

# Reframing British Cinema

1918-28

Between Restraint and Passion



Christine Gledhill

# Reframing British Cinema 1918 1928 Between Restraint And Passion Paperback

**TD Snyder**



## **Reframing British Cinema 1918-1928 Between Restraint And Passion Paperback:**

**Reframing British Cinema, 1918-1928** Christine Gledhill, 2004-01-12 No Marketing Blurb *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 include 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. *Reframing British Cinema, 1918-1928* Christine Gledhill, 2003 No Marketing Blurb

**How Stage Playwrights Saved the British Cinema, 1930-1956** David Cottis, 2024-12-26 Examines the film careers and work of British playwrights who worked as screenwriters between 1930-1956. During the period between the 1927 Cinematograph Films Act and the new drama of the 1950s, many British writers associated with the stage also wrote for films, bringing the techniques of the well-made play with them. Some like Bernard Shaw, Noel Coward and Terence Rattigan were screenwriter stars; part of the publicity of the films they worked on, *Pygmalion*, *Brief Encounter*, *The Way to the Stars*. Others were less celebrated but had long successful screen careers, such as R.C. Sherriff, author of *Journey's End*, who worked on films as different as *The Invisible Man*, *The Four Feathers* and *The Dam Busters*. Using the authors' original archives, this book follows the way in which these writers adapted their stage skills for the screen, contributing to the post-war Golden Age of the

British cinema and creating the classic form of screenplay that continues today

**Wartime cinema, Englishness and propaganda** Ina Habermann, 2025-09-30 This book provides a fresh analysis of the wartime work of Michael Powell and Emeric Pressburger and their team the Archers It argues that in their earlier work Powell and Pressburger should be seen as middlebrow storytellers whose stories explore national identity in times of war Their wartime work is discussed in four phases the first phase covers their contributions to the phoney war the second traces their engagement with the people's war The third phase sees the Archers move beyond propaganda towards melodramas of Englishness The fourth phase dramatizes post war preoccupations with an increasing focus on memory and trauma The book also looks at Pressburger's later work including his two published novels *Killing a Mouse on Sunday* and *The Glass Pearls* [The Routledge Companion to British Cinema History](#) I.Q. Hunter, Laraine Porter, Justin Smith, 2017-01-12 This book offers a comprehensive and revisionist overview of British cinema 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 [The Cinema Book](#) Bloomsbury Publishing, 2019-07-25 The Cinema Book is widely recognised as the ultimate guide to cinema Authoritative and comprehensive the third edition has been extensively revised updated and expanded in response to developments in cinema and cinema studies Lavishly illustrated in colour this edition features a wealth of exciting new sections and in depth case studies Sections address Hollywood and other World cinema histories key genres in both fiction and non fiction film issues such as stars technology and authorship and major theoretical approaches to understanding film

**The Cambridge Companion to English Melodrama** Carolyn Williams, 2018-10-04 This newly commissioned series of essays by leading scholars is the first volume to offer both an overview of the field and also current emerging critical views on the history form and influence of English melodrama Authoritative voices provide an introduction to melodrama's early formal features such as tableaux and music and trace the development of the genre in the nineteenth century through the texts and performances of its various sub genres the theatres within which the plays were performed and the audiences who watched them The historical contexts of melodrama are considered through essays on topics including contemporary politics class gender race and empire And the extensive influences of melodrama are demonstrated through a wide ranging assessment of its ongoing and sometimes unexpected expressions in psychoanalysis in other art forms the novel film television musical theatre and in popular culture generally from the nineteenth to the twenty first century

**British Silent Cinema and the Great War** M. Hammond, M. Williams, 2011-10-04 This innovative book presents for the first time detailed histories of the impact of the Great War on British cinema in the silent period from actual war footage to fiction filmmaking In doing so it explores how cinema helped to shape the public memory of the war during the 1920s *The Great War in Popular British Cinema of the 1920s* L. Napper, 2015-04-20 This book discusses British cinema's representation of the Great War during the 1920s It argues that popular cinematic representations of the war offered surviving audiences a language through which to interpret their

recent experience and traces the ways in which those interpretations changed during the decade *E.A. Dupont and His Contribution to British Film* Paul Matthew St. Pierre, 2010 **Early British Animation** Malcolm Cook, 2018-05-04 This book is the first history of British animated cartoons from the earliest period of cinema in the 1890s up to the late 1920s In this period cartoonists and performers from earlier traditions of print and stage entertainment came to film to expand their artistic practice bringing with them a range of techniques and ideas that shaped the development of British animation These were commercial rather than avant garde artists but they nevertheless saw the new medium of cinema as offering the potential to engage with modern concerns of the early 20th century be it the political and human turmoil of the First World War or new freedoms of the 1920s Cook s examination and reassessment of these films and their histories reveals their close attention and play with the way audiences saw the world As such this book offers new insight into the changing understanding of vision at that time as Britain s place in the world was reshaped in the early 20th century

