



Pop Music In British Cinema A Chronicle

S. Glynn



Pop Music In British Cinema A Chronicle:

Pop Music in British Cinema Kevin Donnelly, 2001 A systematic guide to where and how pop music appears in British cinema telling the story and recording the facts of the pop film relationship decade by decade **British films of the 1970s** Paul Newland, 2015-11-01 British films of the 1970s offers highly detailed and insightful critical analysis of a range of individual films of the period This analysis draws upon an innovative range of critical methodologies which place the film texts within a rich variety of historical contexts The book sets out to examine British films of the 1970s in order to get a clearer understanding of two things the fragmentary state of the filmmaking culture of the period and the fragmentary nature of the nation that these films represent It argues that there is no singular narrative to be drawn about British filmmaking in the 1970s other than the fact that these films offer evidence of a Britain and ideas of Britishness characterised by vicissitudes While this was a period of struggle and instability it was also a period of openings of experiment and of new ideas Newland looks at many films including Carry On Girls O Lucky Man That'll be the Day The Shout and The Long Good Friday **British Film Music and Film Musicals** K. Donnelly, 2007-08-16 In the first book length consideration of the topic for sixty years Kevin Donnelly examines the importance of music in British film concentrating both on musical scores such as William Walton's score for Henry V 1944 and Malcolm Arnold's music for The Bridge on the River Kwai 1957 and on the phenomenon of the British film musical *Popular Music and Film* Ian Inglis, 2003 The growing presence of popular music in film is one of the most exciting areas of contemporary Film Studies Written by a range of international specialists this collection includes case studies on Sliding Doors Topless Women Talk About Their Lives The Big Chill and Moulin Rouge considering the work of populist musicians such as the Beatles Jimi Hendrix and Sting Contributors to the volume include Robb Wright Lesley Vize Phil Powrie Anno Mungen Anaheid Kassabian Lauren Anderson Antti Ville Karja K J Donnelly Lee Barron Melissa Carey Michael Hannan and Jaap Kooijman **The British Film Industry in the 1970s** S. Barber, 2013-01-22 Is there more to 1970s British cinema than sex horror and James Bond This lively account argues that this is definitely the case and explores the cultural landscape of this much maligned decade to uncover hidden gems and to explode many of the well established myths about 1970s British film and cinema **Historical Dictionary of British Cinema** Alan Burton, Steve Chibnall, 2013-07-11 British cinema has been around from the very birth of motion pictures from black and white to color from talkies to sound and now 3D it has been making a major contribution to world cinema Many of its actors and directors have stayed at home but others ventured abroad like Charlie Chaplin and Alfred Hitchcock Today it is still going strong the only real competition to Hollywood turning out films which appeal not only to Brits just think of Bridget Jones while busily adding to franchises like James Bond and Harry Potter So this Historical Dictionary of British Cinema has a lot of ground to cover This it does with over 300 dictionary entries informing us about significant actors producers and directors outstanding films and serials organizations and studios different films genres from comedy to horror and

memorable films among other things Two appendixes provide lists of award winners Meanwhile the chronology covers over a century of history These parts provide the details countless details while the introduction offers the big story And the extensive bibliography points toward other sources of information

Film Music in the Sound Era Jonathan Rhodes Lee, 2020-03-10 Film Music in the Sound Era A Research and Information Guide offers a comprehensive bibliography of scholarship on music in sound film 1927 2017 Thematically organized sections cover historical studies studies of musicians and filmmakers genre studies theory and aesthetics and other key aspects of film music studies Broad coverage of works from around the globe paired with robust indexes and thorough cross referencing make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film This guide is published in two volumes Volume 1 Histories Theories and Genres covers overviews historical surveys theory and criticism studies of film genres and case studies of individual films Volume 2 People Cultures and Contexts covers individual people social and cultural studies studies of musical genre pedagogy and the industry A complete index is included in each volume

