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The Cinema of Britain and Ireland Manchester

University Press

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 Durnat, 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. *British Cinema, Past and Present* Bloomsbury Publishing

Most of the Directors I've worked with needed someone to talk to who is deep inside the heart of the movie. - Mick Audsley, Film Editor Film editing is understood by the industry to be one of the most crucial contributions to film-making. World-class British editors such as Antony Gibbs and Anne Coates have received recognition of their importance in Hollywood and experienced British Editors have important roles in a surprising number of major American movies. This book attempts to explain this most elusive of roles by allowing editors to describe in their own words what they do and to bring them into the critical and public spotlight. It is the most

comprehensive survey of its kind to date and is based upon interviews with many distinguished editors who have worked on films as diverse as *Blade Runner* and *Carry on Up the Khyber*, *Die Hard 2* and *Blow Up*, *American Beauty* and *Performance*. The *British Film Editor* also provides a detailed history of editing, together with extensive filmographies.

British Film Directors

University of Wales Press
First published in 2002.
Routledge is an imprint of Taylor & Francis, an informa company.

Afterlives of Abandoned Work Bloomsbury Publishing

Afterlives of Abandoned Work considers the relevance of unfinished projects to literary history and criticism, looking beyond famous posthumous work to investigate the abandoned everyday, from scrapped plans and rejected ideas to half-written novels or unfinished artistic works. It traces how the reading of abandoned creative endeavor-whether arriving in the form of a rejection letter, a disagreement with a collaborator, or the simple act of walking away from one's desk-can change

the way we think about cultural production, the creative process, and the intellectual construction of everyday life. Over five distinct journeys through a variety of archives, from major research libraries to the unique collections of individual enthusiasts, Matthew Harle draws surprising connections between literary studies, media studies, and visual arts, exploring unfinished projects from Thomas Pynchon, Muriel Spark, B.S. Johnson, Harold Pinter, and others. Rooted in literary criticism, *Afterlives of Abandoned Work* reads unbuilt buildings, unfiled screenplays, and unpublished novels and radio sketches as forms of text that can help us consider the enduring fragmentation and anecdotal construction of cultural form, as well as expand literary criticism's approach to the archive. *Pregnancy in Literature and Film* Penguin
Over half a century on, the 1960s continue to generate strong intellectual and emotional responses - both positive and negative - and this is no less true in the arena of film. 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 that dramatic decade. *Transformation and Tradition in 1960s British Cinema* is the first scholarly volume on this period of British cinema for more than twenty-five years. It provides a major reconsideration of the period by focusing on the central tensions and contradiction between novelty/revolution and continuity/tradition during what remains a highly contentious period of cultural production and consumption.

British Cinema of the 1950s Manchester University Press

British national cinema has produced an exceptional track record of innovative, creative and internationally recognised filmmakers, amongst them Alfred Hitchcock, Michael Powell and David Lean. This tradition continues today with the work of directors as diverse as Neil Jordan, Stephen Frears, Mike Leigh and Ken Loach. This concise, authoritative volume analyses critically the work of 100 British

directors, from the innovators of the silent period to contemporary auteurs. An introduction places the individual entries in context and examines the role and status of the director within British film production. Balancing academic rigour with accessibility, *British Film Directors* provides an indispensable reference source for film students at all levels, as well as for the general cinema enthusiast. Key features include: * A complete list of each director's British feature films. * Suggested further reading on each filmmaker. * A comprehensive career overview, including biographical information and an assessment of the director's current critical standing. * 10 B&W illustrations.

Pinter's World Wallflower Press

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.

The British Cinema Book Springer

200 striking photographs, in-depth commentaries, plot synopses,

contemporary reviews, and more — about 50 British classics from yesterday and today. Preface. Text. Alphabetical list of films. Bibliography. *Freddie Francis* Bloomsbury Publishing 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.

Jack Clayton Edinburgh University Press

In François Truffaut's opinion *The Innocents* was 'the best English film after Hitchcock goes to America'. Tennessee Williams said of *The Great Gatsby*: 'a film whose artistry even surpassed the original novel'. The maker of both films was Jack Clayton, one of the finest English directors of the post-war era and perhaps best remembered for the trail-blazing *Room at the Top* which brought a new sexual frankness and social realism to the British screen. This is the first full-length critical study of Clayton's work. The author has been able to consult and quote from

the director's own private papers which illuminate Clayton's creative practices and artistic intentions. In addition to fresh analyses of the individual films, the book contains new material on Clayton's many unrealised projects and valuably includes his previously unpublished short story 'The Enchantment' – as poignant and revealing as the films themselves. This is a personal and fascinating account of the career and achievement of an important, much-loved director that should appeal to students and film enthusiasts.

Directors in British and Irish Cinema Hall

Reference Books

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.

Where we Came In

Bloomsbury Publishing Since the release of his first feature in 1996, Alejandro Amenábar has become the 'golden boy' of Spanish filmmaking, a bankable star director whose brand virtually guarantees quality, big audiences and domestic box office success. He has directed three of the

highest-grossing movies in Spanish film history and has enjoyed enormous international and critical acclaim, including an Oscar for Best Foreign Film for *Mar Adentro/The Sea Inside*, 2004. This book is the first full-length study in English of Amenábar's shorts and feature films. It provides detailed analysis of his engagement with popular film genres as the basis for an auteur cinema and incorporates a reappraisal of his auteurism as fundamentally decentred and shared. An essential resource for students, scholars and fans of Amenábar, the book will also appeal to a wider readership, including professionals in the film, media and culture industries as well as those who have a general interest in the best of Spanish, European and world cinema.

