



Great British Picture Show

Robert Shail



Great British Picture Show:

Seventies British Cinema Robert Shail, 2019-07-25 *Seventies British Cinema* provides a comprehensive re-evaluation of British film in the 1970s. The decade has long been written off in critical discussions as a doldrums period in British cinema, perhaps because the industry facing near economic collapse turned to unacceptable low culture genres such as sexploitation comedies or extreme horror. The contributors to this new collection argue that 1970s cinema is ripe for reappraisal, giving serious critical attention to populist genre films; they also consider the development of a British art cinema in the work of Derek Jarman and Peter Greenaway and the beginnings of an independent sector fostered by the BFI Production Board and producers like Don Boyd. A host of highly individual directors managed to produce interesting and cinematically innovative work against the odds, from Nicolas Roeg to Ken Russell to Mike Hodges. As well as providing a historical and cinematic context for understanding Seventies cinema, the volume also features chapters addressing Hammer horror, the Carry On films, Bond films of the Roger Moore period, Jubilee and other films that responded to Punk rock heritage cinema, and case studies of key seventies films such as *The Wicker Man* and *Straw Dogs*. In all, the book provides the final missing piece in the rediscovery of British cinema's complex and protean history. Contributors: Ruth Barton, James Chapman, Ian Conrich, Wheeler Winston Dixon, Christophe Dupin, Steve Gerrard, Sheldon Hall, I. Q. Hunter, James Leggott, Claire Monk, Paul Newland, Dan North, Robert Shail, Justin Smith, and Sarah Street.

Best of British Jeffrey Richards, Anthony Aldgate, 1999-12-31 The new revised and expanded paperback edition of this widely used textbook for film history brings up to date its authors' demonstration of how a close study of films in their historical and cultural settings can enrich our understanding of both cinema and historical events. It introduces three new chapters: one focusing on *'The Blue Lamp'* and changes in cinema's depiction of the police from that key 1949 film up to the 1960s; another on the British New Wave centring on *'The Loneliness of the Long Distance Runner'*; and a third which starts from *'Scandal'* and its recreation of the 1960s Profumo scandal, goes on to examine the retro fashion for covering crimes of the 1940s, 50s and 60s in films of the 1980s like *'Let Him Have It'*, *'Dance with a Stranger'* and *'Chicago Joe and the Showgirl'*. This edition has a new accessible format and provides a valuable Resource Section for teachers, students and scholars.

Quota Quickies Steve Chibnall, 2019-07-25 This book, the first of two volumes, will provide a major new history of the British B film, tracing the development of the low budget supporting feature from the 1927 Films Act, which introduced a quota system for the distribution and exhibition of indigenous product, to the age of television when B film producers channelled their energies into making TV programmes. Along the way, the authors will address leading producers and studios, B film stars, distributors, the genres and themes that tended to dominate B film production: comedy, horror, crime and fantasy. *Quota Quickies* will include a case study of the B films of Michael Powell. The authors' argument is that the B film was hugely important in British cinema history in offering an opportunity for British actors and technicians to develop their careers and that the films themselves provided an outlet for the exploration of

peculiarly British cultural concerns in an industry traditionally dominated by Hollywood output They also contend that some of the films stand up well to contemporary viewing and are deserving of critical re evaluation **British Popular Films 1929-1939** Stephen Shafer, 2003-09-02 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 **J. Arthur Rank and the British Film Industry** Geoffrey Macnab, 2013-01-11 Presiding over the golden era of the British Film Industry from the mid to late 1940s J Arthur Rank financed movies such as *Oliver Twist* *The Red Shoes* *Brief Encounter* *Caesar and Cleopatra* and *Black Narcissus* Never before and never since has the industry risen to such heights J Arthur Rank charts every aspect of the robust film culture that Rank helped to create Having started out with relatively little knowledge of the cinema Rank's sponsorship was to bring about astounding progress within the industry and by establishing an organization comparable in size to any of the major Hollywood studios Rank briefly managed to reconcile and consolidate the competing demands of art and business an achievement very much absent from today's diminished and fragmented film industry Macnab goes on to explain the eventual collapse of the Rank experiment amidst the economic and political maelstrom of post war Britain highlighting the problems still facing the industry today By meshing archival research with interviews with Rank's contemporaries and members of his family this definitive study firmly restores Rank to his rightful place at the hub of British film history **European Cinemas, European Societies** Pierre Sorlin, 2004-06-19 First published in 2004 Routledge is an imprint of Taylor Francis an informa company **This is England** Neil Rattigan, 2001 Third that the condition of total war in which Britain found itself a short time after the commencement of hostilities would mean that films and indeed all mass popular culture would respond to the urgency of the situation by taking a special interest in representations of British society And fourth following on from this that British films of the Second World War would one way or another be agents of propaganda From these propositions the book examines just what these films had to say about social class in the images of Britain they were promulgating with the corollaries of just how were they saying it and why were they saying it Alongside this is a concern with what propaganda purposes were being met by these films Jacket **Mike Leigh** Tony Whitehead, 2013-07-19 Mike Leigh may well be Britain's greatest living film director his worldview has permeated our national consciousness This book gives detailed readings of the nine feature films he has made for the cinema as well as an overview of his work for television Written with the co operation of Leigh himself this is the first study of his work to challenge the critical privileging of realism in histories of the British cinema placing the emphasis instead on the importance of comedy and humour of jokes and their functions of laughter as a survival mechanism and of characterisations and situations that disrupt our preconceptions of realism Striving for the all

