

British Historical Cinema British Popular Cinema

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British Popular Films 1929-1939 Apr 24 2022 Shafer's study challenges the conventional historical assumption that British feature films during the Thirties were mostly oriented to the middle-class. Instead, he makes the critical distinction between films intended for West End and international circulation and those intended primarily for domestic, working-class audiences. Far from being alienated by a 'middle-class institution', working men and women flocked to see pictures featuring such music-hall luminaries as Gracie Fields and George Formby.

The British Cinema Boom, 1909-1914 Oct 07 2020 This book examines why thousands of cinemas opened in Britain in the space of a few years before the start of the First World War. It explains how they were the product of an investment boom which observers characterised as economically irrational and irresponsible. Burrows profiles the main groups of people who started cinema companies during this period, and those who bought shares in them, and considers whether the early cinema business might be seen as a bubble that burst. The book examines the impact of the Cinematograph Act 1909 upon the boom, and explains why British film production seemed to decline in inverse proportion to the mass expansion of the market for moving image entertainment. This account also takes a new look at the development of film distribution, the emergence of the feature film and the creation of the British Board of Film Censors. Making systematic and pioneering use of surviving business and local government records, this book will appeal to anyone interested in silent cinema, the history of film exhibition and the economics of popular culture.

British National Cinema Mar 12 2021 With films as diverse as *Bhaji on the Beach*, *The Dam Busters*, *Trainspotting*, *The Draughtsman's Contract*, *Prick Up Your Ears*, *Ratcatcher*, *This Is England* and *Atonement*, British cinema has produced wide-ranging notions of British culture, identity and nationhood. *British National Cinema* is a comprehensive introduction to the British film industry within an economic, political and social context. *British National Cinema* analyzes the politics of film and establishes the difficult context within which British producers and directors have worked. Sarah Street questions why British film-making, production and distribution have always been subject to government apathy and financial stringency. In a comparison of Britain and Hollywood, the author asks to what extent was there a 'star system' in Britain and what was its real historical and social function. An examination of genres associated with British film, such as Ealing comedies, Hammer horror, 'heritage' films and hybrid forms, confirms the eclectic nature of British cinema. In a final evaluation of British film, she examines the existence of 'other cinemas': film-making which challenges the traditional concept of cinema and operates outside mainstream structures in order to deconstruct and replace classical styles and conventions. Illustrated with over thirty stills from classic British films, *British National Cinema* provides an accessible and comprehensive exploration of the fascinating development of British cinema.

Cinemas and Cinema-Going in the United Kingdom: Decades of Decline, 1945-65 Feb 08 2021 Cinema-going was the most popular commercial leisure activity in the first half of the twentieth century, peaking in 1946 with 1.6 billion recorded admissions. Though 'going to the pictures' remained a popular pastime, the transition to peacetime altered citizens' leisure habits. During the 1950s increased affluence, the growth of television ownership and the diversification of leisure led to rapid declines in attendance. Cinema attendances fell in all regions, but the speed, nature and extent of decline varied widely across the United Kingdom. By linking national developments to detailed case studies of Belfast and Sheffield, this book adds nuance to our understanding of regional variations in film exhibition, audience habits and cinema-going experiences during a period of profound social and cultural change. Drawing on a wide range of quantitative and qualitative sources, *Cinema and Cinema-Going* conveys the diverse nature of this important industry, and the significance of place as a determinant of film attendance in post-war Britain.

Cinema and Society in the British Empire, 1895-1940 Jun 22 2019 By 1940 going to the movies was the most popular form of public leisure in Britain's empire. This book explores the social and cultural impact of the movies in colonial societies in the early cinema age.

Keeping the British End Up Aug 05 2020 The British tradition of saucy humor—boobs, bums, and boorish innuendo—is perhaps best exemplified by the long-running *Carry On* movies. But there is also a nearly forgotten genre of even saucier X-rated movies. Coaxing the facts from previously reluctant interviewees, Simon Sheridan has compiled the first definitive filmography of this long-overlooked genre, complete with an expanded filmography and rare and previously unpublished stills. The result is the often funny, sometimes tragic, but undeniably revealing story of a bygone era.

