



Re-Viewing British Cinema, 1900-1992

Essays and Interviews

Wheeler Winston Dixon, editor

Re Viewing British Cinema 1900 1992

Justine Ashby, Andrew Higson



Re Viewing British Cinema 1900 1992:

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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

J. Lee Thompson Steve Chibnall, 2021-06-15 First published on the fiftieth anniversary of his directorial debut this book was the first to examine the work of a man once hailed as the finest film maker to emerge from the British studio system after the Second World War Before being recruited by Hollywood J Lee Thompson made a string of classic films including *Yield to the Night* 1956 *Ice Cold in Alex* 1958 *Tiger Bay* 1959 *North West Frontier* 1959 and *The Guns of Navarone* 1961 He worked in the Hollywood industry into his late eighties making nearly thirty films as a director and producer between 1960 and 1990 He remains best known however for his first the immortal thriller *Cape Fear* 1962 Drawing on extensive interview material Steve Chibnall traces Lee Thompson's career in British cinema and offers an analysis of his films which reveals remarkable and previously unacknowledged continuities of style and theme This is a book for anyone interested in the history of British cinema and particularly those who enjoy the best of 1950s and 1960s film

British National Cinema Sarah Street, 2003-09-02 The first substantial overview of the British film industry with emphasis on its genres stars and socioeconomic context *British National Cinema* by Sarah Street is an important title in Routledge's new National Cinemas series *British National Cinema* synthesizes years of scholarship on British film while incorporating the author's fresh perspective and research Street divides the study of British cinema into four sections the relation between the film industry and government specific film genres movie stars and experimental cinema In addition this beautifully illustrated volume includes over thirty stills from every sphere of British cinema *British National Cinema* will be of great interest to film students and theorists as well as the general reader interested in the fascinating scope of British film

Withnail and Us Justin Smith, 2010-02-28 *Cult* has entered the cultural psyche in a profound and pervasive way There is no corner of popular culture beyond the potential for cult transformation Indeed in entering common parlance the term has effectively lost its clandestine mystique But why And how did we get here with cult *Withnail and Us* charts the journey of cult in culture through an exploration of British cult films and their fans It is about our bizarre and enduring fascination with once obscure or shocking movies from *A Clockwork Orange* to *The Wicker Man* What is it about

certain films that provokes such obsessive fan devotion What impells people to remote locations in search of filmic relics Why do they gather in groups to re enact scenes learnt by heart Is any film worth re viewing over 100 times From 1968 and all that through the cultural byways of the 1970s this book attempts to explain such strange practices and to trace their origins in the makings of some remarkable films including Tommy The Man Who Fell To Earth Quadrophenia Withnail I

Trainspotting and Performance Prepare to enter the arena of the unwell Britain Since 1945 Peter Leese,2006-09-21

Britain since 1945 is an ideal introductory text for students of British Studies cultural studies and modern British history Assuming no prior knowledge Leese offers students of all backgrounds both the essential chronological grounding and vital insight into the issues of identity necessary for a full understanding of contemporary Britain *The Routledge Companion to British Cinema History* I.Q. Hunter,Laraine Porter,Justin Smith,2017-01-12 Over 39 chapters The Routledge Companion to British Cinema History 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 Whereas most histories of British cinema focus on directors stars genres and themes this Companion explores the forces enabling and constraining the films production distribution exhibition and reception contexts from the late nineteenth century to the present day The contributors provide a wealth of empirical and archive based scholarship that draws on insider perspectives of key film institutions and illuminates aspects of British film culture that have been neglected or marginalized such as the watch committee system the Eady Levy the rise of the multiplex and film festivals It also places emphasis on areas where scholarship has either been especially productive and influential such as in early and silent cinema or promoted new approaches such as audience and memory studies *The Submarine* Duncan Redford,2010-07-30

