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Offbeat: British Cinema's Curiosities, Obscurities and Forgotten Gems (Revised & Updated) 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 Atomic Age Cinema: The Offbeat, the Classic and the Obscure Midnight Marquee & BearManor Media

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.

Bengali Offbeat Cinema: After Satyajit Ray Publications Division Ministry of Information & Broadcasting This book talks of the Bengali Offbeat genre specially after the demise of Satyajit Ray. This book argues with ample data that on the contrary, the genre swelled further in the last 28 years with over 400 offbeat movies, made by younger generations charted new paths.

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.

The British School Film From Tom Brown to Harry Potter Springer Through close textual and contextual analysis of British films spanning a century, this book explores how pupils, teachers and secondary education in general have been represented on the British screen. The author addresses a number of topics including the nature of public (fee-paying) and state schooling; the values of special, single-sex and co-education; the role of

male and female teachers; and the nature of childhood and adolescence itself. From the silents of Hitchcock to the sorcery of Harry Potter, British cinema's continued explorations of school life highlights its importance in the nation's everyday experience and imaginary landscape. Beyond this, the school film, varying in scope from low-budget exploitation to Hollywood-financed blockbusters, serves both as a prism through which one can trace major shifts in the British film industry and as a barometer of the social and cultural concerns of the cinema-going public. This applies especially for gender, race and, in all senses, class. *Interviews with English Filmmakers: Powell to Pawlikowski* BearManor Media *Interviews with English Filmmakers: Powell to Pawlikowski* includes interviews with seventeen British filmmakers: Michael Powell, Carol Reed, David Lean, Charles Crichton, Jack Clayton, Lindsay Anderson, Karel Reisz, John Schlesinger, Ken Russell, Tony Richardson, Ken Loach, Stephen Frears, Peter Greenaway, Mike Leigh, Terence Davies, Pawel Pawlikowski, and Kenneth Branagh. Also included are interviews with the following three Anglo-American directors: Joseph Losey, James Ivory, and Richard Lester. Supplementing all of these interviews are a historical introduction to English cinema, a feature filmography for each director interviewed, director-specific bibliographies, a general bibliography on British film, and a comprehensive index. *Interviews with English Filmmakers: Powell to Pawlikowski* is hardly designed to be an exhaustive book on the art of British film, but it is intended to be a representative one. Moreover, it is not an erudite or pedantic tome targeted only at a limited audience of specialists. Instead, this volume is meant to be a highly accessible yet subtly expressive and copiously illustrated collection of interviews, all of which deal with cinematic (as well as dramatic) questions of interest to many cultivated readers and spectators—not just British ones. *Interviews with English Filmmakers* is thus aimed at students, teachers, cinephiles, and educated individuals with an interest in British cinema in particular and global cinema in general, in addition to those readers with an interest in the practice of film directing and production as well as film analysis and criticism.

Author Bio: The author of many essays and articles over the years, R. J. Cardullo has had his work appear in such journals as the *Yale Review*, *Cineaste*, *Film Quarterly*, and *Cinema Journal*. For twenty years, from 1987 to 2007, he was the regular film critic for the *Hudson Review* in New York. Cardullo is the author or editor of a number of books, including *In Search of Cinema: Writings on International Film Art*, *Playing to the Camera: Film Actors Discuss Their Craft*, and *Stage and Screen: Adaptation Theory from 1916 to 2000*. He is also the chief American translator of the film criticism of the Frenchman André Bazin, with several volumes to his credit, among them *Bazin at Work: Major Essays and Reviews from the '40s and '50s* and *André Bazin and Italian Neorealism*. R. J. Cardullo's own film criticism has been translated into the following languages: Russian, Chinese, Turkish, Spanish, Korean, and Romanian. He took his master's and doctoral degrees from Yale University and received his B.A., with honors, from the University of Florida in

