going sheds on how the Sixties in Britain is remembered and interpreted. Positioning their study within debates about memory, 1960s cinema, and the seemingly transformative nature of this decade of British history, the authors reflect on the methodologies deployed, the use of memories as historical sources, and the various ways in which cinema and cinema-going came to mean something to their audiences.

**British Cinema** Amy Sargeant 2019-07-25 Although new writing and research on British cinema has burgeoned over the last fifteen years, there has been a continued lack of single-authored books providing a coherent overview to this fascinating and elusive national cinema. Amy Sargeant's personal and entertaining history of British cinema aims to fill this gap. With its insightful decade-by-decade analysis, British Cinema is brought alive for a new generation of British cinema students and the general reader alike. Sargeant challenges Rachel Low's premise 'that few of the films made in England during the twenties were any good' by covering subjects as diverse as the art of intertittling, the narrative complexities of Shooting Stars and Brunel's burlesques. Sargeant goes onto examine among other things, the differing acting styles of Dietrich and Donat in the seminal Knight Without Armour to early promotional campaigns in the 1930s, whereas subjects ranging from product endorsement by stars to the character of the suburban wife are covered in the 1940s. The 1950s includes topics such as the effect of post-war government intervention, to Free Cinema and Lindsay Anderson's 'infuriating lapses of rigour', together with a much-needed overview of Michael Balcon's contribution to British cinema. For Sargeant, the 1960s provides an overview of the tentative relationship between film and advertising and the rise of young Turks such as Tony Richardson, Ken Loach, Donald Cammell and Nicolas Roeg. **British Crime Film** Barry Forshaw 2012-09-20 Presenting a social history of British crime film, this book focuses on the strategies used in order to address more radical notions surrounding class, politics, sex, delinquency, violence and censorship. Spanning post-war crime cinema to present-day "Mockney" productions, it contextualizes the films and identifies important and neglected works.

**Sixties British Cinema** Robert Murphy 1992 No Marketing Blurh

**The British Cinema Book** Robert Murphy 1997 British cinema in the late-1990s is recognized by many as an important window on the past and during the late 1980s and early 1990s has been seen to have become a dynamic and rapidly growing area of study. This volume represents current progress made in exploring the history of British cinema. The essay topics range from: the silent cinema to the future of British films in the 1990s; from the documentary movement to quota quickies; from the flamboyant melodramas of the 1940s to the portrayal of women in the 1960s; and from the role of European exiles to the cosy pleasures of Ealing - the book offers a comprehensive account of the history and characteristics of the British cinema.

**British Genres** Marcia Landy 1991 In this unprecedented survey of British cinema from the 1930s to the New Wave of the 1960s, Marcia Landy explores how cinematic representation and social history converge. Landy focuses on the genre film, a product of British mass culture often dismissed by critics as "unrealistic," showing that in England such cinema subtly dramatized unresolved cultural conflicts and was, in fact, more popular than critics have claimed. Her discussion covers hundreds of works—including historical films, films of empire, war films, melodrama, comedy, science-fiction, horror, and social problem films—and reveals their relation to changing attitudes toward class, race, national identity, sexuality, and gender. Landy begins by describing the status and value of genre theory, then provides a history of British film production that illuminates the politics and personalities connected with the major studios. In vivid accounts of the films within each genre, she analyzes styles, codes, and conventions to show how the films negotiate history, fantasy, and lived experience. Throughout Landy creates a dynamic sense of genre and of how the genre shape, not merely reflect, cultural conflicts. Originally published in 1991, The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These paperback editions preserve the original texts of these important books while presenting them in durable paperback editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

**British Cinema History** James Curran 1983

*British Women's Cinema* Melanie Bell 2009-09-15 British Women's Cinema examines the place of female-centred films throughout British film history, from silent melodrama and 1940s costume dramas right up to the contemporary British 'chick flick'.

**Sights Unseen** Dan North 2008-03-26 Many British films never make it to the screen. Obstacles of finance, censorship, distribution or creative breakdown can appear in their way, and they might even fail to get beyond the script stage. This book collects new essays by leading scholars that use archival resources to reconstruct the stories behind a range of films by prominent film-makers. These thwarted productions are all too often excluded from histories of British cinema, but the accounts of their unmaking contained in Sights Unseen provides an illuminating insight into the factors which have served to undermine the stability of the film industry in Britain.

**Guide to British Cinema** Geoff Mayer 2003 A guide to British cinema includes entries for major British actors, directors, and films from 1929 to the present.

**A Chorus of Raspberries** David R. Sutton 2000 A Chorus of Raspberries is the first full-length academic study of one of the most popular, profitable and persistent genres in British cinema. It redraws the map of British film history by arguing that comedy was the most successful, and perhaps the most important, genre of the 1930s, and that the very qualities which ensured the comedy film's low status are also its particular strengths. In the process it uncovers a whole tradition of popular cinema which criticism has relegated to the sidelines of history. The book looks in detail at the work of a number of key stars, including George Formby, Gracie Fields, The Crazy Gang, Cicely Courtneidge and Ernie Lotinga, revealing the wide range of comic styles and meanings they produced in seemingly formulaic films. It unearths a host of previously forgotten but notable films, and an important tradition in British popular culture, tracing the roots of the genre to its music-hall beginnings. Includes George Formby, Gracie Fields, The Crazy Gang First full-length study of the subject Will appeal to those studying popular culture and film history Market: Scholars and students of film studies, popular culture, media studies, especially those taking courses on British cinema. Academic libraries. The general reader with an interest in twentieth-century popular culture and British cinema.

*The British School Film* Stephen Glynn 2016-09-20 Through close textual and contextual analysis of British films spanning a century, this book explores how pupils, teachers and secondary education in general have been represented on the British screen. The author addresses a number of topics including the nature of public (fee-paying) and state schooling; the values of special, single-sex and co-education; the role of male and female teachers; and the nature of childhood and adolescence itself. From the silents of Hitchcock to the sorcery of Harry Potter, British cinema's continued explorations of school life highlights its importance in the nation's everyday experience and imaginary landscape. Beyond this, the school film, varying in scope from low-budget exploitation to Hollywood-financed blockbusters, serves both as a prism through which one can trace major shifts in the British film industry and as a barometer of the social and cultural concerns of the cinema-going public. This applies especially for gender, race and, in all senses, class.

**Britain Can Take it** Tony Aldgate 2007-12-15 At the outbreak of the Second World War, all cinemas in Britain were closed. Ten days later, they were opened again as a valuable way of boosting morale and a principal source of recreation for the nation at war. Feature films were not just escapist entertainment; they provided instruction and information, and over the next six years, some 300 feature films and thousands of short films and news reels were produced in what is now seen as British cinema's 'finest hour'. "Britain Can Take It" charts this momentous period through the eyes of thirteen key films. Aldgate and Richards make use of key resources, from scripts and box-office returns to official Home Office documents and censorship archives, to bring these films to vivid life. In telling their stories, the authors also recreate the society, the politics and war-time conditions in which they appeared and flourished. This new edition of "Britain Can Take It" features a new chapter on *Lauder and Gilliat's* 1943 film on women factory workers, "Millions Like Us". It will be welcomed back by film scholars and historians, students and film lovers as essential reading.

*British Cinema, Past and Present* Justine Ashby 2013-05-13 British Cinema: Past and Present responds to the commercial and critical success of British film in the 1990s. Providing a historical perspective to the contemporary resurgence of British cinema, this unique anthology brings together leading international scholars to investigate the rich diversity of British film production, from the early sound period of the 1930s to the present day. The contributors address:
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