Underhand and damned un English was the view of submarines in Edwardian Britain Yet by the 1960s the new nuclear powered submarines were seen by the Royal Navy as being the hallmark of a first class navy In this book Duncan Redford a retired Royal Navy submarine officer explores how and why attitudes to the submarine changed in Britain between 1900 and 1977 Using a wide array of previously unpublished sources Redford sheds light on what the British thought about submarines both their own and those that were used against them Rather than providing an operational history of Britain s submarines this book looks at naval and civilian conceptions of what submarine warfare was imagined to be like in the context of unrestricted submarine warfare the world wars and the development of nuclear weaponry With chapters on the coronation and jubilee reviews at Spithead the submarine in novels and films as well as coverage of the Royal Navy s and civilian views of submarines and submarine warfare this book gives a comprehensive view of the British regard or lack of it for the submarine Through the examination of the British relationship with submarines since 1900 it is possible to see changing patterns in acceptance and tensions between different sub cultures both civil and maritime Since 1900 the meaning constructed around submarines has changed as the submarine has progressed along a road from perdition as the weapon of

the weaker power and morally weaker power too to a form of redemption as a major capital unit This book will be essential for naval historians students and those interested in aspects of submarine development and use *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 **My Beautiful Laundrette** Christine Geraghty, 2004-10-29 Described by Stuart Hall as one of the most riveting and important films produced by a black writer in recent years *My Beautiful Laundrette* was a significant production for its director Stephen Frears and its writer Hanif Kureishi Omar member of a Pakistani family getting ahead in 1980s Thatcher's Britain is charged to make over a rundown launderette and in the process falls in love with the brooding Johnny Daniel Day Lewis in career making form Christine Geraghty interrogates *My Beautiful Laundrette* as a crossover film between television and cinema realism and fantasy and as an independent film targeting a popular audience She deftly shows how it has remained an important and watchable film in the 1990s and early 2000s and her exploration of the film itself is a remarkable original and entertaining achievement **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 Contemporary British Horror Cinema Walker Johnny Walker, 2015-10-01 Combining industrial research and primary interview material with detailed textual analysis *Contemporary British Horror Cinema* looks beyond the dominant paradigms which have explained away British horror in the past and sheds light on one of the most

dynamic and distinctive yet scarcely talked about areas of contemporary British film production Considering high profile theatrical releases including *The Descent* *Shaun of the Dead* and *The Woman in Black* as well as more obscure films such as *The Devil's Chair* *Resurrecting the Street Walker* and *Cherry Tree Lane* Contemporary British Horror Cinema provides a thorough examination of British horror film production in the twenty first century **Roots of Film Noir** Kevin Grant,2022-12-07 Individual reviews of 90 films created and released before 1941 are included here in the first title by title reference guide to the forerunners of film noir Silent Hitchcock thrillers and German expressionist masterpieces French poetic realist dramas and forgotten Hollywood B movies pseudo Freudian gangster films and costume melodramas are among the works covered The collection spans subgenres and cultures of filmmaking aiming to demonstrate that the roots of noir were sown far and wide long before the lasting and mysterious genre flowered in America during the war years ***The Holiday and British Film*** M. Kerry,2011-10-27 A refreshing insight into a previously neglected area of popular British cinema the holiday film including historical information about the British holiday and analyses of key films from the 1900s to the recent past ***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 ***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 ***Terence Davies*** Wendy Everett,2004-09-04 Terence Davies has made some of the most innovative harrowing and hauntingly lyrical films of the contemporary era This first ever book length study of his work combines detailed analysis of all his films with a persuasive and stimulating investigation of key filmic issues of time and memory identity and selfhood and the nature of literary adaptation as well as a previously unpublished interview with Davies himself The book demonstrates that Davies s

films successfully subvert traditional division between popular culture and art house cinema Gardner explores not only Davies's debt to social realism the British Documentary movement and Ealing comedies but equally to the European auteur tradition and to the great Hollywood musicals and melodramas that continue to inspire him It provides fresh insight into the centrality of music in Davies's work and into his conviction that film itself is closer to music than to any other art form

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

Driving Visions David Laderman, 2010-01-01 From the visionary rebellion of Easy Rider to the reinvention of home in The Straight Story the road movie has emerged as a significant film genre since the late 1960s able to cut across a wide variety of film styles and contexts Yet within the variety a certain generic core remains constant the journey as cultural critique as exploration beyond society and within oneself This book traces the generic evolution of the road movie with respect to its diverse presentations emphasizing it as an independent genre that attempts to incorporate marginality and subversion on many levels David Laderman begins by identifying the road movie's defining features and by establishing the literary classical Hollywood and 1950s highway culture antecedents that formatively influenced it He then traces the historical and aesthetic evolution of the road movie decade by decade through detailed and lively discussions of key films Laderman concludes with a look at the European road movie from the late 1950s auteurs through Godard and Wenders and at compelling feminist road movies of the 1980s and 1990s

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