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KEY=CINEMA - LILLY RIDDLE

British Historical Cinema

Routledge *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.*

British Cinema, Past and Present

Routledge *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.*

The British Cinema Book

British Film Inst *No Marketing Blurb*

Historical Dictionary of British Cinema

Scarecrow Press *The 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.*

Robert Paul and the Origins of British Cinema

University of Chicago Press *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.*

British Cinema History

Weidenfeld & Nicolson

The Routledge Companion to British Cinema History

Routledge *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.*

British Science Fiction Cinema

Routledge *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.*

EMI Films and the Limits of British Cinema

Springer *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.*

British Crime Cinema

Routledge *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 Cammel (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.*

British Comedy Cinema

Routledge *British comedy cinema has been a mainstay of domestic production since the beginning of the last Century and arguably the most popular and important genre in British film history. This edited volume will offer the first comprehensive account of the rich and popular history of British comedy cinema from silent slapstick and satire to contemporary romantic comedy. Using a loosely chronological approach, essays cover successive decades of the 20th and 21st Century with a combination of case studies on key personalities, production cycles and studio output along with fresh approaches to issues of class and gender representation. It will present new research on familiar comedy cycles such as the Ealing Comedies and Carry On films as well as the largely undocumented silent period along with the rise of television spin offs from the 1970s and the development of animated comedy from 1915 to the present. Films covered include: St Trinians, A Fish Called Wanda, Brassed Off, Local Hero, The Full Monty, Four Lions and In the Loop. Contributors: Melanie Bell, Alan Burton, James Chapman, Richard Dacre, Ian Hunter, James Leggott, Sharon Lockyer, Andy Medhurst, Lawrence Napper, Tim O'Sullivan, Laraine Porter, Justin Smith, Sarah Street, Peter Waymark, Paul Wells*

British Historical Cinema

The History, Heritage and Costume Film

Psychology Press *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.*

British Film Design

A History

Bloomsbury Publishing *"British Film Design" is about the things that you see when you close your eyes and think of British cinema: "Dr. No's Hideaway", the buffet of "Brief Encounter", Vera Drake's parlour, "Hogwarts School"...and a thousand other visions of British films. This book is also about the people who have created those visions. The physical environments of films are made by Production Designers/Art Directors. Their efforts have tended to go unnoticed by cinema audiences. "British Film Design" offers the first comprehensive historical survey of British art direction. It takes a chronological journey through British film design, starting with the efforts of the film 'primitives' of the silent era and ending with the modern day purveyors of part built/part computer generated 'blended design'. Certain themes recur en route. These include British cinema's obsession with realism; the Production Designer's continual struggle for recognition; influence from European artists and the benefits - and perils - of American finance. The book succeeds in expressing the joy of looking at films from inside out; seeing beyond the stars to recognise sets as silent players in the action.*

British cinema of the 1950s

A celebration

Manchester University Press *This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. Offers a startling re-evaluation of what has until now been seen as the most critically lacklustre period of the British film history. Covers a variety of genres, such as B-movies, war films, women's pictures and theatrical adaptations; as well as social issues which affect film-making, such as censorship. Includes fresh assessment of maverick directors; Pat Jackson, Robert Hamer and Joseph Losey, and even of a maverick critic Raymond Durgnat. Features personal insights from those individually implicated in 1950s cinema; Corin Redgrave on Michael Redgrave, Isabel Quigly on film reviewing, and Bryony Dixon of the BFI on archiving and preservation. Presents a provocative challenge to conventional wisdom about 1950s film and rediscovers the Festival of Britain decade.*

Sixties British Cinema

Bloomsbury Publishing *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 1950s

The Decline of Deference

Oxford University Press on Demand *In this history of 1950s British cinema, the authors draw extensively on previously unknown archive material to chart the growing rejection of post-war deference by both film-makers and cinema audiences.*

