

The British Cinema Book

Cinema was one of the Cold War's most powerful instruments of propaganda. Movies blended with literary, theatrical, musical and broadcast representations of the conflict to produce a richly textured Cold War culture. Now in paperback, this timely book fills a significant gap in the international story by uncovering British cinema's contribution to Cold War propaganda and to the development of a popular consensus on Cold War issues. Tony Shaw focuses on an age in which the 'First Cold War' dictated international (and to some extent domestic) politics. This era also marked the last phase of cinema's dominance as a mass entertainment form in Britain. Shaw explores the relationship between film-makers, censors and Whitehall, within the context of the film industry's economic imperatives and the British government's anti-Soviet and anti-Communist propaganda strategies. Drawing upon rich documentation, he demonstrates the degree of control exerted by the state over film output. Shaw analyses key films of the period, including High Treason, which put a British McCarthyism on celluloid, the fascinatingly ambiguous science fiction thriller The Quatermass Experiment; the dystopic The Damned, made by one of Hollywood's blacklisted directors, Joseph Losey; and the CIA-funded, animated version of George Orwell's novel 'Animal Farm'. The result is a deeply probing study of how Cold War issues were refracted through British films, compared with their imported American and East European counterparts, and how the British public received this 'war propaganda'.

*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: a 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 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 Barton, James Chapman, Richard Davey, Ian Hunter, James Leggett, Sharon Lockyer, Andy Medhurst, Lawrence Napper, Tim O'Sullivan, Laraine Porter, Justin Smith, Sarah Street, Peter Waymark, Paul Wells

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 Durgan. 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.

Costume and Identity in British Cinema

The State, Propaganda and Consensus

Black Film British Cinema II

The Dream That Kicks

Who Killed British Cinema?

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: Bishnu, Ashley Clark, Shelley Colth, James Harvey, Melanie Hayes, Maryam Jameela, Kara Keeling, Oleson Koskal, Rafe Lawsonar, Saria Malik, Richard Martin, So Meyer, Alejandra Ruengo, Richard T. Rodriguez, Tess S. Skaldsgård Thorsen, Nannie Wreyford

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 creating 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.

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 Cinema series. British National Cinema synthesizes years of scholarship on British film while incorporating the author' 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.

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 reevalues 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.

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British Science Fiction Cinema

An Autobiography of British Cinema

British Cinema

Robert Paul and the Origins of British Cinema

Gender, Genre and the 'New Look'

A history of British movies which includes the scandals, the suicides, the immolations and the contract killings. It is the product of thousands of conversations with veteran film-makers.

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 180 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-movies 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!

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 a 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 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.*

Women in British Cinema

A celebration

The German Cinema Book

Shepperton Babylon

The Lost Worlds of British Cinema

Spectres of the City

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 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.

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, exposing 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.

Until 1970, Britain had the second biggest film industry in the world. Studios like the Rank Organisation, Associated British Picture Corporation, British Lion and Anglo-Amalgamated made and released more than fifty films per year. British Cinema was thriving and selling its unique product globally. There were countless opportunities for film makers. Tens of thousands worked in British Films. Today we have not one single British movie studio and 98% of the films in our cinemas are made by foreign entities. Every major European country has an indigenous movie culture. What happened to ours? Who killed it? And how can we get it back?

A Commercial History

British Cinema in the Fifties

The Cinema of Britain and Ireland

The British Cinema Boom, 1909–1914

Mad, Bad and Dangerous to Know

British Cinema and the Cold War

Archive sourcebook on British cinema.

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'.

This book takes a broad perspective and analyses the ways in which the British film industry has dealt with women and their creativity from 1930 to the present. The first part of the book deals comprehensively with different historical periods in British film culture, showing how the 'agency' of production company, director, distribution company or scriptwriter can bring about new patterns of female stereotyping. The second part looks at the input of women workers into the film process. It assesses the work of women in a variety of roles: directors such as Wendy Toye and Sally Potter, producers such as Betty Box, scriptwriters such as Clemence Dane and Muriel Box, costume designers such as Shirley Russell and Jocelyn Richards, and editors and art directors. This is a polemical book which is written in a lively and often confrontational manner. It uses fresh archival material and takes energetic issue with those explanatory models of film analysis which impose easy answers onto complex material.

