

Reframing British Cinema

1918-28

Between Restraint and Passion



Christine Gledhill

Reframing British Cinema 1918 1928 Between Restraint And Passion

Tom Ryall



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 *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 *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 authors 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, Jule Selbo, 2015-09-29 *Women Screenwriters* is a study of more than 300 female writers from 60 nations from the first film scenarios produced in 1986 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 emigrés 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 emigré 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.

London as Screen Gateway Elizabeth Evans, Malini Guha, 2023-07-26 *London as Screen Gateway* explores how London features within screen narratives and as a location of screen industry activity. Reflecting the diversity of roles the city plays both on screen and within the screen industries the volume explores the intersection between

London as a material place and its position within a cultural imaginary Conceptualising London as an archival city as a collection of specific places and spaces and as a part of national and international cultural and economic flows contributors from film studies television studies and media studies approach London through the lenses of textual analysis historical work industry studies and user experience Chapters explore how London has appeared on screen across film and television how screen content frames notions of place and belonging within the diasporic communities across the city how the city has become a hub for the UK and global screen industries and how it intersects with national and local media policy This interdisciplinary volume will be of interest to scholars and students of film studies television studies media industry studies games studies cultural and media studies

British rural landscapes on film Paul Newland, 2016-09-01 British rural landscapes on film offers insights into how rural areas in Britain have been represented on film from the silent era through both world wars and on into the twenty first century It is the first book to exclusively deal with representations of the British countryside on film The contributors demonstrate that the countryside has provided Britain and its constituent nations and regions with a dense range of spaces in which cultural identities have been and continue to be worked through British rural landscapes on film demonstrates that British cinema provides numerous examples of how national identity and the identity of the countryside have been partly constructed through filmic representation and how British rural films can allow us to further understand the relationship between the cultural identities of specific areas of Britain and the landscapes they inhabit

The Cinema Book Bloomsbury Publishing, 2019-07-25 The Cinema Book is widely recognised as the ultimate guide to cinema Authoritative and comprehensive the third edition has been extensively revised updated and expanded in response to developments in cinema and cinema studies Lavishly illustrated in colour this edition features a wealth of exciting new sections and in depth case studies Sections address Hollywood and other World cinema histories key genres in both fiction and non fiction film issues such as stars technology and authorship and major theoretical approaches to understanding film

When Music Takes Over in Film Anna K. Windisch, Claus Tieber, Phil Powrie, 2023-05-02 This open access collection deals with musical moments in film as one of the most pivotal and compelling issues of current film music research Musical moments as defined by Amy Herzog occur when a musical number inverts the normal relationship between the image track and the soundtrack in a film in such a way that what we see is determined by what we hear As one potential approach this definition provokes a variety of perspectives to investigate the disruptive potential of these moments and numbers as a creative device in the production of audiovisual narratives In this sense the book responds to a need for an anthology that introduces students as well as scholars of cinema musicology media studies and cultural studies more broadly to recent discourses in film music scholarship The volume includes contributions by early career researchers as well as by established experts in the fields of musicology film studies media studies and cultural studies promoting cross disciplinary collaboration in film music research

Americanizing Britain Genevieve Abravanel, 2012-04-06 Americanizing Britain

anatomizes the various ways British writers responded to the ever increasing influence of U S culture on England and the rest of the world *Heroes and happy endings* Christine Grandy,2016-05-16 This is a highly anticipated examination of the popular film and fiction consumed by Britons in the 1920s and 1930s Departing from a prevailing emphasis on popular culture as escapist Christine Grandy offers a fresh perspective by noting the enduring importance of class and gender divisions in the narratives read and watched by the working and middle classes between the wars This compelling study ties contemporary concerns about ex soldiers profiteers and working and voting women to the heroes villains and love interests that dominated a range of films and novels *Heroes and happy endings* further considers the state s role in shaping the content of popular narratives through censorship An important and highly readable work for scholars and students interested in cultural and social history as well as media and film studies this book is sure to shift our understanding of the role of mass culture in the 1920s and 1930s **H. G. Wells, Modernity and the Movies** Keith Williams,2007-12-01 This book

