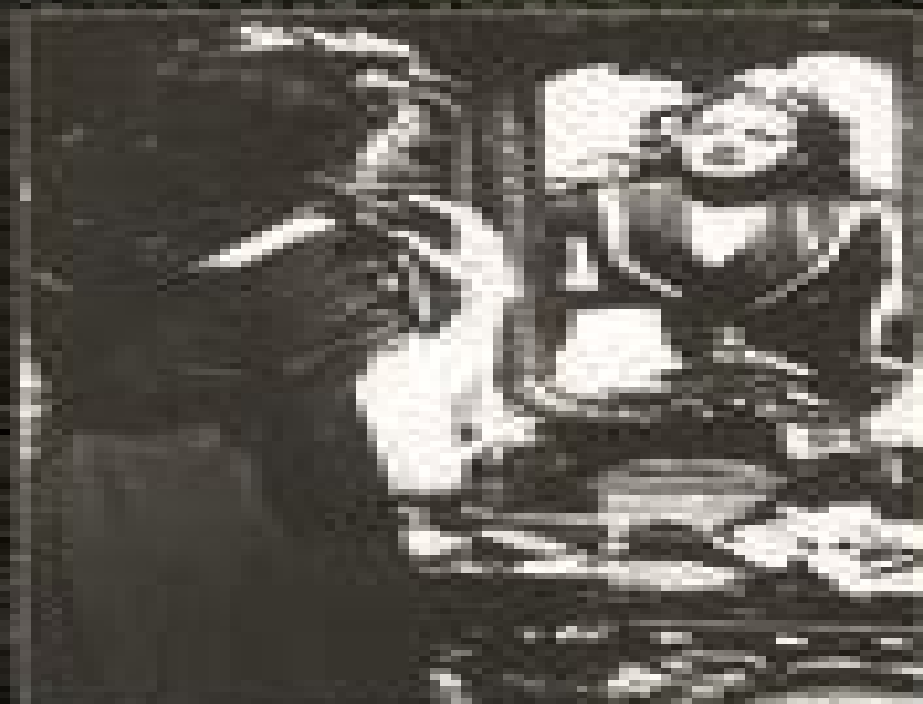


REALISM AND TINSEL

CINEMA AND SOCIETY
IN BRITAIN 1939-49



ROBERT MURPHY

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Class, Crime and International Film Noir D. Broe, 2014-04-08 *Class Crime and International Film Noir* argues that in its postwar classical phase this dark variant of the crime film was not just an American phenomenon Rather these seedy tales with their doomed heroes and heroines were popular all over the world including France Britain Italy and Japan **Patriots** Richard Weight, 2013-10-17 Who are the British today For nearly three hundred years British national identity was a unifying force in times of glory and despair It has now virtually disappeared In *Patriots* Richard Weight explores the decline of Britishness and the rise of powerful new identities in England Scotland Wales and Ireland Based on a wealth of original research it is scholarly in depth and scope yet never departs from a thoroughly readable and entertaining style Here are the themes of Orwell's *The Lion and the Unicorn* stretched over the subsequent sixty years and widened to embrace the whole United Kingdom Brimming with zest and feel this is politico cultural history at its best Peter Hennessy Wide ranging intelligent sensible and important Max Hastings *Sunday Telegraph* A marvellously rich ambitious and at times iconoclastic study by a young historian of how in the broadest sense national identity in Britain has changed in the last 60 or so years David Kynaston *Financial Times* A major work the fruit of long research wide reading and hard thinking engagingly written bubbling with fresh ideas Stephen Howe *Independent* **Deutsch-englische Jahrbücher**, 1991 [The British Cinema Book](#) Robert Murphy, 2019-07-25 The new edition of *The British Cinema Book* has been thoroughly revised and updated to provide a comprehensive introduction to the major periods genres studios film makers and debates in British cinema from the 1890s to the present The book has five sections addressing debates and controversies industry genre and representation British cinema 1895 1939 British cinema from World War II to the 1970s and contemporary British cinema Within these sections leading scholars and critics address a wide range of issues and topics including British cinema as a national cinema its complex relationship with Hollywood film censorship key British genres such as horror comedy and costume film the work of directors including Alfred Hitchcock Anthony Asquith Alexander Mackendrick Michael Powell Lindsay Anderson Ken Russell and Mike Leigh studios such as Gainsborough Ealing Rank and Gaumont and recent signs of hope for the British film industry such as the rebirth of the low budget British horror picture and the emergence of a British Asian cinema Discussions are illustrated with case studies of key films many of which are new to this edition including *Piccadilly* 1929 *It Always Rains on Sunday* 1947 *The Ladykillers* 1955 *This Sporting Life* 1963 *The Devils* 1971 *Withnail and I* 1986 *Bend it Like Beckham* 2002 and *Control* 2007 and with over 100 images from the BFI's collection The Editor Robert Murphy is Professor in Film Studies at De Montfort University and has written and edited a number of books on British cinema including *British Cinema and the Second World War* 2000 and *Directors in British and Irish Cinema* 2006 The contributors Ian Aitken Charles Barr Geoff Brown William Brown Stella Bruzzi Jon Burrows James Chapman Steve Chibnall Pamela Church Gibson Ian Conrich Richard Dacre Raymond Durgnat Allen Eyles Christine Geraghty Christine Gledhill Kevin Gough Yates Sheldon Hall Benjamin

