

Searching for Stars

Searching for Stars

GEOFFREY MACNAB



RETHINKING BRITISH CINEMA

Searching For Stars Stardom And Screen Acting In British Cinema

Richard Farmer



Searching For Stars Stardom And Screen Acting In British Cinema:

Searching for Stars Geoffrey Macnab, 2000-01-30 Explores the reasons behind British cinema's failure to create its own stars. The text looks at the way theatre and music hall spawned their stars and asks why so many of them found the transition to film so awkward. It compares the British star system with that of Hollywood. What sort of contracts were British stars offered? How much were they paid? Who dealt with their publicity? How did British fans regard them? There are essays on key figures: Novello, Fields, Formby, Dors, Bogarde, Mason, Matthews, and an assessment of how British stars fared in Hollywood, an analysis of the effects of class and regional prejudice on attempts at British star making, and a survey of the British comedy tradition and some of the questions about how genre affected the star system. **British Stars and Stardom** Bruce

Babington, 2001 British film stars, even the most famous ones such as James Mason, Sean Connery and Julie Andrews, are a neglected subject in film history. This interesting collection looks at the whole of British stardom from circa 1910 onwards and the many types of British stars who gained worldwide fame through national and international cinema. **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. **Female Stars of British**

Cinema Williams, Melanie Williams, 2017-07-07 Film stars are often seen as a Hollywood creation, but this book explores how British cinema developed its own culture of stardom and how its female stars have been prized by audiences worldwide. *Female Stars of British Cinema* uses case studies of seven female stars whose careers span the 1940s to the present day: Jean Kent, Diana Dors, Rita Tushingham, Glenda Jackson, Helena Bonham Carter, Emily Lloyd and Judi Dench, to explore how British star femininities have developed over time and how the image of the British female star has responded to broader social and cultural changes. These women in question offer a way into the complexities of British cinema's culture of stardom, which has sometimes espoused glamour and sometimes rejected it, and is entangled with issues of regional, national and ethnic identity, as well as class, sexuality and age. Exploring and investigating the variety of British star femininities over the last seventy-five years, this book also interrogates the omissions and absences from that same cinematic firmament. **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

[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

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

Typical Men Andrew Spicer, 2001-04-12 Typical Men is the first book length study of masculinity in British cinema and offers a broad and lively overview from the Second World War to the present day Spicer argues that masculinity in popular fiction can best be understood as a range of dynamic and competing cultural types which rise and fall in relation to shifting patterns of film production audience taste and social change Specific chapters are devoted to each of the major types debonair gentlemen civilian professionals action adventurers the Everyman Fools and Rogues criminals rebels and damaged men which trace their changing histories through innovative readings of key films together with a fresh look at the performances of particular stars including James Mason Kenneth More Michael Caine and Sean Connery A final chapter explores the complex and hybrid types that have evolved within a volatile and unstable contemporary British cinema now part of an array of interrelated media images of masculinity Typical Men will be of keen interest to those concerned with the cultural history of gender and its detailed and carefully contextualised interpretations of films afford a reappraisal of British cinema history especially the neglected and despised 1950s Andrew Spicer's Typical Men is a major intervention in debates about masculinity in the cinema It takes a lot of intellectual risks and locates cinematic stereotypes of masculinity in a cinematic and cultural context It is trenchant and original and redefines the field of gender representation Sue Harper Professor of Film History University of Portsmouth The strength of this elegantly and wittily written book is that in the precision of its detail about individual performances actors and films it never loses sight of its argumentative threads Brian McFarlane Screening the Past

Acting for the Silent Screen Chris O'Rourke, 2016-11-30 A shop girl wins a newspaper competition and is transformed overnight into a transatlantic celebrity An aristocrat swaps high society for the film studio when she consents to perform in a series of films thus legitimising acting for what some might have considered a low art Stories like these were the stuff of newspaper headlines in 1920s and reflected a craze for the cinema They also demonstrated radical changes in attitudes and values within society in the wake of World War I Chris O'Rourke investigates the myths and material practices that grew up around film actors during the silent era The book sheds light on issues such as the social and cultural reception of cinema the participatory film culture expressed through fan magazines instructional booklets and movie star competitions and the working conditions encountered by actors behind the scenes of silent films