Fiction, Film, and Indian Popular Cinema Jul 24 2019 This book analyses the novels of Salman Rushdie and their stylistic conventions in the context of Indian popular cinema and its role in the elaboration of the author's arguments about post-independence postcolonial India. Focusing on different genres of Indian popular cinema, such as the 'Social', 'Mythological' and 'Historical', Stadler examines how Rushdie's writing foregrounds the epic, the mythic, the tragic and the comic, linking them in storylines narrated in cinematic parameters. The book shows that Indian popular cinema's syncretism becomes an aesthetic marker in Rushdie's fiction that allows him to elaborate on the multiplicity of Indian identity, both on the subcontinent and abroad, and illustrates how Rushdie uses Indian popular cinema in his narratives to express an aesthetics of hybridity and a particular conceptualization of culture with which 'India' has become identified in a global context. Also highlighted are Rushdie's uses of cinema to inflect his reading of India as a pluralist nation and of the hybrid space occupied by the Indian diaspora across the world. The book connects Rushdie's storylines with modes of cinematic representation to explore questions about the role, place and space of the individual in relation to a fast-changing social, economic and political space in India and

the wider world.

British Science Fiction Cinema May 26 2022 British Science Fiction Cinema is the first substantial study of a genre which, despite a sometimes troubled history, has produced some of the best British films, from the prewar classic *Things to Come* to *Alien* made in Britain by a British director. The contributors to this rich and provocative collection explore the diverse strangeness of British science fiction, from literary adaptations like *Nineteen Eighty-Four* and *A Clockwork Orange* to pulp fantasies and 'creature features' far removed from the acceptable face of British cinema. Through case studies of key films like *The Day the Earth Caught Fire*, contributors explore the unique themes and concerns of British science fiction, from the postwar boom years to more recent productions like *Hardware*, and examine how science fiction cinema drew on a variety of sources, from TV adaptations like *Doctor Who* and the Daleks, to the horror/sf crossovers produced from John Wyndham's cult novels *The Day of the Triffids* and *The Midwich Cuckoos* (filmed as *Village of the Damned*). How did budget restrictions encourage the use of the 'invasion narrative' in the 1950s films? And how did films such as *Unearthly Stranger* and *Invasion* reflect fears about the decline of Britain's economic and colonial power and the 'threat' of female sexuality? British Science Fiction Cinema celebrates the breadth and continuing vitality of British sf film-making, in both big-budget productions such as *Brazil* and *Event Horizon* and cult exploitation movies like *Inseminoid* and *Lifeforce*.

British Comedy Cinema Sep 29 2022 This work explores the history of British comedy from silent slapstick and satire to contemporary romantic comedy. The essays include case studies on prominent personalities, and exploration of production cycles and studio output. Films discussed in the work include *Sing As We Go*, *The Ladykillers*, *Trouble in Stone*, *The Carry Ons*, *Till Death Us Do Part*, *Monty Python's Life of Brian*, *Notting Hill*, and *Sex Lives of the Potato Men*.

British Historical Cinema Feb 20 2022 Films recreating or addressing 'the past' - recent or distant, actual or imagined - have been a mainstay of British cinema since the silent era. From *Elizabeth* to *Carry On Up The Khyber*, and from the heritage-film debate to issues of authenticity and questions of genre, *British Historical Cinema* explores the ways in which British films have represented the past on screen, the issues they raise and the debates they have provoked. Discussing films from biopics to literary adaptations, and from depictions of Britain's colonial past to the re-imagining of recent decades in retro films such as *Velvet Goldmine*, a range of contributors ask whose history is being represented, from whose perspective, and why.

The Unknown 1930s Jan 28 2020 A group of film historians chart a map of 1930s British cinema. They reassess the films, stars, genres, and directors omitted from accounts of the decade, and they evaluate its forgotten and recently discovered films. The book includes assessments of the British shocker and the British musical, popular 1930s genres, and views of cinema and national identity.

Guide to British Cinema Aug 24 2019 A guide to British cinema includes entries for major British actors, directors, and films from 1929 to the present.

Movie Workers Jun 02 2020 Rolling the credits on six decades of women in film After the advent of sound, women in the British film industry formed an essential corps of below-the-line workers, laboring in positions from animation artist to negative cutter to costume designer. Melanie Bell maps the work of these women decade-by-decade, examining their far-ranging economic and creative contributions against the backdrop of the discrimination that constrained their careers. Her use of oral histories and trade union records presents a vivid counter-narrative to film history, one that focuses not only on women in a male-dominated business, but on the innumerable types of physical and emotional labor required to make a motion picture. Bell's feminist analysis looks at women's jobs in film at important historical junctures while situating the work in the context of changing expectations around women and gender roles. Illuminating and astute, *Movie Workers* is a first-of-its-kind examination of the unsung women whose invisible work brought British filmmaking to the screen.