important quality of truth in everything he does Leigh has consistently shown how ordinary lives are too complex to fit snugly into the conventions of narrative art From the bittersweet observation of *Life is Sweet* or *Secrets and Lies* to the blistering satire of *Naked* and the manifest compassion of *Vera Drake* he has demonstrated a matchless ability to perceive life's funny side as well as its tragedies

European Silent Films on Video William B. Parrill, 2015-06-08 This book is a critical encyclopedia of silent European films currently available on DVD laser disc and VHS It provides concise and accurate summaries of the films evaluates the quality of the prints discusses the changing reputations of both films and filmmakers and considers how the techniques developed during the silent period continue to influence filmmaking today The book cites contemporary and recent criticism of the films and includes an extensive bibliography as well as a list of films by director Numerous photos are also included

Modernity Britain David Kynaston, 2013-07-09 Following *Austerity Britain* and *Family Britain* the third and fulcrum volume in David Kynaston's landmark social history of post war Britain

Films of Carol Reed R Moss, 2016-01-06 **Popular music on screen** John Mundy, 2024-07-30 *Popular Music on Screen* examines the relationship between popular music and the screen from the origins of the Hollywood musical to contemporary developments in music television and video Through detailed examination of films television programs and popular music together with analysis of the economic technological and cultural determinants of their production and consumption the book argues that popular music has been increasingly influenced by its visual economy Though engaging with the debates that surround postmodernism the book suggests that what most characterizes the relationship between popular music and the screen is a strong sense of continuity expressed through institutional structures representational strategies and the ideology of entertainment

Rise and Fall of the UK Film Council Gillian Doyle, 2015-08-18 Drawing on interviews with leading film executives politicians and industry stakeholders including Alan Parker Stewart Till and Tim Bevan this book provides an empirically grounded analysis of the rise and unexpected fall of the UK Film Council the key strategic body responsible for supporting film in the UK for over a decade As well as offering a critical overview of the political policy and technological contexts which framed the organisation's creation existence and eventual demise the book provides a probing analysis of the tensions between national and global interests in an increasingly transnational film industry not least underlining how both US and EU interests and pressures have played themselves out It therefore provides a timely and significant investigation into the contemporary policy environment for film in the 21st century

The Worlds of Gerry and Sylvia Anderson Ian Fryer, 2017-04-20 *Thunderbirds* *Stingray* *Fireball XL5* *Captain Scarlet* and the *Mysterons* *UFO* and *Space 1999* just some of the TV series produced by Gerry and Sylvia Anderson that have thrilled generations of people worldwide from the 1960s right into the 21st Century As the new series *Thunderbirds Are Go* updates the exploits of *International Rescue* for a new era Ian Fryer film historian and editor of *Gerry Anderson's official appreciation society magazine* brings an in depth look into the making of the iconic television shows that inspired it The background to the making of the *Supermarionation* series and the