The Music Documentary Benjamin Halligan, Robert Edgar, Kirsty Fairclough-Isaacs, 2013-06-26 The Music Documentary offers a wide range of approaches across key moments in the history of popular music in order to define and interrogate this prominent genre of film making The writers in this volume argue persuasively that the music documentary must be considered as an essential cultural artefact in documenting stars and icons and musicians and their times particularly for those figures whose fame was achieved posthumously In this collection of fifteen essays the reader will find comprehensive discussions of the history of music documentaries insights in their production and promotion close studies of documentaries relating to favourite bands or performers and approaches to questions of music documentary and form from the celluloid to the digital age

British Film Culture in the 1970s Sue Harper, 2013-01-28 This volume draws a map of British film culture in the 1970s and provides a wide ranging history of the period

Music and Sound in Documentary Film Holly Rogers, 2014-11-20 This collection of fourteen essays provides a rich and detailed history of the relationship between music and image in documentary films exploring the often overlooked role of music in the genre and its subsequent impact on an audience's perception of reality and fiction Exploring examples of documentary films which make use of soundtrack music from an interdisciplinary perspective Music and Sound in Documentary Film is the first in depth treatment on the use of music in the nonfiction film and will appeal to scholars and students working in the intersection of music and film and media studies

The British Pop Music Film S. Glynn, 2013-05-07 The first detailed examination of the place of pop music film in British cinema Stephen Glynn explores the interpenetration of music and cinema in an economic social and aesthetic context through case studies ranging from Cliff Richard to The Rolling Stones and from The Beatles to Plan B

Magical Musical Tour Kevin J. Donnelly, 2015-10-22 Winner of the Southwest Popular and American Culture Association's 2016 Peter C Rollins Book Award in the category of Film Television The popular music industry has become completely interlinked with the film industry The

majority of mainstream films come with ready attached songs that may or may not appear in the film but nevertheless will be used for publicity purposes and appear on a soundtrack album In many cases popular music in films has made for some of the most striking moments in films and the most dramatic aesthetic action in cinema like Ben relaxing in the pool to Simon and Garfunkel's The Sound of Silence in The Graduate 1967 and the potter's wheel sequence with the Righteous Brothers Unchained Melody in Ghost 1990 Yet to date there have only been patchy attempts to deal with popular music's relationship with film Indeed it is startling that there is so little written on subject that is so popular as a consumer item and thus has a significant cultural profile Magical Musical Tour is the first sustained and focused survey to engage the intersection of the two on both an aesthetic and industrial level The chapters are historically inspired reviews discussing many films and musicians while others will be more concentrated and detailed case studies of single films Including an accompanying website and a timeline giving a useful snapshot around which readers can orient the book Kevin Donnelly explores the history of the intimate bond between film and music from the upheaval that rock n roll caused in the mid 1950s to the more technical aspects regarding tracking and scoring Shane Meadows Martin Fradley,2013-07-22 From his breakthrough short films in the early 1990s and feature debut TwentyFourSeven 1997 through to the BAFTA winning This Is England 2007 and hit television spin off director Shane Meadows has emerged as one of the most distinctive and influential voices in contemporary British cinema Danny Perkins CEO of StudioCanal UK credits Meadows as the key figure in British film's contemporary renaissance with This Is England doing more than any other film to change British audiences attitudes to home grown cinema This book will explore the full range of Meadows work from its origins in local D I Y media through to international festival acclaim Over the course of its 15 chapters it will present a comprehensive analysis of Meadows oeuvre to date situating it in the context of British cinema history as well as wider cultural changes from the nineties to now