**Transnational Trailblazers of Early Cinema** Prof. Victoria Duckett, 2023-04-25 A free ebook version of this title is available through Luminos University of California Press s Open Access publishing program Visit [www.luminosoa.org](http://www.luminosoa.org) to learn more At the forefront of the entertainment industries of the late nineteenth and early twentieth centuries were singular actors Sarah Bernhardt Gabrielle Rjane and Mistinguett Talented and formidable women with global ambitions these performers forged connections with audiences across the world while pioneering the use of film and theatrics to gain international renown *Transnational Trailblazers of Early Cinema* traces how these women emerged from the Parisian periphery to become world famous stars Building upon extensive archival research in France England and the United States Victoria Duckett argues that through intrepid business prowess and the use of early multimedia to cultivate their celebrity image these three artists strengthened ties between countries continents and cultures during pivotal years of change

**British Film** Jim Leach, 2004-08-30 This book explores British cinema in relation to its social political and cultural contexts Each chapter deals with a specific topic and includes close readings of key films from different historical periods Demonstrating the richness and variety of a national cinema that has traditionally struggled to define itself between the paradigms of Hollywood popular film and European art cinema *British Film* provides comprehensive coverage of British cinema and detailed discussion of specific films that can be used in tandem with screenings [Directors in British and Irish Cinema](#) Robert Murphy, 2019-07-25 A guide to directors who have worked in the British and Irish film industries between 1895 and 2005 Each of its 980 entries on individuals directors gives a resume of the director s career evaluates their achievements and provides a complete filmography It is useful for those interested in film making in Britain and Ireland

[Destination London](#) Tim Bergfelder, Christian Cargnelli, 2008-08-01 The legacy of emigr s in the British film industry from the silent film era until after the Second World War has been largely neglected in the scholarly literature *Destination London* is the first book to redress this imbalance Focusing on areas such as exile genre technological transfer professional training

and education cross cultural exchange and representation it begins by mapping the reasons for this neglect before examining the contributions made to British cinema by emigr directors actors screenwriters cinematographers set designers and composers It goes on to assess the cultural and economic contexts of transnational industry collaborations in the 1920s artistic cosmopolitanism in the 1930s and anti Nazi propaganda in the 1940s     *Americanizing Britain* Genevieve Abravanel,2012-04-06 *Americanizing Britain* anatomizes the various ways British writers responded to the ever increasing influence of U S culture on England and the rest of the world     *The Sounds of the Silents in Britain* Julie Brown,Annette Davison,2013 Early cinemas were noisy places with pianos organs ensembles of all varieties and sometimes full orchestras accompanied films Britain a key cultural player in the entertainment world both at the time and now has a different history than the US of musical cultures and film production     *The Art of Adapting Victorian Literature, 1848-1920* Dr Karen Laird,2015-08-28 In *The Art of Adapting Victorian Literature 1848 1920* Karen E Laird alternates between readings of nineteenth century stage and twentieth century silent film adaptations to investigate the working practices of the first adapters of Victorian fiction Laird s juxtaposition between stage and screen brings to life the dynamic culture of literary adaptation as it developed throughout the long nineteenth century Focusing on Charlotte Bront s *Jane Eyre* Charles Dickens s *David Copperfield* and Wilkie Collins s *The Woman in White* Laird demonstrates how adaptations performed the valuable cultural work of expanding the original novel s readership across class and gender divides exporting the English novel to America and commemorating the novelists through adaptations that functioned as virtual literary tourism Bridging the divide between literary criticism film studies and theatre history Laird s book reveals how the Victorian adapters set the stage for our contemporary film adaptation industry     *Intercultural Screen Adaptation* Michael Stewart,2020-03-27 *Intercultural Screen Adaptation* offers a wide ranging examination of how film and television adaptations and non adaptations interact with the cultural social and political environments of their national transnational and post national contexts With screen adaptations examined from across Britain Europe South America and Asia this book tests how examining the processes of adaptation across and within national frameworks challenges traditional debates around the concept of nation in film media and cultural studies With case studies of films such as *Under the Skin* 2013 and *T2 Trainspotting* 2017 as well as TV adaptations like *War and Peace* 2016 and *Narcos* 2015 2017 *Intercultural Screen Adaptation* offers readers an invigorating look at adaptations from a variety of critical perspectives incorporating the uses of landscape nostalgia and translation

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