Gainesville. Cardullo taught for four decades at the University of Michigan, Colgate, and New York University, as well as abroad, before retiring in 2012 and moving to his wife's native Finland. Fifty Key British Films Routledge In Fifty Key British Films, Britain's best known films such as Clockwork Orange, The Full Monty and Goldfinger are scrutinised for their outstanding ability to articulate the issues of the time. This is essential reading for anyone interested in quality, cult film. War Representation in British Cinema and Television From Suez to Thatcher, and Beyond Springer Nature This book explores alternatives to realist, triumphalist, and heroic representations of war in British film and television. Focusing on the period between the Suez Crisis of 1956 and the Falkland War but offering connections to the moment of Brexit, it argues that the "lost continent" of existential, satirical, simulated, and abstractly traumatic war stories is as central to understanding Britain's martial history as the mainstream inheritance. The book features case studies that stress the contribution of exiled or expatriate directors and outsider sensibilities, with particular emphasis on Peter Watkins, Joseph Losey, and Richard Lester. At the same time, it demonstrates concerns and stylistic emphases that continue to the present in television series and films by directors such as Lone Scherfig and Christopher Nolan. Encompassing everything from features to government information films, the book explores related trends in the British film industry, popular culture, and film criticism, while offering a sense of how these contexts contribute to historical memory. Searching for Stars Stardom and Screen Acting in British Cinema Burns & Oates Tracing the development of theater and music hall stars and their usually awkward transition into film, Geoffrey Macnab explores the failure of British cinema to create its own stars. Through closely focused essays on key figures (Novello, Fields, Formby, Dors, Bogarde, Mason, Matthews), he offers a survey of the British comedy tradition, an assessment of how British stars fared in Hollywood, and an analysis of the effects of class and regional prejudice on the British star-making system. Are You In The House Alone? A TV Movie Compendium 1964-1999 SCB Distributors Beginning in the 1960s through its heyday in the 1970s and beyond, the telefilm remains an important cultural artefact masquerading as disposable entertainment. Made specifically for the small screen, within the tight constraints of broadcasting standards, what these humble movies lacked in budget and star appeal, they made up for in other ways. Often they served as an introduction to genre films, particularly horror, mirroring their theatrical counterparts with a focus on sinister cults, women in prison, haunted houses and even animals in revolt. They were also a place to address serious contemporary issues—drugs, prostitution, sexual violence and justice—albeit in a cosy domestic environment. Production of telefilms continues to this day, but their significance within the history of mass media remains under-discussed. Are You in the House Alone? seeks to address this imbalance in a series of reviews and essays by fans and critics alike. It looks at many of the films, the networks and names behind them, and also specific genres—everything

from Stephen King adaptations to superheroes to true-life dramas. So, kickback and crack open the TV guide once more for the event that is the Movie of the Week! **Science Fiction Cinema and 1950s Britain** Recontextualizing Cultural Anxiety Bloomsbury Publishing USA For the last sixty years discussion of 1950s science fiction cinema has been dominated by claims that the genre reflected US paranoia about Soviet brainwashing and the nuclear bomb. However, classic films, such as *Invasion of the Body Snatchers* (1956) and *It Came from Outer Space* (1953), and less familiar productions, such as *It! The Terror from Beyond Space* (1958), were regularly exported to countries across the world. The histories of their encounters with foreign audiences have not yet been told. **Science Fiction Cinema and 1950s Britain** begins this task by recounting the story of 1950s British cinema-goers and the aliens and monsters they watched on the silver screen. Drawing on extensive archival research, Matthew Jones makes an exciting and important intervention by locating American science fiction films alongside their domestic counterparts in their British contexts of release and reception. He offers a radical reassessment of the genre, demonstrating for the first time that in Britain, which was a significant market for and producer of science fiction, these films gave voice to different fears than they did in America. While Americans experienced an economic boom, low immigration and the conferring of statehood on Alaska and Hawaii, Britons worried about economic uncertainty, mass immigration and the dissolution of the Empire. **Science Fiction Cinema and 1950s Britain** uses these and other differences between the British and American experiences of the 1950s to tell a new history of the decade's science fiction cinema, exploring for the first time the ways in which the genre came to mean something unique to Britons. **British Television and Film Culture in the 1950s** Intellect Books This book focuses on the emerging historical relations between British television and film culture in the 1950s. Drawing upon archival research, it does this by exploring the development of the early cinema programme on television - principally *Current Release* (BBC, 1952-3), *Picture Parade* (BBC, 1956) and *Film Fanfare* (ABC, 1956-7) - and argues that it was these texts which played the central role in the developing relations between the media. Particularly when it comes to Britain, the early co-existence of television and cinema has been seen as hostile and antagonistic, but in situating these programmes within the contexts of their institutional production, aesthetic construction and reception, the book aims to 'reconstruct' television's coverage of the cinema as crucial to the fabric of British film and television culture at the time. It demonstrates how the roles of cinema and television - as media industries and cultural forms, but crucially as sites of screen entertainment - effectively came together at this time in such a way that is unique to this decade. **British Crime Film** Subverting the Social Order Springer A comprehensive social history of British crime film by the UK's principal expert on crime film and fiction Presenting a stunning social history of Britain through classic crime film, Barry Forshaw, one of the UK's leading experts on crime fiction and fiction, focuses on how crime

