



# Re-Viewing British Cinema, 1900-1992

Essays and Interviews

Wheeler Winston Dixon, editor

# Re Viewing British Cinema 1900 1992 Essays And Interviews

**Justine Ashby, Andrew Higson**



## **Re Viewing British Cinema 1900 1992 Essays And Interviews:**

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 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

**Seventies British Cinema** Robert Shail, 2019-07-25 Seventies British Cinema provides a comprehensive re evaluation of British film in the 1970s The decade has long been written off in critical discussions as a doldrums period in British cinema perhaps because the industry facing near economic collapse turned to unacceptable low culture genres such as sexploitation comedies or extreme horror The contributors to this new collection argue that 1970s cinema is ripe for reappraisal giving serious critical attention to

populist genre films they also consider the development of a British art cinema in the work of Derek Jarman and Peter Greenaway and the beginnings of an independent sector fostered by the BFI Production Board and producers like Don Boyd. A host of highly individual directors managed to produce interesting and cinematically innovative work against the odds from Nicolas Roeg to Ken Russell to Mike Hodges. As well as providing a historical and cinematic context for understanding Seventies cinema, the volume also features chapters addressing Hammer horror, the Carry On films, Bond films of the Roger Moore period, Jubilee, and other films that responded to Punk rock heritage cinema, and case studies of key seventies films such as *The Wicker Man* and *Straw Dogs*. In all, the book provides the final missing piece in the rediscovery of British cinema's complex and protean history. Contributors: Ruth Barton, James Chapman, Ian Conrich, Wheeler Winston Dixon, Christophe Dupin, Steve Gerrard, Sheldon Hall, I. Q. Hunter, James Leggott, Claire Monk, Paul Newland, Dan North, Robert Shail, Justin Smith, and Sarah Street.

**Structures of Desire** Tony Williams, 2000-08-10 Examines the cultural, historical, and ideological factors influencing British cinema during World War II and the postwar years, with attention to male/female relationships as well as to utopian desires for a better postwar world.

**Film and Community in Britain and France** Margaret Butler, 2004-08-27 Relations between France and Britain have always been uneasy and ambivalent. But in cinema, WWII changed all that for a time. Although the two countries' wartime fortunes differed, post-war both were busy reintegrating returning servicemen and prisoners of war and accommodating the changed aspirations of women. Margaret Butler examines these subjects and more in her comparative study of the cinemas of Britain and France during and after the war. Using the concept of continuity, she shows how cinema dealt directly with ideas of belonging and alienation, inclusion and exclusion, unity and division. She also draws on contemporary debates and offers a perceptive reading of key films to reveal the meaning and appeal of French classics like *Les Enfants du Paradis* and notable British productions like *Waterloo Road*.

**The Lasting Influence of the War on Postwar British Film** M. Boyce, 2012-02-14 Many of the most celebrated British films of the immediate post-war period (1945-55) seem to be occupied with getting on with life and offering distraction for postwar audiences. It is the time of the celebrated Ealing comedies *Hue and Cry* (1946) and *Kind Hearts and Coronets* (1949), Dickens adaptations, and the most ambitious projects of the Archers. While the war itself is rarely mentioned in these films, the war and the conditions of postwar society lie at the heart of understanding them. While various studies have focused on lesser-known realist films, few consider how deeply and completely the war affected British film. Michael W. Boyce considers the preoccupation of these films with profound anxieties and uncertainties about what life was going to be like for postwar Britain: what roles men and women would play, how children would grow up, even what it meant and what it still means today to be British.

