

# The Cinema Of Britain And Ireland

The Cinema of Britain and Ireland British National Cinema The British Cinema Book British art cinema Popular Filmgoing in 1930s Britain Sixties British Cinema British Cinema, Past and Present The British Cinema Boom, 1909–1914 British Cinema History Young and Innocent? British Cinema of the 90s All Our Yesterdays Cinema Memories French Film in Britain New Cinema in Britain Britain and the Cinema in the Second World War British Cinema and the Second World War Britain Can Take it Typically British: Short History of the Cinema in Britain Dissolving Views Brian McFarlane Sarah Street Robert Murphy Paul Newland John Sedgwick Robert Murphy Justine Ashby Jon Burrows James Curran Andrew Higson Robert Murphy Museum of Modern Art (New York, N.Y.) Melvyn Stokes Lucy Mazdon Roger Manvell Philip M. Taylor Robert Murphy Anthony Aldgate Charles Barr Andrew Higson

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a fresh concise but wide ranging introduction to and overview of british and irish cinema this volume contains 24 essays each on a separate seminal film from the region films under discussion include pink string and sealing wax room at the top the italian job orlando and sweet sixteen

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 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

this is the first book to provide a direct and comprehensive account of british art cinema film history has tended to view british filmmakers as aesthetically conservative but the truth is they have a long tradition of experiment and artistry both within and beyond the mainstream beginning with the silent period and running up to the 2010s the book draws attention to this tradition while acknowledging that art cinema in britain is a complex and fluid concept that needs to be considered within broader concerns it will be of particular interest to scholars and students of british cinema history film genre experimental filmmaking and british cultural history

in the 1930s there were close to a billion annual admissions to the cinema in britain and it was by far the most popular paid for leisure activity this book is an exploration of that popularity the book establishes similarities and differences between national and regional tastes through case study analysis of cinemagoing in

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

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

this book examines why thousands of cinemas opened in britain in the space of a few years before the start of the first world war it explains how they were the product of an investment boom which observers characterised as economically irrational and irresponsible burrows profiles the main groups of people who started cinema companies during this period and those who bought shares in them and considers whether the early cinema business might be seen as a bubble that burst the book examines the impact of the cinematograph act 1909 upon the boom and explains why british film production seemed to decline in inverse proportion to the mass expansion of the market for moving image entertainment this account also takes a new look at the development of film distribution the emergence of the feature film and the creation of the british board of film censors making systematic and pioneering use of surviving business and local government records this book will appeal to anyone interested in silent cinema the history of film exhibition and the economics of popular culture

in depth study of the development of british cinema in the early years of the twentieth century

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

no marketing blurb

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

in a market long dominated by hollywood french films are consistently the most widely distributed non english language works french cinema however appears to undergo a transformation as it reaches britain becoming something quite different to that experienced by audiences at home drawing on extensive archival research the authors examine in detail the discourses debates and decisions which have determined the place accorded to french cinema in british film culture in so doing they provide a fascinating account of this particular instance of transnational cinematic traffic while simultaneously shedding new light on british film history from the early days of the film society via the advent of the x certificate to the new possibilities of video and dvd this book reveals the complex and detailed history of the distribution exhibition marketing and reception of french cinema in britain

a short history of the post war british feature film

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

the author provides a decade by decade analysis of every film ever made in britain about world war ii it provides a comprehensive account of how britain has portrayed the war through films

charts britain s reaction to world war ii by examining 13 key films produced between 1939 and 1945 illustrated with stills the work analyzes each film drawing from official documentation to explore film as a medium for propaganda this edition features two new chapters and a filmography

this text celebrates 100 years of british film making with a personal vision from one of the country s most successful directors and a chronicle from an eminent film historian the book coincides with frear s program on british cinema which launches a channel 4 series a century of cinema

british cinema has been far richer and more diverse than is generally recognized as this collection of key writings on british film culture from the conversion to sound in the late 1920s to the 1990s testifies dissolving views brings together a number of important and influential essays and the light they throw on 70 or so years of british cinema history makes this volume a vital provocative and highly informative collection

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