British Popular Films 1929-1939

The Cinema of Reassurance

Routledge *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.*

British National Cinema

Routledge *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.*

Black Film British Cinema II

MIT Press *The politics of race in British screen culture over the last 30 years vis-a-vis the institutional, textual, cultural and political shifts that have occurred during this period. Black Film British Cinema II considers the politics of blackness in contemporary British cinema and visual practice. This second iteration of Black Film British Cinema, marking over 30 years since the ground-breaking ICA Documents 7 publication in 1988, continues this investigation by offering a crucial contemporary consideration of the textual, institutional, cultural and political shifts that have occurred from this period. It focuses on the practices, values and networks of collaborations that have shaped the development of black film culture and representation. But what is black British film? How do such films, however defined, produce meaning through visual culture, and what are the political, social and aesthetic motivations and effects? How are the new forms of black British film facilitating new modes of representation, authorship and exhibition? Explored in the context of film aesthetics, curatorship, exhibition and arts practice, and the politics of diversity policy, Black Film British Cinema II provides the platform for new scholars, thinkers and practitioners to coalesce on these central questions. It is explicitly interdisciplinary, operating at the intersections of film studies, media and communications, sociology, politics and cultural studies. Through a diverse range of perspectives and theoretical interventions that offer a combination of traditional chapters, long-form essays, shorter think pieces, and critical dialogues, Black Film British Cinema II is a comprehensive, sustained, wide ranging collection that offers new framework for understanding contemporary black film practices and the cultural and creative dimensions that shape the making of blackness and race. Contributors Bidisha, Ashley Clark, Shelley Cobb, James Harvey, Melanie Hoyes, Maryam Jameela, Kara Keeling, Oslem Koskal, Rabz Lansiquot, Sarita Malik, Richard Martin, So Mayer, Alessandra Raengo, Richard T. Rodríguez, Tess S. Skadegård Thorsen, Natalie Wreyford*

The Routledge Companion to British Cinema History

Taylor & Francis *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.*

British Cinema of the 1950s

The Decline of Deference

OUP Oxford *In this definitive and long-awaited history of 1950s British cinema, Sue Harper and Vincent Porter draw extensively on previously unknown archive material to chart the growing rejection of post-war deference by both film-makers and cinema audiences. Competition from television and successive changes in government policy all forced the production industry to become more market-sensitive. The films produced by Rank and Ealing, many of which harked back to wartime structures of feeling, were challenged by those backed by Anglo-Amalgamated and Hammer. The latter knew how to address the rebellious feelings and growing sexual discontents of a new generation of consumers. Even the British Board of Film Censors had to adopt a more liberal attitude. The collapse of the studio system also meant that the screenwriters and the art directors had to cede creative control to a new generation of independent producers and film directors. Harper and Porter explore the effects of these social, cultural, industrial, and economic changes on 1950s British cinema.*

British Cinema, Past and Present

Routledge *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 Horror Cinema

Psychology Press *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.

Sixties British Cinema

British Film Inst *No Marketing Blurp*

British Women's Cinema

Routledge *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

Routledge *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.

British Cinema

A Critical and Interpretive History

Bloomsbury Publishing *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 Cinema in Documents

Routledge *British Cinema in Documents* presents an introduction to the key concerns and debates in British cinema through documents, ranging from official papers to fan magazines. Sarah Street shows how such documentary material can enrich our understanding of cinema's place in national culture and shed new light on defining moments in British cinema history. Street draws together a wide range of material, discussing oral histories, film posters and stills and star memorabilia alongside audience surveys, censorship reports, fan magazines and web sites, providing a context for each extract she discusses. She uses a series of case studies, including film censorship during the Second World War, the fan cultures surrounding stars from Margaret Lockwood to Ewan McGregor, and surveys of the British cinema audience to illustrate how archival research can provide a new understanding of the relationship between a film and other kinds of texts, and between films, their audiences, and the state.

British National Cinema

Routledge 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.

Movie Workers

The Women Who Made British Cinema

University of Illinois Press *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.

British Cinema of the 90s

Bloomsbury Publishing 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.

