

# Reframing British Cinema

1918-28

Between Restraint and Passion



Christine Gledhill

# Reframing British Cinema 1918 1928 Between Restraint And Passion

**Stewart Michael Stewart**



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

**Reframing British Cinema, 1918-1928** Christine Gledhill, 2004-01-12 No Marketing Blurb      *Reframing British Cinema, 1918-1928* Christine Gledhill, 2003 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.      *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 was *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 author's 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

**From Steam to Screen** Rebecca Harrison, 2018-03-22 In late nineteenth and early twentieth century Britain there was widespread fascination with the technological transformations wrought by modernity. Films, newspapers and literature told astonishing stories about technology such as locomotives breaking speed records and moving images seemingly springing into life onscreen. And whether in films about train travel or in newspaper articles about movie theatres on trains, stories about the convergence of the railway and cinema were especially prominent. Together the two technologies radically transformed how people interacted with the world around them and became crucial to how British media reflected the nation's modernity and changing role within the empire. Rebecca Harrison draws on archival sources and an extensive corpus of films to trace the intertwined histories of the train and the screen for the first time. In doing so, she presents a new and illuminating material and cultural history of the period and demonstrates the myriad ways railways and cinema coalesced to transform the population's everyday life. With examples taken from more than 240 newsreels and 40 feature length films, *From Steam to Screen* is essential reading for students and researchers working on film studies and British history at the turn of the century and beyond.

*Intercultural Screen Adaptation* Stewart 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.

**Women Screenwriters** Jill Neldes, 2015-09-29 *Women Screenwriters* is a study of more than 300 female writers from 60 nations from the first film scenarios produced in 1896 to the present day. Divided into six sections by continent, the entries give an overview of the history of women screenwriters in each country as well as individual biographies of its most influential.

**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     **Anthony Asquith** Tom Ryall,2013-07-19 This is the first comprehensive critical study of Anthony Asquith Ryall sets the director s work in the context of British cinema from the silent period to the 1960s examining the artistic and cultural influences which shaped his films Asquith s silent films were compared favourably to those of his eminent contemporary Alfred Hitchcock but his career faltered during the 1930s However the success of *Pygmalion* 1938 and *French Without Tears* 1939 based on plays by George Bernard Shaw and Terence Rattigan together with his significant contributions to wartime British cinema re established him as a leading British film maker Asquith s post war career includes several pictures in collaboration with Terence Rattigan and the definitive adaptation of Oscar Wilde s *The Importance of Being Earnest* 1951 but his versatility is demonstrated in a number of modest genre films including *The Woman in Question* 1950 *The Young Lovers* 1954 and *Orders to Kill* 1958

Destination London Tim Bergfelder,Christian Cargnelli,2008 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

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