*I Spit On Your Celluloid* Heidi Honeycutt, 2024-08-08 *Slumber Party Massacre*, *Pet Sematary*, *Near Dark*, *American Psycho*. These horror movies have heavily contributed to pop culture and are loved by horror fans everywhere. But so many others have been forgotten by history. From the first silent reels to modern independent films, in this book you'll

discover the creepy horrible grotesque beautiful wrong good and fantastic and the one thing they share in common This is the true history of women directing horror movies Having conducted hundreds of interviews and watched thousands of horror films Heidi Honeycutt defines the political and cultural forces that shape the way modern horror movies are made by women The women s rights and civil rights movements new distribution technology digital cameras the destruction of the classic studio system and the abandonment of the Hays code have significantly impacted women directors and their movies So too social media modern ideas of gender and racial equality LGBTQ acceptance and a new generation of provocative daring films that take shocking risks in the genre Includes short films anthologies documentaries animated horror horror pornography pink films and experimental horror I Spit on Your Celluloid is a first of its kind celebration study and a book that needed to be written says cult filmmaker Stephanie Rothman You will never look at horror movies the same way again

*Idols of the Odeons* Andrew Roberts,2020-04-23 *Idols of the Odeons* examines British film stardom in the post war era a time when Hollywood movies were increasingly supplanting the Pinewood Elstree studio system The book encompasses the careers of sixteen actors including Stanley Baker Diana Dors Norman Wisdom Hattie Jacques Peter Finch and Peter Sellers Such extremely diverse careers provide the opportunity to explore overlooked films in addition to examining how the term star could apply to a stalwart leading man a Variety comic a self created Vamp and a character actor Above all this is a book that celebrates with idiosyncratic humour and warmth how these actors accomplished much of their best work during the transitional period between the Rank ABPC roster of stars and the US domination of the British film industry     **The Battle of Britain on Screen** S. P. MacKenzie,2016-01-28 This new updated edition of *The Battle of Britain on Screen* examines in depth the origins development and reception of the major dramatic screen representations of *The Few* in the Battle of Britain produced over the past 75 years Paul MacKenzie explores both continuity and change in the presentation of a wartime event that acquired and retains near mythical dimensions in popular consciousness and has been represented many times in feature films and television dramas Alongside relevant technical developments the book also examines the social cultural and political changes occurring in the second half of the 20th century and first decade of current century that helped shape how the battle came to be framed dramatically This edition contains a new chapter looking at the portrayal of the Battle of Britain at the time of its 70th anniversary Through its perceptive demonstration of how our memory of the battle has been constantly reshaped through film and television *The Battle of Britain on Screen* provides students of the Second World War 20th century Britain and film history with a thorough and complex understanding of an iconic historical event     **Film Genre Reader IV** Barry Keith Grant,2012-12-01 From reviews of the third edition *Film Genre Reader III* lives up to the high expectations set by its predecessors providing an accessible and relatively comprehensive look at genre studies The anthology s consideration of the advantages and challenges of genre studies as well as its inclusion of various film genres and methodological approaches presents a pedagogically useful overview Scope Since 1986 *Film Genre Reader* has been the standard reference and

classroom text for the study of genre in film with more than 25 000 copies sold Barry Keith Grant has again revised and updated the book to reflect the most recent developments in genre study This fourth edition adds new essays on genre definition and cycles action movies science fiction and heritage films along with a comprehensive and updated bibliography The volume includes more than thirty essays by some of film s most distinguished critics and scholars of popular cinema including Charles Ram rez Berg John G Cawelti Celestino Deleyto David Desser Thomas Elsaesser Steve Neale Thomas Schatz Paul Schrader Vivian Sobchack Janet Staiger Linda Williams and Robin Wood *Eccentric Laughter* Benedict Morrison,2024-11-01 *Eccentric Laughter* explores new ways to watch postwar British film comedies arguing that their representations of eccentricity offered a set of possible queer futures for a Britain that had been destabilized by years of conflict and social upheaval Far from being the apolitical cinema described by previous critics these comedies including both perennial favorites from Ealing Studios and neglected films ripe for rediscovery make a joke of and suggest alternatives to the heterocentric home and family Referencing a wide range of theories the book gives details of how these films comic queernesses are not structured on fixed identities but on an open play of possibilities depicting eccentricity artifice drag ruins and the wild in ways that can still offer inspiration for experiments in living today Engaging with contemporary queer theories and politics the book argues that these films continue to address questions of urgent relevance to students and other viewers in the twenty first century Films discussed include *The Belles of St Trinian s* *Genevieve* *The Lavender Hill Mob* *Simon and Laura* *The Stranger* *Left No Card* and *Young Wives Tale* *Film and the Historian* Philip Gillett,2019-05-13 Films are not just for audiences historians of the twentieth century have much to learn from them A film exposes the attitudes and unconsidered trifles that people took for granted and which were not considered worth recording elsewhere This volume surveys British cinema from the final days of the Second World War to the early 1970s exploring societal change across a range of topics including housing the countryside psychiatry and the law This provides a basis for cross cultural comparisons with many issues deserving of further research being highlighted The films discussed range from the well known *Odd Man Out* to the forgotten *It s Hard to be Good* **War and Film** James Chapman,2008-06 About depictions of war in 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      *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 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      **100 Queer Films Since Stonewall** Chelsea McCracken, Matt Connolly, 2025-05-01 *100 Queer Films* identifies 100 films that shaped the trajectory of queer cinema connected with larger movements and showcased the artistry of queer filmmaking In addition to those films that already hold significant places in queer film canons this volume examines often overlooked titles By highlighting hidden gems alongside well known classics this book makes a valuable accessible contribution to queer film studies While queer films have existed since the beginning of cinema this book focuses on films released after the Stonewall uprising in 1969 Stonewall is considered a turning point for queer politics and representation and the 50 years since that event have generated an explosion of queer creativity The book describes significant formal elements of each film and connects them to their interrelated contexts By moving in chronological order it introduces a contemporary history of queer film and provides an overview of major developments in LGBTQ communities cultures and