films have portrayed our changing attitudes towards class, politics, sex, delinquency, violence and censorship. Focusing on these key issues, **British Crime Film** examines strategies used by film makers in order to address more radical notions of society's decline. Spanning post-war crime cinema, from *Green for Danger* to *Get Carter*, from *The Lady Killers* to *Layer Cake*, from *The Long Good Friday* to *Lock, Stock and Two Smoking Barrels*, **British Crime Film** contextualizes the movies and identifies important and neglected works which will delight and intrigue film fans of this well-loved genre. **Entertainers in British Films A Century of Showbiz in the Cinema Greenwood** Representing the first attempt to compile a complete catalog of the entertainers who appeared on film in Great Britain from the invention of the cinema in the mid-1890s to the present, this innovative book covers more than 2,000 entertainers. Each entry gives the entertainer's specialty, a chronological listing of his/her films, and the titles of the songs sung, played, or danced to. Uniquely, the catalog lists appearances in shorts and especially series of shorts, such as *Ace Cinemagazine*, *Eve's Film Review*, and *Pathe Pictorial*, as well as other prewar series of cinemags. Newsreel performances are also included. Attempting to compile the first complete catalog of the entertainers who appeared on film in Great Britain from the invention of cinema in the mid-1890s to the present, this innovative reference book covers more than 2,000 entertainers including: comedians, singers, musicians, impressionists, dancers and dance bands, contortionists, acrobats, pop groups and pop stars, and more. Listed here are the complete filmographies for bygone entertainers such as Max Miller, and Tommy Trinder; music-hall artists, including Marie Lloyd and Harry Champion; radio stars such as Richard Murdoch and Norman Long; crooners from Al Bowlly to Donald Peers; and a supporting cast of many more. Each entry gives the entertainer's speciality, a chronological listing of his/her films, and the titles of the songs sung, played, or danced to. Uniquely, the catalog lists appearances in shorts, especially series of shorts, such as *Ace Cinemagazine*, *Eve's Film Review*, and *Pathe Pictorial*, as well as other prewar series of cinemags. Newsreel performances are also included. Based on more than 30 years research by the man dubbed custodian of the nation's nostalgia (*The Sunday Times*, London), this is a unique and comprehensive guide for all researchers concerned with the history of British film. **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 Colour Cinema Practices and Theories British Film Institute** Created as a companion volume to a major history of colour in British Cinema (also by Sarah