Drawing on extensive research and a wealth of archival materials O'Rourke examines how dreams of stardom were fuelled and exploited in the interwar period and reconstructs the personal narratives and experiences of the first generation to imagine making a living on screen. In doing so he reveals a missing and much sought after piece of cinematic history to bring to life the developing industries, social attitudes and norms of a period of enormous change. **Adult Themes** Anne Etienne, Benjamin Halligan, Christopher Weedman, 2023-08-24. Between the late 1950s and mid 1970s British cinema experienced an explosion of X certified films. In parallel with an era marked by social, political and sexual ferment and upheaval, British filmmakers and censors pushed and guarded the permissible limits of violence, horror, revolt and sexuality on screen. *Adult Themes* is the first volume entirely devoted to the exploration of British X certificate films across this transformative period, since identified as the long 1960s. How did the British Board of Film Censors, harried on one side by the censorious and moralistic and beset on the other by demands for greater artistic freedom, oversee and manage this provocative body of films? How did the freedoms and restrictions of the X certificate hasten, determine and reshape post-war British cinema into an artistic, exploitative and unapologetically adult medium? Contributors to this collection consider these central questions as they take us to swinging parties, on youthful crime sprees, into local council meetings, on police raids of cinemas and around Soho strip clubs, and introduce us to mass murderers, lesbian vampires, apoplectic protestors, eroticised middle-aged women and rebellious working-class men. *Adult Themes* examines both the workings and negotiations of British film censorship, the limits of artistic expression and a wider culture of X certificate cinema. This is an important volume for students and scholars of British Film History and censorship, Media Studies, the 1960s and Cultural and Sexuality Studies, while simultaneously an entertaining read for all connoisseurs of British cinema at its most vivid and scandalous.

Melodrama, Self and Nation in Post-War British Popular Film Johanna Laitila, 2018-06-22. This book investigates the portrayal of nationalities and sexualities in British post-Second World War crime film and melodrama. By focussing on these genres and looking at the concept of melodrama as an analytical tool apt for the analysis of both sexuality and nation, the book offers insight into the desires, fears and anxieties of post-war culture. The problem of returning to normalcy after the war is one of the recurring themes discussed; alienation from society, family and the self were central issues for both women and men in the post-war years, and the book examines the anxieties surrounding these social changes in the films of the period. In particular, it explores heterosexuality and nationality as some of the most prominent frameworks for the construction of identities in our time, structures that for all their centrality are made invisible in our culture. 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

The Oxford Handbook of Children's Film Noel Brown, 2022 Offers a comprehensive and wide ranging study of children's film Takes an interdisciplinary approach that encompasses contributions from scholars in the fields of film studies children's education children's media studies children's literature studies animation studies and fandom studies Features an international scope covering iconic films from Hollywood including Disney as well as from Britain France Germany Sweden Norway Hungary Australia China Japan South Korea India Iran and Kenya Includes chapters written from a range of critical approaches to children's film including genre ideology narrative stardom music industry studies and primary research on audiences and reception Book jacket

Film - An International Bibliography Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia

Beyond the Epic Gene D. Phillips, 2006-11-24 Two time Academy Award winner Sir David Lean 1908-1991 was one of the most prominent directors of the twentieth century responsible for the classics *The Bridge on the River Kwai* 1957 *Lawrence of Arabia* 1962 and *Doctor Zhivago* 1965 British born Lean asserted himself in Hollywood as a major filmmaker with his epic storytelling and panoramic visions of history but he started out as a talented film editor and director in Great Britain As a result he brought an art house mentality to blockbuster films Combining elements of biography and film criticism *Beyond the Epic: The Life and Films of David Lean* uses screenplays and production histories to assess Lean's body of work Author Gene D Phillips interviews actors who worked with Lean and directors who knew him and their comments reveal new details about the director's life and career Phillips also explores Lean's lesser studied films such as *The Passionate Friends* 1949 *Hobson's Choice* 1954 and *Summertime* 1955 The result is an in depth examination of the director in cultural historical and cinematic contexts Lean's approach to filmmaking was far different than that of many of his contemporaries He chose his films carefully and as a result directed only sixteen films in a period of more than forty years Those films however have become some of the landmarks of motion picture history Lean is best known for his epics but Phillips also focuses on Lean's successful adaptations of famous works of literature including retellings of plays such as *Brief Encounter* 1945 and novels

such as *Great Expectations* 1946 *Oliver Twist* 1948 and *A Passage to India* 1984 From expansive studies of war and strife to some of literature's greatest high comedies and domestic dramas Lean imbued all of his films with his unique creative vision Few directors can match Lean's ability to combine narrative sweep and psychological detail and Phillips goes beyond Lean's epics to reveal this unifying characteristic in the director's body of work *Beyond the Epic* is a vital assessment of a great director's artistic process and his place in the film industry **London in Cinema** Charlotte Brunsdon, 2019-07-25