Masculinity in British Cinema, 1990-2010 Apr 12 2021 Explores British cinematic representations of masculinity.

The Dream That Kicks Sep 17 2021 *The Dream the Kicks* is a classic account of the prehistory and

early years of cinema in Britain. In this new paperback edition, which has been thoroughly revised to take into account recent scholarship of early cinema, Michael Chanan provides a fascinating account of the rich and hitherto hidden history of the origins of film. Chanan demonstrates that the theory of 'the persistence of vision', which led to the invention of moving pictures, has been superseded by modern scientific findings. In its place, he puts forward a theory of invention as a type of bricolage, and shows that cinematography was a product of the forces of nineteenth century capitalism. He discusses the wealth of influences, both popular and bourgeois, on the culture of early cinema, including diorama, the magic lantern, itinerant entertainers and music hall. He looks at the relationship between film and photography, and considers the nascent film business, the ways in which early cinema was received by its audiences and the developing aesthetics of cinema in its first fifteen years.

British Crime Cinema Oct 31 2022 This is the first substantial study of British cinema's most neglected genre. Bringing together original work from some of the leading writers on British popular film, this book includes interviews with key directors Mike Hodges (Get Carter) and Donald Cammell (Performance). It discusses an abundance of films including: * acclaimed recent crime films such as *Shallow Grave*, *Shopping*, and *Face*. * early classics like *They Made Me A Fugitive* * acknowledged classics such as *Brighton Rock* and *The Long Good Friday* * 50s seminal works including *The Lavender Hill Mob* and *The Ladykillers*.

Transformation and Tradition in 1960s British Cinema May 14 2021 Making substantial use of new and underexplored archive resources that provide a wealth of information and insight on the period in question, this book offers a fresh perspective on the major resurgence of creativity and international appeal experienced by British cinema in the 1960s

British Cinema in the 1950's Jun 14 2021 Covering a variety of genres, such as war films and women's pictures, as well as social issues which affect film-making, this is a re-evaluation of what has until now been seen as the most critically lacklustre period of the British film industry.

British Cinema in the Fifties Dec 21 2021 In the fifties British cinema won large audiences with popular war films and comedies, creating stars such as Dirk Bogarde and Kay Kendall, and introducing the stereotypes of war hero, boffin and comic bureaucrat which still help to define images of British national identity. In *British Cinema in the Fifties*, Christine Geraghty examines some of the most popular films of this period, exploring the ways in which they approached contemporary social issues such as national identity, the end of empire, new gender roles and the care of children. Through a series of case studies on films as diverse as *It Always Rains on Sunday* and *Genevieve*, *Simba* and *The Wrong Arm of the Law*, Geraghty explores some of the key debates about British cinema and film theory, contesting current emphases on contradiction, subversion and excess and exploring the curious mix of rebellion and conformity which marked British cinema in the post-war era.

Sixties British Cinema Reconsidered May 02 2020 "Challenging assumptions around Sixties stardom, the book focuses on creative collaboration and the contribution of production personnel beyond the director, and discusses how cultural change is reflected in both film style and cinematic themes."-- Publisher description.

British Queer Cinema Jan 22 2022 From the stereotypes and subversive sub-texts of earlier works to the complex visibility of queer identity in the 70s, 80s and 90s, the contributors to this collection discuss the varying contexts and deployments of homosexuality to define and deconstruct the cultural values of British popular cinema.

Film and Colonialism in the Sixties Oct 26 2019 Relations between Western nations and their colonial subjects changed dramatically in the second half of the twentieth century. As nearly all of the West's colonies gained their independence by 1975, attitudes toward colonialism in the West also changed, and terms such as empire and colonialism, once used with pride, became strongly negative. While colonialism has become discredited, precisely when or how that happened remains unclear. This book explores changing Western attitudes toward colonialism and decolonization by analyzing American, British, and French popular cinema and its reception from 1960 to 1973.

