

# Uk Movies

Robert Murphy

A Mirror for England Raymond Durgnat,2019-07-25 Raymond Durgnat's classic study of British films from the 1940s to the 1960s, first published in 1970, remains one of the most important books ever written on British cinema. In his introduction, Kevin Gough-Yates writes: 'Even now, it astounds by its courage and its audacity; if you think you have an 'original' approach to a film or a director's work and check it against A Mirror for England, you generally discover that Raymond Durgnat had said it already.' Durgnat himself said about the book that 'the main point was arranging a kind of rendezvous between thinking about movies and thinking, not so much about sociology, as about the experiences that people are having all the time.' Durgnat used Mirror to assert the validity of British cinema against its dismissal by the critics of Cahiers du cinéma and Sight and Sound. His analysis takes in classics such as In Which We Serve (1942), A Matter of Life and Death (1946) and The Blue Lamp (1949), alongside 'B' films and popular genres such as Hammer horror. Durgnat makes a cogent and compelling case for the success of British films in reflecting British predicaments, moods and myths, at the same time as providing some disturbing new insights into a national character by whose enigmas and contradictions we continue to be perplexed and fascinated.

*Hitchcock's British Films* Maurice Yacowar,2010 Originally published in 1977 and long out of print, Maurice Yacowar's Hitchcock's British Films was the first volume devoted solely to the twenty-three films directed by Alfred Hitchcock in his native England before he came to the United States. As such, it was the first book to challenge the assumption that Hitchcock's mature period in Hollywood, from the late 1940s to the early 1960s, represented the director's best work. In this traditional auteurist examination of Hitchcock's early work, author Maurice Yacowar considers Hitchcock's British films in chronological order, reads the composition of individual shots and scenes in each, and pays special attention to the films' verbal effects. Yacowar's readings remain compelling more than thirty years after they were written, and some-on Downhill, Champagne, and Waltzes from Vienna-are among the few extended interpretations of these films that exist. Alongside important works such as Murder , the first The Man Who Knew Too Much, Secret Agent, The Lady Vanishes, and Blackmail, readers will appreciate Yacowar's equal attention to lesser-known films like The Pleasure Garden, The Ring, and The Manxman. Yacowar dissects Hitchcock's precise staging and technical production to draw out ethical themes and metaphysical meanings of each film, while keeping a close eye on the source material, such as novels and plays, that Hitchcock used as the inspiration for many of his screenplays. Yacowar concludes with an overview of Hitchcock as auteur and an appendix identifying the director's appearances in these films. A foreword by Barry Keith Grant and a preface to the second edition from Yacowar complete this comprehensive volume. Anyone interested in Hitchcock, classic British cinema, or the history of film will appreciate Yacowar's accessible and often witty exploration of the director's early work.

**The British Cinema Book** Robert Murphy,2001 No Marketing Blurb

Black Film British Cinema II Clive Nwonka,Anamik Saha,2021-03-02 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, Ozlem Koksak, 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 I.Q. Hunter,Laraine Porter,Justin Smith,2017-01-12 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 Film Noir Guide* Michael F. Keaney,2015-05-20 This work presents 369 British films produced between 1937 and 1964 that embody many of the same filmic qualities as those black films made in the United States during the classic film noir era. This reference work makes a case for the inclusion of the British films in the film noir canon, which is still considered by some to be an exclusively American inventory. In the book's main section, the following information is presented for each film: a quote from the film; the title and release date; a rating based on the five-star system; the production company, director, cinematographer, screenwriter, and main performers; and a plot synopsis with author commentary. Appendices categorize films by rating, release date, director and cinematographer and also provide a noir and non-noir breakdown of the 47 films presented on the Edgar Wallace Mystery Theatre, a 1960s British television series that was also shown in the United States.

**British Cinema, Past and Present** Justine Ashby,Andrew Higson,2013-05-13 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.