Quadrophenia Stephen Glynn,2014-02-18 1964 Mods clash with Rockers in Brighton creating a moral panic 1973 ex Mod band The Who release Quadrophenia a concept album following young Mod Jimmy Cooper to the Brighton riots and beyond 1979 Franc Roddam directs Quadrophenia a film based on Pete Townshend's album narrative its cult status is immediate 2013 almost fifty years on from Brighton this first academic study explores the lasting appeal of England's Rebel Without a Cause Investigating academic music press and fan based responses Glynn argues that the Modyyssey enacted in Quadrophenia intrigues because it opens a hermetic subculture to its social realist context it enriches because it is a cult film that dares to explore the dangers in being part of a cult it endures because of its emotional honesty showing Jimmy as failing with family job girl and group it excites because we all know that at some point in our lives I was there **London's Working-Class Youth and the Making of Post-Victorian Britain, 1958-1971** Felix Fuhg,2021-05-20 This book examines the emergence of modern working class youth culture through the perspective of an urban history of post war Britain with a particular focus on the influence of young people and their culture on Britain's self image as a country emerging from the

constraints of its post Victorian imperial past Each section of the book Society City Pop and Space considers in detail the ways in which working class youth culture corresponded with a fast changing metropolitan and urban society in the years following the decline of the British Empire Was teenage culture rooted in the urban experience and the transformation of working class neighbourhoods Did youth subcultures emerge simply as a reaction to Britain s changing racial demographic To what extent did leisure venues and institutions function as laboratories for a developing British pop culture which ultimately helped Britain re establish its prominence on the world stage These questions and more are answered in this book

International Film Musical Corey K Creekmur,2013-01-11 A unique study of the film musical a global cinema tradition

The Spanish quinquí film Tom Whittaker,2020-07-28 This is the first major study in English of cine quinquí a cycle of popular Spanish films from the late 1970s and early 1980s that starred real life juvenile delinquents The book provides a close analysis of key quinquí films by directors such as Eloy de la Iglesia Jos Antonio de la Loma and Carlos as well as the moral panics public fears and media debates that surrounded their controversial production and reception In paying particular attention to the soundtrack of the films the book shows how marginal youth cultures during Spain s transition to democracy were shaped by sound It will be of interest to scholars and students of Spanish film history and cultural studies and those working in sound studies and youth subcultures more broadly *Neil Jordan* Maria Pramaggiore,2008 An Irish director of dark narratives with a postmodern sense of irony

Hollywood Theory, Non-Hollywood Practice Annette Davison,2017-07-05 Relatively little has been written about film scores and soundtracks outside of Hollywood cinema Hollywood Theory Non Hollywood Practice addresses this gap by looking at the practices of film soundtrack composition for non Hollywood films made after 1980 Annette Davison argues that since the mid 1970s the model of the classical Hollywood score has functioned as a form of dominant ideology in relation to which alternative scoring and soundtrack practices may assert themselves The first part of the book explores some of the key theoretical issues and debates in film studies and film music studies The second part comprises a series of case studies of non Hollywood scores Starting with Jean Luc Godard s *Pr m Carmen* 1983 Davison argues that the film s score offers a deconstruction of the relationship between sound and image proposed by classical Hollywood film Derek Jarman s *The Garden* 1990 takes the debate a step further in its exploration of the possibility that a film s soundtrack may be liberated from slavery to the image track *Wings of Desire* 1987 directed by Wim Wenders offers Davison believes a negotiation between classical and alternative scoring and soundtrack practices while David Lynch s *Wild at Heart* 1990 actually fully integrates scoring and soundtrack practices so that sounds and dialogue are used in musical ways Seeking to stimulate debate about the aesthetics and interpretation of film scores and soundtracks in general this book develops an important synthesis of film studies and musicology **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

Embracing the Tune of Phrase: An Psychological Symphony within **Pop Music In British Cinema A Chronicle**

In a global used by displays and the ceaseless chatter of quick communication, the melodic splendor and psychological symphony created by the published term frequently fade in to the back ground, eclipsed by the persistent sound and interruptions that permeate our lives. Nevertheless, set within the pages of **Pop Music In British Cinema A Chronicle** a stunning fictional treasure full of organic feelings, lies an immersive symphony waiting to be embraced. Crafted by a masterful musician of language, that interesting masterpiece conducts visitors on a mental trip, well unraveling the hidden songs and profound impact resonating within each carefully crafted phrase. Within the depths of this emotional examination, we shall examine the book is key harmonies, analyze their enthralling publishing model, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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