Robert Paul and the Origins of British Cinema Jan 10 2021 The early years of film were dominated by competition between inventors in America and France, especially Thomas Edison and the Lumière brothers . But while these have generally been considered the foremost pioneers of film, they were not the only crucial figures in its inception. Telling the story of the white-hot years of filmmaking in the 1890s, *Robert Paul and the Origins of British Cinema* seeks to restore Robert Paul, Britain's most important early innovator in film, to his rightful place. From improving upon Edison's Kinetoscope to cocreating the first movie camera in Britain to building England's first film studio and launching the country's motion-picture industry, Paul played a key part in the history of cinema worldwide. It's not only Paul's story, however, that historian Ian Christie tells here. *Robert Paul and the Origins of British Cinema* also details the race among inventors to develop lucrative technologies and the jumbled culture of patent-snatching, showmanship, and music halls that prevailed in the last decade of the nineteenth century. Both an in-depth biography and a magnificent look at early cinema and fin-de-siècle Britain, *Robert Paul and the Origins of British Cinema* is a first-rate cultural history of a fascinating era of global invention, and the revelation of one of its undervalued contributors.

Projecting Empire Sep 05 2020 Popular cinema is saturated with images and narratives of empire. With "Projecting Empire", Chapman and Cull have written the first major study of imperialism and cinema for over thirty years. This welcome text maps the history of empire cinema in both Hollywood and Britain through a series of case studies of popular films including biopics, adventures, literary adaptations, melodramas, comedies and documentaries, from the 1930s and "The Four Feathers" to the present, with "Indiana Jones" and "Three Kings". The authors consider industry-wide trends and place the films in their wider cultural and historical contexts. Using primary sources that include private papers, they look at the presence of particular auteurs in the cinema of Imperialism, including Korda, Lean, Huston and Attenborough, as well as the actors who brought the stories to life, such as Elizabeth Taylor and George Clooney. At a time when imperialism has a new significance in the world, this book will fulfil the needs of students and interested filmgoers alike.

British Crime Cinema Mar 24 2022 Including interviews with key directors including Mike Hodges and Donald Cammel, this book analyzes films such as *Shallow Grave*, *Brighton Rock* and *The Ladykillers* to present the first substantial study of British cinema's most neglected genre.

Sixties British Cinema Aug 17 2021 British films of the 1960s are undervalued. Their search for realism has often been dismissed as drabness and their more frivolous efforts can now appear just empty-headed. Robert Murphy's *Sixties British Cinema* is the first study to challenge this view. He shows that the realist tradition of the late 50s and early 60s was anything but dreary and depressing, and gave birth to a clutch of films remarkable for their confidence and vitality: *Saturday Night and Sunday Morning*, *A Kind of Loving*, and *A Taste of Honey* are only the better known titles. *Sixties British Cinema* revalues key genres of the period - horror, crime and comedy - and takes a fresh look at the 'swinging London' films, finding disturbing undertones that reflect the cultural changes of the decade. Now that our cinematic past is constantly recycled on television, Murphy's informative, engaging and perceptive review of these films and their cultural and industrial context offers an invaluable guide to this neglected era of British cinema.

British Cinema of the 90s Jul 16 2021 This work examines major box office hits like 'The Full Monty' as well as critically acclaimed films like 'Under the Skin'. It explores the role of distribution and exhibition, the Americanisation of British film culture, Hollywood and Europe, changing representations of sexuality and ethnicity.

British Horror Cinema Aug 29 2022 *British Horror Cinema* investigates a wealth of horror filmmaking in Britain, from early chillers like *The Ghoul* and *Dark Eyes of London* to acknowledged classics such as *Peeping Tom* and *The Wicker Man*. Contributors explore the contexts in which British horror films have been censored and classified, judged by their critics and consumed by their fans. Uncovering neglected modern classics like *Deathline*, and addressing issues such as the representation of family and women, they consider the Britishness of British horror and examine sub-genres such as the psycho-thriller and witchcraftmovies, the work of the Amicus studio, and key

filmmakers including Peter Walker. Chapters include: the 'Psycho Thriller' the British censors and horror cinema femininity and horror film fandom witchcraft and the occult in British horror Horrific films and 1930s British Cinema Peter Walker and Gothic revisionism. Also featuring a comprehensive filmography and interviews with key directors Clive Barker and Doug Bradley, this is one resource film studies students should not be without.