politics This volume presents a framework for understanding the value of queer film *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 Comics** James Chapman, 2011-12-01 Arguing that British comics are distinct from their international counterparts a unique showcase of the major role they have played in the imaginative lives of British youth and some adults In this entertaining cultural history of British comic papers and magazines James Chapman shows how comics were transformed in the early twentieth century from adult amusement to imaginative reading matter for children Beginning with the first British comic Ally Sloper known as A Selection Side splitting Sentimental and Serious for the Benefit of Old Boys Young Boys Odd Boys generally and even Girls British Comics goes on to describe the heyday of comics in the 1950s and 60s when titles such as School Friend and Eagle sold a million copies a week Chapman also analyzes the major genres including schoolgirl fantasies and sports and war stories for boys the development of a new breed of violent comics in the 1970s including the controversial Action and 2000AD and the attempt by American publisher Marvel to launch a new hero for the British market in the form of Captain Britain Considering the work of important contemporary comic writers such as Alan Moore Grant Morrison Ian Edginton Warren Ellis and Garth Ennis Chapman's history comes right up to the present and takes in adult oriented comics such as Warrior Crisis Deadline and Revolver and alternative comics such as Viz Through a look at the changing structure of the comic publishing industry and how comic publishers writers and artists have responded to the tastes of their consumers Chapman ultimately argues that British comics are distinctive and different from American French and Japanese comics An invaluable reference for all comic collectors and fans in Britain and beyond British Comics showcases the major role comics have played in the imaginative lives of readers young and old

**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 Peripheral Locations in European TV Crime Series Kim Toft Hansen, Valentina Re, 2023-10-17 This book is a comprehensive study of peripheral locations in contemporary European TV crime series Ambitiously it covers the complete geography of Europe and offers a nuanced image of a changing dynamic and unfinished continent The chapters include analyses of the practical creative approach to producing crime series in European peripheries and rural areas evaluating a continent marked by an internal crisis between urban and rural Europe The study includes readings of crime series such as Shetland Bitter Daisies Trom Pagan Peak and The Border but presents such representative cases within broader tendencies on the European TV market including challenges from streaming services the influence of Nordic Noir and changes within the cognitive geography of Europe The authors position peripheral European crime series in a complex relationship between universal appeal and local recognisability and offer a comprehensive theoretical approach to the aesthetics of peripherality Grounded in desktop production studies the book presents an original scholarly approach to analysing European crime series from a continental point of view Despite local differences the spatio generic orientations scrutinized in the book Nordic Noir Mediterranean Noir Country Noir Eastern Noir and Brit Noir show remarkable aesthetic similarities in series from territories otherwise normally unconnected in television production Consequently television crime series reveal a common tongue and voice for dialogue on a continent in a deepening crisis

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