Charlotte Brunsdon's illuminating study explores the variety of cinematic Londons that appear in films made since 1945 Brunsdon traces the familiar ways that film makers establish that a film is set in London by use of recognisable landmarks and the city's shorthand iconography of red buses and black taxis as well as the ways in which these icons are avoided She looks at London weather fog and rain and everyday locations like the pub and the housing estate while also examining the recurring patterns of representation associated with films set in the East and West Ends of London from *Spring in Park Lane* 1948 to *Mona Lisa* 1986 and from *Night and the City* 1950 to *From Hell* 2001 Brunsdon provides a detailed analysis of a selection of films exploring their contribution to the cinematic geography of London and showing the ways in which feature films have responded to and created changing views of the city She traces London's transformation from imperial capital to global city through the different ways in which the local is imagined in films ranging from Ealing comedies to *Pressure* 1974 as well as through the shifting imagery of the River Thames and the Docks She addresses the role of cinematic genres such as horror and film noir in the constitution of the cinematic city as well as the recurrence of figures such as the cockney the gangster and the housewife Challenging the view that London is not a particularly cinematic city Brunsdon demonstrates that many London set films offer their own meditation on the complex relationships between the cinema and the city **Popular Cinemas of Europe** Dimitris Eleftheriotis, 2001-01-01 This book challenges the established conceptual and historical paradigm in Anglo American film studies that perceives European cinema as essentially high art Through a study of the specific contexts in which popular European films are produced distributed and exhibited the book proposes new analytical and critical frameworks for their study Films analyzed in the book include *Cinema Paradiso* *Mediterraneo* *Bhaji on the Beach* *Until the End of the World* *Underground* and *Jam n Jam n* **Femininity in the Frame** Melanie Bell, 2009-11-30 It's widely assumed that Britain in the 1950s experienced a return to traditional gender roles Popular cinema has typically been seen to represent this era through the dominant image of the happy housewife *Femininity in the Frame* is a sharply observant account of how British cinema engaged with femininity and women's roles during this important period Written in a lively and accessible manner it challenges received understandings arguing that the period was marked by social unease and anxiety about gender roles and femininity with much British cinema producing ambiguous messages about feminine identities and the role of women Through analysing marginalized figures such as prostitutes criminals and femmes fatales and addressing central themes notably sexuality marriage and female friendship Melanie Bell examines how British popular

cinema imagined and constructed femininity in this era of rapid social and cultural change She draws together sources ranging from official reports to film reviews with case studies of films across genres including *The Perfect Woman* *Young Wives Tale* *The Weak and the Wicked* and *A Town Like Alice* to show how new ideas and understandings of femininity were seeping into the cultural imagery at this time She demonstrates how such films expressed proto feminist ideas and how they ultimately explored new forms of femininity in a manner that has not until now been recognised **Heartthrobs** Carol Dyhouse,2017-02-09 From dreams of Prince Charming or dashing military heroes to the lure of dark strangers and vampire lovers from rock stars and rebels to soulmates dependable family types or simply good companions female fantasies about men tell us a great deal about the history of women In *Heartthrobs* Carol Dyhouse draws upon literature cinema and popular romance to show how the changing cultural and economic position of women has shaped their dreams about men When girls were supposed to be shrinking violets passionate females risked being seen as unbridled or dangerously out of control Change came slowly and young women remained trapped in a double bind you may have needed a husband in order to survive but you had to avoid looking like a gold digger Show attraction too openly and you might be judged fast and undesirable Education and wage earning brought independence and a widening of horizons for women These new economic beings showed a sustained appetite for novel reading cinema going and the dancehall They sighed over Rudolph Valentino s screen performances as tango dancer or Arab tribesman and desert lover Women may have been ridiculed for these obsessions but as consumers they had new clout This book reveals changing patterns of desire and looks at men through the eyes of women Cinemas and cinemagoing in wartime Britain, 1939-45 Richard Farmer,2016-06-24 In this groundbreaking book Richard Farmer provides a social and cultural history of cinemas and cinemagoing in Britain between 1939 and 1945 and explores the impact that the war had on the places in which British people watched films

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