Silent Cinema Feb 29 2020 Since the spectacular success of *The Artist* (2011) there has been a resurgence of interest in silent cinema, and particularly in the lush and passionate screen dramas of the 1920s. This book offers an introduction to the cinema of this extraordinary period, outlining the development of the form between the end of the First World War and the introduction of synchronized sound at the end of the 1920s. Lawrence Napper addresses the relationship between film aesthetics and the industrial and political contexts of film production through a series of case studies of "national" cinemas. It also focuses on film-going as the most popular leisure activity of the age. Topics such as the star system, cinema buildings, musical accompaniments, film fashions, and fan cultures are addressed—all the elements that ensured that the experience of the pictures was "big." The international dominance of Hollywood is outlined, as are the different responses to that dominance in Britain, Germany, and the USSR. Case studies seek to move beyond the familiar silent canon, and include *The Oyster Princess* (1919), *It* (1927), *Shooting Stars* (1927), and *The Girl with the Hatbox* (1927).

British Cinema Dec 09 2020 Although new writing and research on British cinema has burgeoned over the last fifteen years, there has been a continued lack of single-authored books providing a coherent overview to this fascinating and elusive national cinema. Amy Sargeant's personal and entertaining history of British cinema aims to fill this gap. With its insightful decade-by-decade analysis, *British Cinema* is brought alive for a new generation of British cinema students and the general reader alike. Sargeant challenges Rachel Low's premise 'that few of the films made in England during the twenties were any good' by covering subjects as diverse as the art of intertitling, the narrative complexities of *Shooting Stars* and Brunel's burlesques. Sargeant goes on to examine among other things, the differing acting styles of Dietrich and Donat in the seminal *Knight Without Armour* to early promotional campaigns in the 1930s, whereas subjects ranging from product endorsement by stars to the character of the suburban wife are covered in the 1940s. The 1950s includes topics such as the effect of post-war government intervention, to Free Cinema and Lindsay Anderson's 'infuriating lapses of rigour', together with a much-needed overview of Michael Balcon's contribution to British cinema. For Sargeant, the 1960s provides an overview of the tentative relationship between film and advertising and the rise of young Turks such as Tony Richardson, Ken Loach, Donald Cammell and Nicolas Roeg.

British Horror Cinema Jun 26 2022 *British Horror Cinema* investigates a wealth of horror filmmaking in Britain, from early chillers like *The Ghoul* and *Dark Eyes of London* to acknowledged classics such as *Peeping Tom* and *The Wicker Man*. Contributors explore the contexts in which British horror films have been censored and classified, judged by their critics and consumed by their fans. Uncovering neglected modern classics like *Deathline*, and addressing issues such as the representation of family and women, they consider the Britishness of British horror and examine sub-genres such as the psycho-thriller and witchcraft movies, the work of the Amicus studio, and key filmmakers including Peter Walker. Chapters include: the 'Psycho Thriller' the British censors and horror cinema femininity and horror film fandom witchcraft and the occult in British horror Horrific films and 1930s British Cinema Peter Walker and Gothic revisionism. Also featuring a comprehensive filmography and interviews with key directors Clive Barker and Doug Bradley, this is one resource film studies students should not be without.

British Women's Cinema Jul 28 2022 *British Women's Cinema* examines the place of female-centred films throughout British film history, from silent melodrama and 1940s costume dramas right up to the contemporary British 'chick flick'.

British Historical Cinema Sep 25 2019 From *Elizabeth* to *Carry On Up The Khyber*, and from the heritage-film debate to issues of authenticity and questions of genre, this book, with a wide range of

contributors, explores the ways in which British films have represented the past on screen.

The Cinema of Britain and Ireland Nov 27 2019 A fresh, concise but wide-ranging introduction to and overview of British and Irish cinema, this volume contains 24 essays, each on a separate seminal film from the region. Films under discussion include 'Pink String and Sealing Wax', 'Room at the Top', 'The Italian Job', 'Orlando', and 'Sweet Sixteen'.