investigates Wells s interest in cinema and related media technologies by placing it back into the contemporary cultural and scientific contexts giving rise to them It plugs a gap in understanding Wells s contribution to exploring and advancing the possibilities of cinematic narrative and its social and ideological impacts in the modern period Previous studies concentrate on adaptations this book accounts for the specifically proto cinematic techniques and concerns of Wells s texts It also focuses on contemporary film making in dialogue with his ideas Alongside Hollywood s later transactions it gives equal weight to neglected British and continental European dimensions Chapter 1 shows how early writings *The Time Machine* and short stories feature many kinds of radically defamiliarised vision These constitute imaginative speculations about the forms and potentials of moving image and electronic media Chapter 2 discusses the power of voyeurism absent presence and the disjunction of sound image reproduction implied in *The Invisible Man* and its topical politics updated in notable screen versions Chapter 3 extends this to dystopian warnings of systematic surveillance broadcasting of celebrity personae and post literate video culture in *When the Sleeper Wakes* a crucial template for urban futures on film Chapter 4 analyses Wells s belated return to screenwriting in the 1930s It accounts for his broadbrow ambition of mediating between popular and avant garde tendencies to promote his cause and its mixed results in *Things to Come* *The Man Who Could Work Miracles* etc Chapter 5 finally surveys Wells s legacy on both small and large screens It considers whether as well as being raided for scenarios for spectacular effects his subtexts still nourish an evolving tradition of alternative SF which duly critiques the innovations and applications of its host media **Elinor Glyn as Novelist, Moviemaker, Glamour Icon and**

Businesswoman Vincent L. Barnett,Alexis Weedon,2016-04-29 The first full length study of the authorial and cross media practices of the English novelist Elinor Glyn 1864 1943 *Elinor Glyn as Novelist Moviemaker Glamour Icon and Businesswoman* examines Glyn s work as a novelist in the United Kingdom followed by her success in Hollywood where she adapted her popular romantic novels into films Making extensive use of newly available archival materials Vincent L Barnett

and Alexis Weedon explore Glyn's experiences from multiple perspectives including the artistic, legal and financial aspects of the adaptation process. At the same time they document Glyn's personal and professional relationships with a number of prominent individuals in the Hollywood studio system including Louis B. Mayer and Irving Thalberg. The authors contextualize Glyn's involvement in scenario writing in relationship to other novelists in Hollywood such as Edgar Wallace and Arnold Bennett and also show how Glyn worked across Europe and America to transform her stories into other forms of media such as plays and movies. Providing a new perspective from which to understand the historical development of both British and American media industries in the first half of the twentieth century, this book will appeal to historians working in the fields of cultural and film studies, publishing and business history. *Chromatic Modernity* Sarah Street, Joshua Yumibe, 2019-04-02

The era of silent film long seen as black and white has been revealed in recent scholarship as bursting with color. Yet the 1920s remain thought of as a transitional decade between early cinema and the rise of Technicolor despite the fact that new color technologies used in film, advertising, fashion and industry reshaped cinema and consumer culture. In *Chromatic Modernity* Sarah Street and Joshua Yumibe provide a revelatory history of how the use of color in film during the 1920s played a key role in creating a chromatically vibrant culture. Focusing on the final decade of silent film, Street and Yumibe portray the 1920s as a pivotal and profoundly chromatic period of cosmopolitan exchange, collaboration and experimentation in and around cinema. *Chromatic Modernity* explores contemporary debates over color's artistic, scientific, philosophical and educational significance. It examines a wide range of European and American films including *Opus 1* 1921, *L'Inhumaine* 1923, *Die Nibelungen* 1924, *The Phantom of the Opera* 1925, *The Lodger* 1927, *Napoli* 1927 and *Dracula* 1932. A comprehensive comparative study that situates film among developments in art, color science and industry, *Chromatic Modernity* reveals the role of color cinema in forging new ways of looking at and experiencing the modern world. *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 reimagined 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. **Authors and Adaptation** Annie Nissen, 2024-04-25

This book studies British literary writers' engagement with adaptations of their work across literary, theatrical and film media in the nineteenth and early twentieth centuries. It considers their critical, reflective and autobiographical writings about the process of adaptation and traces how their work was shaped as well as delimited by their involvement with adaptations to different media and intermedial writing. Linking canonical and non-canonical writers both

chronologically and contemporaneously and bridging studies of prose fiction adaptation from nineteenth century theatre to early twentieth century film this book offers an interdisciplinary transhistorical cultural and analytical study of adaptation and the variable positions of writers within and across media

The Enigmatic Realm of **Reframing British Cinema 1918 1928 Between Restraint And Passion**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **Reframing British Cinema 1918 1928 Between Restraint And Passion** a literary masterpiece penned by way of a renowned author, readers attempt a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of people who partake in its reading experience.

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