

THE BRITISH CINEMA

A photograph of a cinema interior. In the foreground, there are several rows of dark, empty seats. The seats are facing a large screen at the front of the room. The screen displays the title 'THE BRITISH CINEMA' in a bold, serif font. The screen is flanked by red curtains. The ceiling of the cinema is dark with several small, round lights. The overall atmosphere is dim and quiet.

The British Cinema

Duncan Petrie



The British Cinema :

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 Durnat 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 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's 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 *Sixties British Cinema* Robert Murphy, 2019-07-25 British films of the 1960s are undervalued Their search for realism has often been dismissed as drabness and their more frivolous efforts can now appear just empty headed Robert Murphy's *Sixties British*

Cinema is the first study to challenge this view He shows that the realist tradition of the late 50s and early 60s was anything but dreary and depressing and gave birth to a clutch of films remarkable for their confidence and vitality Saturday Night and Sunday Morning A Kind of Loving and A Taste of Honey are only the better known titles Sixties British Cinema revalues key genres of the period horror crime and comedy and takes a fresh look at the swinging London films finding disturbing undertones that reflect the cultural changes of the decade Now that our cinematic past is constantly recycled on television Murphy s informative engaging and perceptive review of these films and their cultural and industrial context offers an invaluable guide to this neglected era of British cinema Alfred Hitchcock and the British Cinema Tom Ryall,2000-12-01

First published in 1986 this standard account of Hitchcock s British films and film making is now available again in a Second Edition with a new Introduction and Bibliography It will be welcomed by all students of the film and admirers of Hitchcock

British Cinema, Past and Present Justine Ashby,Andrew Higson,2000 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 Cinema of the 90s* Robert Murphy,2019-07-25 This work examines

major box office hits like The Full Monty as well as critically acclaimed films like Under the Skin It explores the role of distribution and exhibition the Americanisation of British film culture Hollywood and Europe changing representations of sexuality and ethnicity The British 'B' Film Steve Chibnall,Brian McFarlane,2017-10-07 This is the first book to provide a thorough examination of the British B movie from the war years to the 1960s The authors draw on archival research contemporary trade papers and interviews with key B filmmakers to map the B movie phenomenon both as artefact and as industry product and as a reflection on their times **A Critical History of the British Cinema** ,1978 **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 on to 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 Cinema, Past and Present Justine Ashby, Andrew Higson, 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

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 *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 **British Cinema in the Fifties** Christine Geraghty, 2000 This text explores some of the key debates about British cinema and film theory and examines the curious mix of rebellion and conformity which marked British cinema in the post war era *Sixties British Cinema Reconsidered* Duncan Petrie, 2020-03-02 Challenging assumptions around Sixties stardom the book focuses on creative collaboration and the contribution of production personnel beyond the director and discusses how cultural change is reflected in both film style and cinematic themes Publisher description **J. Arthur Rank and the British Film Industry** Geoffrey Macnab, 2013-01-11 Presiding over the golden era of the British Film Industry from the mid to late 1940s J Arthur Rank financed movies such as *Oliver Twist* *The Red Shoes* *Brief Encounter* *Caesar and Cleopatra* and *Black Narcissus* Never before and never since has the industry risen to such heights J Arthur Rank charts every aspect of the robust film culture that Rank helped to create Having started out with relatively little knowledge of the cinema Rank's sponsorship was to bring about astounding progress within the industry and by establishing an organization comparable in size to any of the major Hollywood studios Rank briefly managed to reconcile and consolidate the competing demands of art and business an achievement very much absent from today's diminished and fragmented film industry Macnab goes on to explain the eventual collapse of the Rank experiment amidst the economic and political maelstrom of post war Britain highlighting the problems still facing the industry today By meshing archival research with interviews with Rank's contemporaries and members of his family this definitive study firmly restores Rank to his rightful place at the hub of British film history **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 *Rise and Fall of the UK Film Council*

Gillian Doyle, 2015-08-18 Drawing on interviews with leading film executives politicians and industry stakeholders including Alan Parker Stewart Till and Tim Bevan this book provides an empirically grounded analysis of the rise and unexpected fall of the UK Film Council the key strategic body responsible for supporting film in the UK for over a decade As well as offering a critical overview of the political policy and technological contexts which framed the organisation's creation existence and eventual demise the book provides a probing analysis of the tensions between national and global interests in an increasingly transnational film industry not least underlining how both US and EU interests and pressures have played themselves out It therefore provides a timely and significant investigation into the contemporary policy environment for film in the 21st century

John Mills and British Cinema Gill Plain, 2006-03-23 Although his film career extended from the early days of sound to the British New Wave and beyond Sir John Mills is nonetheless remembered as the archetypal hero of the Second World War Regarded as an English everyman his performances crossed the class divide and in his easy transition from below decks to above he came to represent a newly democratic masculine ideal But what was this exemplary masculinity and what became of it in the aftermath of war John Mills and British Cinema asks how was it possible for an actor to embody national identity and by exploring the cultural contexts in which Mills and the nation became synonymous the book offers a new perspective on 40 years of cinema and social change Through detailed analysis of a wide range of classic British films John Mills and British Cinema exposes the shifting constructions of national masculinity arguing that the screen persona of the actor is a fundamental and often overlooked dimension of British cinema *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 *History of British Film (Volume 4)* Rachael Low, 2013-09-13 This set is one of the cornerstones of film scholarship and one of the most important works on twentieth century British culture Published between 1948 and 1985 the volumes document all aspects of film making in Britain from its origins in 1896 to 1939 Rachael Low pioneered the interpretation of films in their context arguing that to understand films it was necessary to establish their context Her seven volumes are an object lesson in meticulous research lucid analysis and accessible style and have become the benchmark in film history

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