live action science fiction classics that followed is brought to life along with the turbulent times for British film making in which they were made A fascinating read for fans of the Anderson puppet and live action series and for anyone interested in film and television history **Film Before Griffith** John L. Fell,1983 British Sources of Information P. Jackson,2003-09-02 This comprehensive and versatile reference source will be a most important tool for anyone wishing to seek out information on virtually any aspect of British affairs life and culture The resources of a detailed bibliography directory and journals listing are combined in this single volume forming a unique guide to a multitude of diverse topics British politics government society literature thought arts economics history and geography Academic subjects as taught in British colleges and universities are covered with extensive reading lists of books and journals and sources of information for each discipline making this an invaluable manual **British Stars and Stardom** Bruce Babington,2001 British film stars even the most famous ones such as James Mason Sean Connery and Julie Andrews are a neglected subject in film history This interesting collection looks at the whole of British stardom from circa 1910 onwards and the many types of British stars who gained worldwide fame through national and international cinema **David Lean** Stephen M. Silverman,2019-01-15 Here is the story of Sir David Lean one of the greatest moviemakers of all time director of such epics as Lawrence of Arabia Doctor Zhivago The Bridge on the River Kwai and A Passage to India Stephen M Silverman spent the better part of a year meeting with Lean to secure firsthand information for this book An intensely private man Lean opened up to Silverman and shared with him the story of his life from his Quaker upbringing through his decade as Britain s star film editor to his work as a director earning him through his intelligent literate films a reputation for perfection Lean s movies which collected an unprecedented twenty seven Academy Awards are noted for their stunning pictorial content as well as their strong narrative flow and many of Lean s colleagues have shared their personal recollections with the author who has added a new afterword to the book The memories and anecdotes from such film notables as Alec Guinness Katharine Hepburn Julie Christie Maurice Jarre John Mills Omar Sharif Judy Davis and Sarah Miles serve to further enliven this already vivid biographical and critical study Katharine Hepburn starred in Summertime Lean s first film to be shot entirely on location Her Introduction discusses Sir David as both an incomparable director and a great friend Rolling Stone Stephen M Silverman has guided the famously reclusive Lean into lively witty and informative recollections of his life and work on such hits as The Bridge on the River Kwai Doctor Zhivago Brief Encounter and A Passage to India as well as Lawrence of Arabia Here s that rare book on movies that can really be called indispensable Los Angeles Times Perhaps most surprising to his friends Lean allowed himself to be interviewed at length by critic Stephen Silverman David Lean is interesting not least for the candor with which Lean admitted that the reviews of Ryan s Daughter devastated him and almost paralyzed him creatively The Boston Globe Bright chatty cant free Without lapsing into critspeak Silverman adroitly lays out the evidence for what s shaping up as an emergent reassessment of Lean s output and provides flavorful eyewitness testimony pro and con Chicago Tribune It s fitting that the

most exquisitely crafted book on film should deal with one of the motion pictures supreme craftsmen David Lean. Lean himself contributes many insights and anecdotes and there are fascinating behind the camera tales of both his meticulous technique and his messy battles with producers and stars. Financial Times. This portrait of the film director as old lion is well researched and highly readable. We goggle at the account of Lean's Quaker upbringing and his parents' horror of the cinema. They wanted him to become an accountant. We follow Lean's early creative romances with Noël Coward, four films and Charles Dickens, two. And we listen to Lean and Katharine Hepburn quarreling via Silverman over who was responsible for her ill-fated jump into the Venice canal in *Summertime*. Variety. As lavish as Lean's best films. Stephen M. Silverman's *David Lean* is an important addition to the collective library of film books. Ripping England! Roger Rawlings, 2017-12-04. Examines an all too often neglected period of postwar British cinema and popular culture. *Ripping England* investigates a fertile moment for British satire, the period between 1947 and 1953 which produced the films *Passport to Pimlico*, *Kind Hearts and Coronets* and *The Lavender Hill Mob* as well as the seminal radio program *The Goon Show*. Against the postwar background of fading empire, universal rationing and the implementation of a welfare state, these satires laid the foundation for a new British cultural identity, later fleshed out by the Angry Young Men, the Movement poets, the Social Realists and those involved in the satire boom of the 1960s, which lives on even to this day. The peculiarity of these satires and the British identity they shaped is better understood when seen in relief against postwar cinematic cultures of Italy, France and the United States. Roger Rawlings places postwar British film in the context of contemporaneous European national film movements and contrasts it with Hollywood's comedies and satires of the same period. British satires of the late forties and early fifties held up a mirror to a nation that was in the throes of change, moving from a colonial empire to an inward turning island culture. *Ripping England* looks at the all too often neglected miracle of postwar British cinema and popular culture. Transformation and Tradition in 1960s British Cinema Richard Farmer, 2019-05-03. 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.

Ignite the flame of optimism with Get Inspired by is motivational masterpiece, Fuel Your Spirit with **Great British Picture Show** . In a downloadable PDF format (Download in PDF: *), this ebook is a beacon of encouragement. Download now and let the words propel you towards a brighter, more motivated tomorrow.

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