



Re-Viewing British Cinema, 1900-1992

Essays and Interviews

Wheeler Winston Dixon, editor

Re Viewing British Cinema 1900 199

I.Q. Hunter, Laraine Porter



Re Viewing British Cinema 1900 199:

Re-Viewing British Cinema, 1900-1992 Wheeler W. Dixon, 1994-07-01 Re Viewing British Cinema 1900 1992 is a collection of essays on British cinema history and practice It offers both the casual reader and the film scholar a different view of British filmmaking during the past century Arranged in chronological order the book explores those areas of British cinema that have not been fully examined in other works and also offers fresh interpretations of a number of classic films From the work of Frederic Villiers the pioneering British newsreel cameraman who at the turn of the century brought home images of battlefield carnage to essays on the British B film and the long forgotten Independent Frame method of film production to new readings of classics such as The Red Shoes Passport to Pimlico and Peeping Tom the authors offer a look behind the scenes of the British film industry and engage the reader in some of the most compelling interpretational and historical issues of recent film history and critical theory In addition the volume contains a number of interviews with such key directors as Stephen Frears Terence Davies Wendy Toye and Lindsay Anderson and also pays particular attention to the work of early twentieth century British feminist filmmakers whose films have often been ignored by conventional film theory and history It also offers new material on the British film noir the English horror film and the pioneering gay director Brian Desmond Hurst Taken as a whole this book presents an entirely new series of viewpoints on British film practice theory and reception and affords a fresh and vibrant view of the British film medium

British Film Noir Guide Michael F. Keaney, 2015-05-20 This work presents 369 British films produced between 1937 and 1964 that embody many of the same filmic qualities as those black films made in the United States during the classic film noir era This reference work makes a case for the inclusion of the British films in the film noir canon which is still considered by some to be an exclusively American inventory In the book s main section the following information is presented for each film a quote from the film the title and release date a rating based on the five star system the production company director cinematographer screenwriter and main performers and a plot synopsis with author commentary Appendices categorize films by rating release date director and cinematographer and also provide a noir and non noir breakdown of the 47 films presented on the Edgar Wallace Mystery Theatre a 1960s British television series that was also shown in the United States

British Cultural Memory and the Second World War Lucy Noakes, Juliette Pattinson, 2013-11-21 Few historical events have resonated as much in modern British culture as the Second World War It has left a rich legacy in a range of media that continue to attract a wide audience film TV and radio photography and the visual arts journalism and propaganda architecture museums music and literature The enduring presence of the war in the public world is echoed in its ongoing centrality in many personal and family memories with stories of the Second World War being recounted through the generations This collection brings together recent historical work on the cultural memory of the war examining its presence in family stories in popular and material culture and in acts of commemoration in Britain between 1945 and the present

Shocking Representation

Adam Lowenstein, 2005 How the modern horror film has represented the social conflicts left in the wake of national trauma

Picturing home Hollie Price, 2021-02-09 *Picturing home* examines the depiction of domestic life in British feature films made and released in the 1940s It explores how pictorial representations of home onscreen in this period re imagined modes of address that had been used during the interwar years to promote ideas about domestic modernity *Picturing home* provides a close analysis of domestic life as constructed in eight films contextualising them in relation to a broader offscreen culture surrounding the suburban home including magazines advertisements furniture catalogues and displays at the Daily Mail Ideal Home Exhibition In doing so it offers a new reading of British 1940s films which demonstrates how they trod a delicate path balancing prewar and postwar traditional and modern private and public concerns **Gender, Labour, War and**

Empire Philippa Levine, Susan R. Grayzel, 2008-12-11 A lively collection of essays on the cultures of nineteenth and twentieth century Britain Topics range from prostitution and slavery to the effect of war on fashion magazine reporting to inter racial marriage in the postwar years Particular areas of focus include the Second World War its legacies and the reactions to postwar decolonization **Colour Films in Britain** Sarah Street, Keith M. Johnston, Paul Frith, Carolyn Rickards, 2021-11-18

The story of Eastmancolor's arrival on the British filmmaking scene is one of intermittent trial and error intense debate and speculation before gradual acceptance This book traces the journey of its adoption in British Film and considers its lasting significance as one of the most important technical innovations in film history Through original archival research and interviews with key figures within the industry the authors examine the role of Eastmancolor in relation to key areas of British cinema since the 1950s including its economic and structural histories different studio and industrial strategies and the wider aesthetic changes that took place with the mass adoption of colour Their analysis of British cinema through the lens of colour produces new interpretations of key British film genres including social realism historical and costume drama science fiction horror crime documentary and even sex films They explore how colour communicated meaning in films ranging from the Carry On series to Monty Python's *Life of Brian* 1979 from *Lawrence of Arabia* 1962 to *A Passage to India* 1984 and from *Goldfinger* 1964 to 1984 1984 and in the work of key directors and cinematographers of both popular and art cinema including Nicolas Roeg Ken Russell Ridley Scott Peter Greenaway and Chris Menges **British Comedy Cinema**

I.Q. Hunter, Laraine Porter, 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 Leggott Sharon Lockyer Andy Medhurst Lawrence Napper Tim O Sullivan Laraine Porter Justin Smith Sarah Street Peter Waymark Paul Wells **The British Journal of Aesthetics** ,1995