EMI Films and the Limits of British Cinema Nov 19 2021 This book is the first of its kind to trace the development of one of the largest and most important companies in British cinema history, EMI Films. From 1969 to its eventual demise in 1986, EMI would produce many of the key works of seventies and eighties British cinema, ranging from popular family dramas like *The Railway Children* (Lionel Jeffries, 1970) through to critically acclaimed arthouse successes like *Britannia Hospital* (Lindsay Anderson, 1982). However, EMI's role in these productions has been recorded only marginally, as footnotes in general histories of British cinema. The reasons for this critical neglect raise important questions about the processes involved in the creation of cultural canons and the definition of national culture. This book argues that EMI's amorphous nature as a transnational film company has led to its omission from this history and makes it an ideal subject to explore the 'limits' of British cinema.

Offbeat: British Cinema's Curiosities, Obscurities and Forgotten Gems (Revised & Updated)

Nov 07 2020 For years there has been consensus about the merits of Britain's 'cult films' -- Peeping Tom, Witchfinder General, The Italian Job -- but what of The Mark, Unearthly Stranger, The Strange Affair and The Squeeze? Revisionist critics wax lyrical over Get Carter and The Wicker Man, but what of Sitting Target, Quest for Love and The Black Panther? OFFBEAT redresses this imbalance by exploring Britain's obscurities, curiosities and forgotten gems -- from the buoyant leap in film production in the late fifties to the dying days of popular domestic cinema in the early eighties.

Featuring essays, interviews and in-depth reviews, OFFBEAT provides an exhaustive, enlightening and entertaining guide through a host of neglected cinematic trends and episodes, including: - The last great British B-movies - 'Anti-swinging sixties' films - Sexploitation -- from Yellow Teddy Bears to Emmanuelle in Soho - The British rock 'n roll movie - CIA-funded British cartoons - Asylums in British cinema - The Children's Film Foundation - The demise of the short as supporting feature - Val Guest, Sidney Hayers and the forgotten journeyman of British film - Swashbucklers, crime thrillers and other non-horror Hammers Now updated with more than 150 pages of new reviews and essays, featuring: - The Beatles in Colour! - The History of the AA Certificate - Ken Russell's 1980s Films - Iris Murdoch's A Severed Head - Curating Offbeat films in the Digital Age And much more

Cinema, Literature & Society Mar 31 2020 During the interwar period cinema and literature seemed to be at odds with each other, part of the continuing struggle between mass and elite culture which so worried writers such as Aldous Huxley, T.S. Eliot and the Leavises. And this cultural divide appeared to be sharp evidence of a deeper struggle for control of the nation's consciousness, not only between dominant and oppositional elements within Britain, but between British and American values as well. On the one hand, films like *Sing As We Go*, *Proud Valley*, and *The Stars Look Down* consolidated the assumptions about the existence of a national rather than separate class identities. On the other hand, working-class literature such as *Love on the Dole* articulated working-class experience in a manner intended to bridge the gap between the 'Two Englands'. This book, originally published in 1987, examines how two of the most significant cultural forms in Britain contributed indirectly to the stability of Britain in the interwar crisis, helping to construct a new class alliance. A major element in the investigation is an analysis of the mechanics of the development of a national cultural identity, alongside separate working-class culture, the development of the lower-middle class and the implications of the intrusion of Hollywood culture. The treatment throughout is thematic rather than text-oriented - works of Graham Greene, George Orwell, Bert Coombes, Evelyn Waugh, the British Documentary Film Movement and Michael Balcon are included in the wide range of material covered.

British Cinema, Past and Present Oct 19 2021 *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.

British National Cinema Jul 04 2020 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.

Bidding for the Mainstream? Dec 29 2019 This book looks at a sector of black and Asian British film and television as it presented itself in the 1990s and early 2000s. For this period, a 'mainstreaming' of black and Asian British film has been observed in criticism and theory and articulated by an increasing number of practitioners themselves, referring to changing modes of production, distribution and reception and implying a more popular and commercial orientation of certain media products. This idea is a leitmotif for the authors' readings of recent films and examples of television drama, including such diverse products as *Young Soul Rebels* and *Babymother*, *East Is East* and *Bend It Like Beckham*, *The Buddha of Suburbia* and *White Teeth*. These analyses are supplemented with a look at earlier landmark productions (like *Pressure*) as well as relevant social, institutional and aesthetic frameworks. The book closes with a selection of statements by black and Asian media practitioners who operate from within Britain's cultural industries: Mike Phillips, Horace Ové, Julian Henriques, Parminder Vir and Gurinder Chadha.