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.

The Prehistory and Early Years of Cinema in Britain

British Cinema Book (The).

The Decline of Deference

British Comedy Cinema

As Told by the Filmmakers and Actors who Made it

British Cinema of the 90s

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 succeeded 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.

This book explores the history of costume in British film, from the 1920s to the 1990s. It shows how period costume romances, such as "Caravan", "Madonna of the Seven Moons" and "So Long at the Fair" featured sensual designs which caused a scandal in a postwar society overly concerned with restraint and it explains the cultural implications of this scandal. Cook charts the way these films engage with Europe, with costume providing a way for the characters to cross borders and achieve personal freedom and, in turn, inviting audiences to imagine themselves as European.

This new edition of 'The Cinema Book' looks at the recent developments in the field of cinema studies whilst retaining the historical coverage and depth of the original.

Offbeat

EMI Films and the Limits of British Cinema

A Critical History of the British Cinema

British National Cinema

The British Cinema Source Book

Urbanization and the Migrant in British Cinema

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 premier classic Things to Come to Alien made in Britain by a British director. The contributors to this rich and provocative collection explore the rich and angsty history 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.

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 appendices 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.

No Marketing Bury

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'.

BFI Archive Viewing Copies and Library Materials

British cinema of the 1950s

A History

British Cinema of the 1950s

British Historical Cinema

The Routledge Companion to British Cinema History

Cinema has had a hugely influential role on global culture in the 20th century at multiple levels: social, political, and educational. The part of British cinema in this has been controversial – often derided as a whole, but also vigorously celebrated, especially in terms of specific films and film-makers. In this Very Short Introduction, Charles Barr considers films and filmmakers, and studios and sponsorship, against the wider view of changing artistic, socio-political, and industrial climates over the decades of the 20th Century. Considering British cinema in the wake of one of the most familiar of cinematic reference points – Alfred Hitchcock – Barr traces how British cinema has developed its own unique path, and has since been celebrated for its innovative approaches and distinctive artistic language. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

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 reevalues 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.

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.

This book examines a cycle of films about migration made in the late 1990s and 2000s. It argues that these films present a novel (and radical) aesthetic of planetary urbanization based upon the mobility of the migrant and the dissolution of the city. A stimulating cinematic analysis of our expanding urban fabric, it offers an alternative to the 'cultural citysm' of many other films about migration. The author demonstrates that this particular film cycle offers a rare, sustained consideration of the travails and struggles for urban life by migrants beyond and without the city. Yet the city haunts these films like a spectre: the city that has been lost, the 'present' city that excludes and the possible 'cities of refuge' of the future. Offering new insights into the cinematic portrayal of the figure of the migrant and how this is constructed in relation to urbanization processes, this book will appeal to students and scholars of sociology, film and media studies, human geography, and urban studies.

British Horror Cinema

Sixties British Cinema

British Cinema, Past and Present

British Film Design

Historical Dictionary of British Cinema

British Cinema's Curiosities, Obscurities and Forgotten Gems

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 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 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.

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.

An Autobiography of British Cinema tell the story of British film by those who made it.

This comprehensively revised, updated and significantly extended edition introduces German film history from its beginnings to the present day, covering key periods and movements including early and silent cinema, Weimar cinema, Nazi cinema, the New German Cinema, the Berlin School, the cinema of migration, and moving images in the digital age. International scholars are grouped into sections that focus on genre: stars; authorship; film production, distribution and exhibition; theory and politics, including women's and queer cinema; and transnational connections. Spotlight articles within each section offer key case studies, including of individual films that illuminate larger histories (The Edge of Heaven and many more); stars from Ossi Oswalda and Hans Albers, to Hanna Schygulla and Nina Hoss; directors including F.W. Murnau, Walter Ruttmann, Wim Wenders and Helke Sander; and film theorists including Siegfried Kracauer and Béla Balázs. The volume provides a methodological template for the study of a national cinema.

The Women Who Made British Cinema

British Women's Cinema

The British Cinema Book

A Companion to British and Irish Cinema

British Crime Cinema

Fashioning the Nation

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 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 'pimitives' 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.

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.

Movie Workers