Street), **British Colour Cinema** is a book based on a series of unique interviews conducted by Sarah Street and Elizabeth I Watkins with practitioners who worked in the UK with Technicolor and/or Eastmancolor during the 1930s-1950s. **The British Film Industry in 25 Careers The Mavericks, Visionaries and Outsiders Who Shaped British Cinema** Bloomsbury Publishing **The British Film Industry in 25 Careers** tells the history of the British film industry from an unusual perspective - that of various mavericks, visionaries and outsiders who, often against considerable odds, have become successful producers, distributors, writers, directors, editors, props masters, publicists, special effects technicians, talent scouts, stars and, sometimes, even moguls. Some, such as Richard Attenborough and David Puttnam, are well-known names. Others, such as the screenwriter and editor Alma Reville, also known as Mrs Alfred Hitchcock; Constance Smith, the 'lost star' of British cinema, or the producer Betty Box and her director sister Muriel, are far less well known. What they all have in common, though, is that they found their own pathways into the British film business, overcoming barriers of nationality, race, class and gender to do so. Counterpointing the essays on historical figures are interviews with contemporaries including the director Amma Asante, the writer and filmmaker Julian Fellowes, artist and director Isaac Julien, novelist and screenwriter Hanif Kureishi, and media entrepreneur Efe Cakarel, founder of the online film platform MUBI, who've come into today's industry, adjusting to an era in which production and releasing models are changing - and in which films are distributed digitally as well as theatrically. **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. **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 Cinema Oxford University Press, USA 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. The Pattern Under the Plough Faber & Faber Following his two classics, Ask the Fellows Who Cut the Hay and The Horse in the Furrow, renowned oral historian George Ewart Evans continues his study of the vanishing customs, working habits and rich language of the farming communities of East Anglia with The Pattern Under the Plough (Faber, 1966). Although based on East Anglia, this book was and remains of wider interest, for - as the author pointed out at the time - similar changes were occurring in North America, and also happening with remarkable speed in Africa. In chronicling the old culture George Ewart Evans has taken its two chief aspects, the home and the farm. He describes the house with its fascinating constructional details, the magic invoked for its protection, the mystique of the hearth, the link of the bees with the people of the house, and some of their fears and pre-occupations. Among the chapters on the farm is one of Evans's most original pieces of research: the description of the secret horse societies. Beautifully illustrated by David Gentleman, this book is important not only for the material it reveals about the past but for the implications for present-day society. 'As real (and as valuable) as the evidence unearthed by the spade-work of archaeology.' Observer Twisted Visions Interviews with Cult Horror Filmmakers McFarland "Another winner"--Flick Attack. Horror and exploitation films have played a pioneering role in both American and world cinema, with a number of controversial and surreal movies produced by renegade filmmakers. This collection of interviews sheds light on the work of 23 directors from across the globe who defied the conventions of Hollywood and commercial cinema. They include Alfred

Sole (Alice, Sweet, Alice), Romano Scavolini (Nightmares in a Damaged Brain), Stu Segall (Drive-in Massacre), Joseph Ellison (Don't Go in the House), David Paulsen (Savage Weekend, Schizoid), Jörg Buttgerit (Nekromantik, Schramm), Jack Sholder (Alone in the Dark, The Hidden), Marinao Bano (Dark Waters), Yoshihiko Matsui (Noisy Requiem) and Jamil Dehlavi (Born of Fire). More than 90 photographs are included, with many rare behind-the-scenes images.

Directors in British and Irish Cinema A Reference Companion Bloomsbury Publishing A guide to directors who have worked in the British and Irish film industries between 1895 and 2005. Each of its 980 entries on individuals directors gives a resume of the director's career, evaluates their achievements and provides a complete filmography. It is useful for those interested in film-making in Britain and Ireland.

Historical Dictionary of American Cinema Rowman & Littlefield One of the most powerful forces in world culture, American cinema has a long and complex history that stretches through more than a century. This history not only includes a legacy of hundreds of important films but also the evolution of the film industry itself, which is in many ways a microcosm of the history of American society.

Historical Dictionary of American Cinema, Second Edition contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 600 cross-referenced entries covering people, films, companies, techniques, themes, and subgenres that have made American cinema such a vital part of world culture.

Cult Film Stardom Offbeat Attractions and Processes of Cultification Springer The term 'cult film star' has been employed in popular journalistic writing for the last 25 years, but what makes cult stars distinct from other film stars has rarely been addressed. This collection explores the processes through which film stars/actors become associated with the cult label, from Bill Murray to Ruth Gordon and Ingrid Pitt.

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.

British Trash Cinema Bloomsbury Publishing **BRITISH TRASH CINEMA** is the first overview of the wilder shores of British exploitation and cult paracinema from the 1950s onwards. From obscure horror, science fiction and sexploitation, to art-house camp, Hammer's prehistoric fantasies and the worst British films ever made, author I.Q. Hunter draws on rare archival material and new primary research to take us through the weird and wonderful world of British trash cinema. Beginning by outlining the definitions of trash films and their place in British film history, Hunter explores topics including: Hammer's overlooked fantasy films, the emergence of the sexploitation film in the 1950s and 60s, the sex industry in the 1970s, Ken Russell's high camp Gothic and erotic adaptations since the 1980s, gross-out comedies, revenge films, and contemporary straight-to-DVD horror and erotica.