Offbeat

British Cinema's Curiosities, Obscurities and Forgotten Gems

SCB Distributors Critics may sing from an over familiar hymn sheet of so-called 'cult films', but there remains an epoch of British cinema still awaiting discovery that is every bit as provocative and deserving of attention. And there could be no finer guide to these uncharted domains than *OFFBEAT*. This is the book for the more intrepid cinema lover. A passionate, irreverent and informative exploration of British cinema's secret history, from the buoyant leap in film production in the late fifties to the dying embers of popular domestic cinema in the early eighties. So, move over Peeping Tom,

Get *Carter and The Wicker Man* -- it's time to make way for *The Mark*, *Unearthly Stranger*, *The Strange Affair*, *The Squeeze*, *Sitting Target*, *Quest for Love*, and a host of forgotten gems. *OFFBEAT* features in-depth reviews of more than 100 films, plus interviews and eye-opening essays that together tell the wider story of film in Britain, its neglected cinematic trends and its unsung heroes. The last great British B-movie *Anti-swinging London* films *Sexploitation* The British rock'n'roll movie *CIA-funded cartoons* *Madness in British film* The Children's Film Foundation The short as supporting feature The forgotten journeymen *Non-horror Hammer*, and more!

Cinema and Society in the British Empire, 1895-1940

Palgrave Macmillan 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.

A Companion to British and Irish Cinema

Wiley-Blackwell A stimulating overview of the intellectual arguments and critical debates involved in the study of British and Irish cinemas British and Irish film studies have expanded in scope and depth in recent years, prompting a growing number of critical debates on how these cinemas are analysed, contextualized, and understood. *A Companion to British and Irish Cinema* addresses arguments surrounding film historiography, methods of textual analysis, critical judgments, and the social and economic contexts that are central to the study of these cinemas. Twenty-nine essays from many of the most prominent writers in the field examine how British and Irish cinema have been discussed, the concepts and methods used to interpret and understand British and Irish films, and the defining issues and debates at the heart of British and Irish cinema studies. Offering a broad scope of commentary, the *Companion* explores historical, cultural and aesthetic questions that encompass over a century of British and Irish film studies—from the early years of the silent era to the present-day. Divided into five sections, the *Companion* discusses the social and cultural forces shaping British and Irish cinema during different periods, the contexts in which films are produced, distributed and exhibited, the genres and styles that have been adopted by British and Irish films, issues of representation and identity, and debates on concepts of national cinema at a time when ideas of what constitutes both 'British' and 'Irish' cinema are under question. *A Companion to British and Irish Cinema* is a valuable and timely resource for undergraduate and postgraduate students of film, media, and cultural studies, and for those seeking contemporary commentary on the cinemas of Britain and Ireland.

British National Cinema

Taylor & Francis 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.

British Queer Cinema

Psychology Press 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.

The British Cinema Boom, 1909–1914

A Commercial History

Springer *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.*

Transformation and Tradition in 1960s British Cinema

Edinburgh University Press *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*

Guide to British Cinema

Greenwood Publishing Group *A guide to British cinema includes entries for major British actors, directors, and films from 1929 to the present.*

Empire and Film

British Film Institute *In these two volumes of original essays, scholars from around the world address the history of British colonial cinema stretching from the emergence of cinema at the height of imperialism around the turn of the century to the separate moments of decolonization, the ending of formal imperialism, in the post-Second World War period. The books explore the interplay of political control and cultural representation in the late colonial period. Collectively, the authors gathered together here trace out the various ways cinema was used in projects of colonial governance and show how cinema became important to the setting in place of ideological and affective structures that continue to resonate in the world of today. At its height, after 1919 when swathes of German East Africa fell to the UK in the form of the League of Nations Mandates, the British Empire claimed 58 countries, 400 million subjects, and 14 million square miles of ground. Cultural work would be central to the maintenance and governance of this diverse political space. The production, distribution, and exhibition of film was quickly aligned with this task, and was utilized by State and industrial and philanthropic institutions to further colonial projects, to shape the subject positions of colonizer and colonized, to demarcate between 'civilized' and 'uncivilized' and codify difference, and to foster a political economy of imperialism that was predicated on distinctions between core and periphery. The first volume, *Film and Empire*, concentrates on the years 1895-1939 that encompass, broadly speaking, the enmeshing of cinema and the expansion and consolidation of empire. It begins with two essays that offer new perspectives on the conceptual and historical terrain of colonial cinema. Authors then address the emergence of cinema in the context of an imperial world system; the establishment and consolidation of State financed documentary cinema; philanthropic and educational formations of colonial cinema; industrial sponsored film; amateur and missionary production; and aspects of fictional cinema's engagement with empire.*