Halligan Sue Harper Erik Hedling Andrew Hill John Hill Peter Hutchings Nick James Marcia Landy Barbara Korte Alan Lovell Brian McFarlane Martin McLoone Andrew Moor Robert Murphy Lawrence Napper Michael O Pray Jim Pines Vincent Porter Tim Pulleine Jeffrey Richards James C Robertson Tom Ryall Justin Smith Andrew Spicer Claudia Sternberg Sarah Street Melanie Williams and Linda Wood **Der deutsche Film** Uli Jung,1993 **The Unknown 1930s** Jeffrey Richards,1998-12-31 British film historians reassess the films stars genres and directors omitted from conventional accounts of the decade and evaluate its forgotten and recently rediscovered films They consider audiences producer Julius Hagen and his independent Twickenham Film Studios how MGM deal with the Films Acts the shocker and musical genres class and gender issues national identity and other dimensions Distributed by St Martin s Press Annotation copyrighted by Book News Inc Portland OR **The Contemporary History Handbook** Brian Brivati,Julia Buxton,Anthony Seldon,1996 This guide should be useful to those studying and researching modern history International and up to date it covers sources and controversies in the subject area and includes a section of useful addresses The volume is divided into three main sections which together comprise a reference work for contemporary historians **The Conservatives and British Society, 1880-1990** Martin Francis,Ina Zweiniger-Bargielowska,1996 This collection of research explores the relationship between the Conservative party and British society since 1880 by focusing on the key themes of ideology national identity gender and policy The focus of the text is not so much on the Conservative party as an institution as on the party s wider significance in British political culture It seeks to explain the Conservatives extraordinary electoral success in this period and asserts that this success was both problematic and historically contingent Part one of this study addresses the question of conservative ideology part two analyzes the role of national identity in Conservative discourse and policy part three assesses how Conservatives negotiated the gendered nature of popular politics both before and after the arrival of the equal franchise and part four examines how Conservative understanding of the relationship between state and society were translated into specific aspects of social and economic policy **Forthcoming Books** Rose Arny,1990 *The Family Way* Alan Burton,Tim O'Sullivan,Paul Wells,2000 *Film Criticism* ,1991 **A Companion to the Gangster Film** George S. Larke-Walsh,2018-11-20 A companion to the study of the gangster film s international appeal spanning the Americas Europe and Asia A Companion to the Gangster Film presents a comprehensive overview of the newest scholarship on the contemporary gangster film genre as a global phenomenon While gangster films are one of America s most popular genres gangster movies appear in every film industry across the world With contributions from an international panel of experts A Companion to the Gangster Film explores the popularity of gangster films across three major continents the Americas Europe and Asia The authors acknowledge the gangster genre s popularity and examine the reasons supporting its appeal to twenty first century audiences across the globe The book examines common themes across all three continents such as production histories and reception gender race and sexuality mafia mythologies and politics In addition the companion clearly shows

that no national cinema develops in isolation and that cinema is a truly global popular art form This important guide to the gangster film genre Reveals how the gangster film engages in complex and contradictory themes Examines the changing face of the gangster film in America Explores the ideas of gangsterism and migration in the Hispanic USA Latin America and the Caribbean Discusses the wide variety of gangster types to appear in European cinema Contains a review of a wide range of gangster films from the Americans Europe and Asia Written for academics and students of film A Companion to the Gangster Film offers a scholarly and authoritative guide exploring the various aspects and international appeal of the gangster film genre **Leisure, Recreation, and Tourism Abstracts** ,1981 *Film - An International Bibliography* Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässige Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia Cantrill's Filmnotes ,1990 Lindsay Anderson Erik Hedling, 1998-04-22 Erik Hedling explores Anderson's entire output to examine how he contributed to a broadening of film narrative in Britain towards more radical forms prefiguring thus the internationally acclaimed British art cinema of the 1980s *Formen des Grandiosen* Peter Dettmering, 1998 **From Silent Screen to Multi-Screen** Stuart Hanson, 2007 The book is the first comprehensive survey charting the development of cinema exhibition and cinema going in Britain from the first public film screening the Lumière Brothers showing of their Cinématographe show at London's Regent Street Polytechnic in February 1896 through to the development of the multiplex and megaplex cinema Lauder and Gilliat Bruce Babington, 2002 Bruce Babington analyses the achievement of one of the central partnerships in British film history the screenwriters of famous films by Hitchcock and Carol Reed who became the producer writer directors of a succession of famous and well loved films including *Millions Like Us* *Two Thousand Women* *Waterloo Road* *The Rake's Progress* *I See a Dark Stranger* *The Blue Lagoon* and *The Happiest Days of Your Life* This study of the pair is notable both for its contextualising of them within English and British culture over four decades including British cinema's golden age of the war and immediate post war years and for its close reading of films that have been critically neglected despite their popularity Scholarly but not pedantic the book shows its subjects to be not ordinary mainstream practitioners but deceptively serious filmmakers registering the ideological weather of wartime and post war Britain in engaging and creative ways Arthuriana ,2004

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