AS Film Studies The Essential Introduction Routledge **AS Film Studies: The Essential Introduction** gives students the confidence to tackle every part of the WJEC AS level Film Studies course. The authors, who have wide ranging experience as teachers, examiners and authors,

introduce students step by step, to the skills involved in the study of film. The second edition follows the new WJEC syllabus for 2008 teaching onwards and has a companion website with additional resources for students and teachers. Specifically designed to be user friendly, the second edition of AS Film Studies: The Essential Introduction has a new text design to make the book easy to follow, includes more than 100 colour photographs and is jam packed with features such as: Case studies relevant to the 2008 specification Activities on films including Little Miss Sunshine, Pirates of the Caribbean & The Descent Key terms Example exam questions Suggestions for further reading and website resources Forgotten British Film Value and the Ephemeral in Postwar Cinema Cambridge Scholars Publishing Some films are remembered long after they are released; others are soon forgotten, but do they deserve oblivion? Are factors other than quality involved? This book exhumes some of the films released in Britain over the last seventy years from Daybreak (1948) to 16 Years of Alcohol (2003), and considers the reasons for their neglect. As well as exploring the contributions of those involved in making the films, the book examines such issues as marketing and the response of critics and audiences. Films are grouped loosely into categories such as "B" films and television films. Some works were little seen when they were first released and have stayed that way; others were popular in their day, but have slipped into obscurity. In some cases, social change has overtaken them, making the attitudes or subjects they depict seem dated. Even being released as a DVD does not guarantee that a title will be rehabilitated. In addition, how significant is the American market? This book should appeal to lovers of British film, as well as to film studies students and everybody curious about the vagaries of success and failure in the arts. British Cinema in Pictures The British Film Collection B T Batsford Limited A pictorial history of the British cinema from 1896 to 1993, with over 1,000 stills and captions. Ideal entertainment for the movie buff and a reference for the film student or enthusiast, this book is an illustrated account of British films and stars. It includes behind-the-scenes insights as well as tributes to the greats of British cinema - and acknowledges the contribution of some of the lesser known artists who entertained audiences along the way. Historical Dictionary of Irish Cinema Rowman & Littlefield This second edition of Historical Dictionary of Irish Cinema contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 500 cross-referenced entries on key Irish actors, directors, producers and other personnel from over a century of Irish film history. 100 Shakespeare Films Bloomsbury Publishing From Oscar-winning British classics to Hollywood musicals and Westerns, from Soviet epics to Bollywood thrillers, Shakespeare has inspired an almost infinite variety of films. Directors as diverse as Orson Welles, Akira Kurosawa, Franco Zeffirelli, Kenneth Branagh, Baz Luhrmann and Julie Taymor have transferred Shakespeare's plays from stage to screen with unforgettable results. Spanning a century of cinema, from a silent short of 'The Tempest' (1907) to Kenneth Branagh's 'As You Like It' (2006),

Daniel Rosenthal's up-to-date selection takes in the most important, inventive and unusual Shakespeare films ever made. Half are British and American productions that retain Shakespeare's language, including key works such as Olivier's 'Henry V' and 'Hamlet', Welles' 'Othello' and 'Chimes at Midnight', Branagh's 'Henry V' and 'Hamlet', Luhrmann's 'Romeo + Juliet' and Taymor's 'Titus'. Alongside these original-text films are more than 30 genre adaptations: titles that aim for a wider audience by using modernized dialogue and settings and customizing Shakespeare's plots and characters, transforming 'Macbeth' into a pistol-packing gangster ('Joe Macbeth' and 'Maqbool') or reimagining 'Othello' as a jazz musician ('All Night Long'). There are Shakespeare-based Westerns ('Broken Lance', 'King of Texas'), musicals ('West Side Story', 'Kiss Me Kate'), high-school comedies ('10 Things I Hate About You', 'She's the Man'), even a sci-fi adventure ('Forbidden Planet'). There are also films dominated by the performance of a Shakespearean play ('In the Bleak Midwinter', 'Shakespeare in Love'). Rosenthal emphasises the global nature of Shakespearean cinema, with entries on more than 20 foreign-language titles, including Kurosawa's 'Throne of Blood and Ran', Grigori Kozintsev's 'Russian Hamlet' and 'King Lear', and little-known features from as far afield as 'Madagascar' and 'Venezuela', some never released in Britain or the US. He considers the films' production and box-office history and examines the film-makers' key interpretive decisions in comparison to their Shakespearean sources, focusing on cinematography, landscape, music, performance, production design, textual alterations and omissions. As cinema plays an increasingly important role in the study of Shakespeare at schools and universities, this is a wide-ranging, entertaining and accessible guide for Shakespeare teachers, students and enthusiasts.