Directory of American Scholars: English speech and drama ,1999 *MLA International Bibliography of Books and Articles on the Modern Languages and Literatures* ,2008 *The Cinema of Attractions Reloaded* Wanda Strauven,2006 Twenty years ago noted film scholars Tom Gunning and Andr Gaudreault introduced the phrase cinema of attractions to describe the essential qualities of films made in the medium s earliest days those produced between 1895 and 1906 Now *The Cinema of Attractions Reloaded* critically examines the term and its subsequent wide ranging use in film studies The collection opens with a history of the term tracing the collaboration between Gaudreault and Gunning the genesis of the term in their attempts to explain the spectacular effects of motion that lay at the heart of early cinema and the pair s debts to Sergei Eisenstein and others This reconstruction is followed by a look at applications of the term to more recent film productions from the works of the Wachowski brothers to virtual reality and video games With essays by an impressive collection of international film scholars and featuring contributions by Gunning and Gaudreault as well *The Cinema of Attractions Reloaded* will be necessary reading for all scholars of early film and its continuing influence Fiction and Imagination in Early Cinema Mario Slugan,2019-11-28 Shortlisted for the BAFTSS Best Monograph Award 2021 When watching the latest instalment of *Batman* it is perfectly normal to say that we see *Batman* fighting *Bane* or that we see *Bruce Wayne* making love to *Miranda Tate* We would not say that we see *Christian Bale* dressed up as *Batman* going through the motions of punching *Tom Hardy* dressed up as *Bane* Nor do we say that we see *Christian Bale* pretending to be *Bruce Wayne* making love with *Marion Cotillard* who is playacting the role *Miranda Tate* But if we look at the history of cinema and consider contemporary reviews from the early days of the medium we see that people thought precisely in this way about early film They spoke of film as no more than documentary recordings of actors performing on set In an innovative combination of philosophical aesthetics and new cinema history Mario Slugan investigates how our default imaginative engagement with film changed over the first two decades of cinema It addresses not only the importance of imagination for the understanding of early cinema but also contributes to our understanding of what it means for a representational medium to produce fictions Specifically Slugan argues that cinema provides a better model for understanding fiction than literature

Colonial Cinema in Africa Glenn Reynolds,2015-06-16 In recent decades historians and film scholars have intensified their study of colonial cinema in Africa Yet the vastness of the continent the number of European powers involved and irregular record keeping has made uncovering the connections between imagery imperialism and indigenous peoples difficult This volume takes up the challenge tracing production and exhibition patterns to show how motion pictures were introduced

on the continent during the Scramble for Africa and the subsequent era of consolidation The author describes how early actualities expeditionary footage ethnographic documentaries and missionary films were made in the African interior and examines the rise of mass black spectatorship While Africans in the first two decades of the 20th century were sidelined as cinema consumers because of colonial restrictions social and political changes in the subsequent interwar period wrought by large scale mining in southern Africa led to a rethinking of colonial film policy by missionaries mining concerns and colonial officials By World War II cinema had come to black Africa

Modernism, Media, and Propaganda

Mark Wollaeger, 2008-09-15 Though often defined as having opposite aims means and effects modernism and modern propaganda developed at the same time and influenced each other in surprising ways The professional propagandist emerged as one kind of information specialist the modernist writer as another Britain was particularly important to this double history By secretly hiring well known writers and intellectuals to write for the government and by exploiting their control of new global information systems the British in World War I invented a new template for the manipulation of information that remains with us to this day Making a persuasive case for the importance of understanding modernism in the context of the history of modern propaganda *Modernism Media and Propaganda* also helps explain the origins of today's highly propagandized world *Modernism Media and Propaganda* integrates new archival research with fresh interpretations of British fiction and film to provide a comprehensive cultural history of the relationship between modernism and propaganda in Britain during the first half of the twentieth century From works by Joseph Conrad to propaganda films by Alfred Hitchcock and Orson Welles Mark Wollaeger traces the transition from literary to cinematic propaganda while offering compelling close readings of major fiction by Virginia Woolf Ford Madox Ford and James Joyce *Serials in the British Library*, 1994

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Companies NA NA, 1990-03-01 **The Oxford Desk Dictionary of People and Places** Frank R. Abate, 1999 Covers about 7 500 individuals from early recorded history to the present with each very concise entry 20 50 words providing pronunciation birth and death dates nationality and significant achievements US presidents garner special boxes that include more information The geographical section covers some 10 000 places accompanied by helpful maps and information on capitals major or historic cities and towns important regions notable geographic features and important places in history and culture Appendices include Academy Award winners major volcanos lakes mountains and rivers Annotation copyrighted by Book News Inc Portland OR

Mapping the Subject Steve Pile, Nigel Thrift, 2005-11-22 Rejecting static and reductionist understandings of subjectivity this book asks how people find their place in the world *Mapping the Subject* is an interdisciplinary exploration of subjectivity which focuses on the importance of space in the constitution of acting thinking feeling individuals The authors develop their arguments through detailed case studies and clear theoretical expositions Themes discussed are organised into four parts constructing the subject sexuality and subjectivity the limits of identity and the politics of the subject There is here a commitment to mapping the subject a subject which is in some ways fluid in other ways

fixed which is located in constantly unfolding power knowledge and social relationships This book is moreover about new maps for the subject **Regarding Frank Capra** Eric Loren Smoodin,2004 From feature films to television production

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