*Dunkirk* Christopher Nolan,2017-07-21 Christopher Nolan's previous films have reflected the uncertainties of the twentieth-first century. With Dunkirk, Nolan has gone back into the past and brought to life one of the momentous events of the twentieth-century - the evacuation of British troops from Dunkirk, telling the tale by land, sea, and sky.Dunkirk opens as hundreds of thousands of British and Allied troops are surrounded by enemy forces. Trapped on the beach with their backs to the sea, they face an impossible situation as the enemy closes in.The film features a prestigious cast, including Kenneth Branagh, Cillian Murphy, and newcomer Fionn Whitehead, with Mark Rylance and Tom Hardy.The screenplay is accompanied by a conversation about the film between Christopher Nolan and Jonathan Nolan,as well as selected storyboards.

British National Cinema Sarah Street,2003-09-02 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.

*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.

Forgotten British Film Philip Gillett,2017-05-11 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 Documents** Sarah Street,2000 Brings a refreshing new perspective to the key debates on British cinema, by using neglected documentary material. Illustrated through a series of case studies such as the fan cultures surrounding stars.

*Contemporary British Horror Cinema* Walker Johnny Walker,2015-10-01 Combining industrial research and primary interview material with detailed textual analysis, Contemporary British Horror Cinema looks beyond the dominant paradigms which have explained away British horror in the past, and sheds light on one of the most dynamic and distinctive - yet scarcely talked about - areas of contemporary British film production. Considering high-profile theatrical releases, including The Descent, Shaun of the Dead and The Woman in Black, as well as more obscure films such as The Devil's Chair, Resurrecting the Street Walker and Cherry Tree Lane, Contemporary British Horror Cinema provides a thorough examination of British horror film production in the twenty-first century.

British National Cinema Sarah Street,2009-06-02 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.

Television and British Cinema Hannah Andrews,2014-05-07 Undertaking a thorough and timely investigation of the relationship between television and cinema in Britain since 1990, Hannah Andrews explores the convergence between the two forms, at industrial, cultural and intermedial levels, and the ways in which the media have also been distinguished from one another through discourse and presentation.

**British Cinema of the 90s** Robert Murphy,2019-07-25 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.

**Cinema and Brexit** Neil Archer,2020-09-03 Neil Archer's original study makes a timely and politically-engaged intervention in debates about national cinema and national identity. Structured around key examples of 'culturally English cinema' in the years up to and following the UK's 2016 vote to leave the European Union, Cinema and Brexit looks to make sense of the peculiarities and paradoxes marking this era of filmmaking. At the same time as providing a contextual and analytical reading of 21st century filmmaking in Britain, Archer raises critical questions about popular national cinema, and how Brexit has cast both light and shadow over this body of films. Central to Archer's argument is the idea that Brexit represents not just a critical moment in how we will understand future film production, but also in how we will understand production of the recent past. Using as a point of departure the London Olympics opening ceremony of 2012, Cinema and Brexit considers the tensions inherent in a wide range of films, including Skyfall (2012), Dunkirk (2017), Their Finest (2017), Darkest Hour (2017), The Crown (Netflix, 2016), Paddington (2014), Paddington 2 (2017), Never Let Me Go (2011), Absolutely Fabulous: The Movie (2016), The Trip (2010), The Inbetweeners Movie (2011), Mr. Bean's Holiday (2007), The World's End (2013), Sightseers (2012), One Day (2011), Attack the Block (2011), King Arthur: Legend of the Sword (2017) and The Kid Who Would be King (2019). Archer examines the complex national narratives and representations these films expound, situating his analyses within the broader commercial contexts of film production beyond Hollywood, highlighting the negotiations or contradictions at play between the industrial imperatives of contemporary films and the varied circumstances in which they are made. Considering some of the ways a popular and globally-minded English cinema is finding means to work alongside and through the contexts of Brexit, he questions what are the stakes for, and possibilities of, a global 'culturally English cinema' in 2019 and beyond.

British Crime Cinema Steve Chibnall,Robert Murphy,2005-07-27 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.

**The British Film Industry in 25 Careers** Geoffrey Macnab,2021-01-28 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.

*A Companion to British and Irish Cinema* John Hill,2019-05-07 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.

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