Contemporary British and Irish Film Directors A Wallflower Critical Guide Wallflower Press The guide encompasses the careers of over 350 directors from the last 20 years. A must for any film studies library, it is a unique reference to the changing dynamics of these cinemas. B Is for Bad Cinema Aesthetics, Politics, and Cultural Value State University of New York Press Considers films that lurk on the boundaries of acceptability in taste, style, and politics. B Is for Bad Cinema continues and extends, but does not limit itself to, the trends in film scholarship that have made cult and exploitation films and other "low" genres increasingly acceptable objects for critical analysis. Springing from discussions of taste and value in film, these original essays mark out the broad contours of "bad"—that is, aesthetically, morally, or commercially disreputable—cinema. While some of the essays share a kinship with recent discussions of B movies and cult films, they do not describe a single aesthetic category or represent a single methodology or critical agenda, but variously approach bad cinema in terms of aesthetics, politics, and cultural value. The volume covers a range of issues, from the aesthetic and industrial mechanics of low-budget production through the terrain of audience responses and cinematic affect, and on to the broader moral and ethical implications of the

material. As a result, *B Is for Bad Cinema* takes an interest in a variety of film examples—overblown Hollywood blockbusters, faux pornographic works, and European art house films—to consider those that lurk on the boundaries of acceptability. Claire Perkins is Lecturer in Film and Television Studies at Monash University in Melbourne, Australia. She is the author of *American Smart Cinema* and the coeditor (with Verevis) of *Film Trilogies: New Critical Approaches*. Constantine Verevis is Associate Professor in Film and Television Studies at Monash University. His previous books include *Australian Film Theory and Criticism, Volume 1: Critical Positions* (coauthored with Noel King and Deane Williams); *Second Takes: Critical Approaches to the Film Sequel* (coedited with Carolyn Jess-Cooke), also published by SUNY Press; and *Film Remakes. Film and the Historian The British Experience* Cambridge Scholars Publishing. *Films are not just for audiences: historians of the twentieth century have much to learn from them. A film exposes the attitudes and unconsidered trifles that people took for granted and which were not considered worth recording elsewhere. This volume surveys British cinema from the final days of the Second World War to the early 1970s, exploring societal change across a range of topics including housing, the countryside, psychiatry and the law. This provides a basis for cross-cultural comparisons, with many issues deserving of further research being highlighted. The films discussed range from the well-known *Odd Man Out* to the forgotten *It's Hard to be Good*. James Mason Bloomsbury Publishing Sarah Thomas's study moves beyond the image of the brooding, destructive man at odds with employers and his own star status to explore the complexity of Mason's career and star persona. Her analysis is structured around three strands central to understanding stardom: the star persona, industry and power, and screen performance. Thomas addresses the incredible range of Mason's star career - 1930s 'quota quickies'; 1940s Gainsborough melodramas; the desperate IRA man in Carol Reed's *'Odd Man Out'* (1947); from the 1950s onwards, Hollywood classics including starring in Hitchcock's *'North by Northwest'* (1959) and playing Humbert Humbert in Kubrick's *'Lolita'* (1962). She also considers in depth his undervalued post-1962 career, off-screen celebrity status, non-film work, comic and vocal performances, and the star's own self-commentary. In doing so, she offers a new perspective on such subjects as power and powerlessness; public image and national identity, contextualizing Mason's career in wider histories of British, American and European transnational filmmaking. *British Film Directors A Critical Guide* SIU Press This concise, authoritative volume analyses critically the work of 100 British directors, from the innovators of the silent period to contemporary auteurs. *Britain Be Fluent in British Life and Culture* Thorogood Publishing British culture is strewn with names that strike a chord the world over such as Shakespeare, Churchill, Dickens, Pinter, Lennon and McCartney. This book examines the people, history and movements that have shaped Britain as it now is, providing key information in easily digested chunks. *Waving the Flag Constructing a National Cinema in Britain* Oxford University Press What does it*

mean to speak of 'national' cinema? Challenging conventional viewpoints, *Waving the Flag* combines detailed analyses of film text with studies of industrial and cultural contexts, to offer a history of British cinema.