Delivering Dreams

Intellect Books

Film is the world's most popular artistic medium. What began as a novelty at country fairs rapidly became the consummate art form of the twentieth century, spanning both popular culture and high art. The Film Book enables you to identify different cinematic genres, appreciate the

style of celebrated directors, see how a film is made, and understand why the greatest movies deserve their reputation. The book is unique in encompassing each of these key aspects and, as such, outspans the many other guides and film companions on the market. The guide is split into seven distinct sections, each of which deals with a particular aspect of film. The first of these chapters is a detailed history of the art form over the last 120 years, charting its evolution from a musical event accompanied by pictures, through its numerous developments and innovations—talking pictures; color film; video and DVD; online films; computer-generated special effects; and the modern 3D experience. The second shows how these techniques are applied in practice, taking the reader behind the camera to explore the film-making process and find out who's who on set, offering a useful insight into how movies are brought to life. Sections 3 to 6 look at the films themselves. Providing an overview of cinematic styles and genres, the third section covers everything from westerns,

musicals, and sci-fi to arthouse cinema, the avant-garde, and the cult movie, whilst the fourth compares and contrasts the major styles of international cinema, with key schools, movements, directors, and films. The fifth section profiles 100 of the film industry's greatest and most influential directors, listing their key works and assessing their cinematic legacy, whilst the sixth section discusses 100 key cinematic works which invented, extended, or reinvented the art form. The closing section of the book is an interesting, and often provocative, range of lists compiled by a variety of film associations, publications, and institutions. Comprehensive, authoritative, and written with passion and verve, *The Film Book* is a unique treasure-trove of a guide that will appeal to anyone who loves movies. Table of Contents Prelims (5pp) Introduction (4pp) The story of film (56pp) 1896-1919: The Birth of Cinema 1920-1929: Silence is Golden 1930-1939: The Cinema Comes of Age 1940-1949: The Cinema Goes to War 1950-1959: The Cinema Fights Back 1970-1979: Independence Days

1980-1989: The International Years 1990-: Celluloid to Digital How movies are made (20pp) Pre-production Production Post-production World cinema (52pp) Africa The Middle East Iran Eastern Europe (including Poland, Hungary, and the Czech Republic) The Balkans (including Yugoslavia, Bugaria, Romania, Greece, and Turkey) Russian The Nordic countries (including Finland, Sweden, Norway, and Denmark) Germany France Italy United Kingdom Spain Portugal Canada Central America South America (including Argentina, Brazil, Mexico, and Chile) Australian and New Zealand China, Hong Kong, and Taiwan Japan Korea India Movie genres (52pp) Action-adventure Animation Avant-garde Biopic Comedy Costume drama Cult Disaster Documentary Epic Film Noir Gangster Horror Martial Arts Melodrama Musicals Propaganda Science Fiction and Fantasy Serials Series Teen Thrillers War Westerns 100 Key directors (92pp) Woody Allen Pedro Almodóvar Robert Altman Michelangelo Antonioni Ingmar Bergman Bernardo Bertolucci Tod Browning Luis Bun~uel Tim Burton Jane Campion Frank Capra Marcel Carne' Charlie Chaplin Chen Kaige Joel and Ethan Coen Francis Ford Coppola David Cronenberg George Cukor Michael Curtiz Cecil B. DeMille Jonathan Demme Brian De Palma Vittorio De Sica Stanley Donen Carl Drayer Clint Eastwood Blake Edwards Sergei Eisenstein Rainer Werner Fassbinder Federico Fellini Victor Fleming John Ford Milos Forman Abel Gance Jean-Luc Godard D.W. Griffith Howard Hawks Werner Herzog Alfred Hitchcock Hou Hsiao-Hsien John Huston Peter Jackson Elia Kazan Buster Keaton Krzysztof Kieslowski Fritz Lang David Lean Ang Lee Spike Lee Sergio Leone Ernst Lubitsch George Lucas Sidney Lumet David Lynch Alexander Mackendrick Joseph L. Mankiewicz Sam Mendes Lewis Milestone Vincente Minnelli F.W. Murnau Max Ophu'ls Yasujiro Ozu Georg Wilhelm Pabst Pier Paolo Pasolini Sam Peckinpah Roman Polanski Michael Powell/Emeric Pressburger Nicholas Ray Satyajit Ray Carol Reed Jean Renoir Eric Rohmer Roberto Rossellini John Schlesinger Martin Scorsese Ridley Scott Stephen Spielberg Josef von Sternberg Oliver Stone Erich von Stroheim Quentin Tarantino Andrei Tarkovsky Jacques Tati Francois Truffaut Dziga Vertov Luchino Visconti Andrzej Wajda Raoul Walsh Peter Weir Orson Welles William Wellman Wim Wenders Billy Wilder Robert Wise John Woo William Wyler Franco Zeffirelli Zhang Yimou 100 Key Movies (52pp) Birth of a Nation (D.W. Griffith, 1915) The Cabinet of Dr. Caligari (Robert Wiene, 1919) Nosferatu: A Symphony of Terror (F.W. Murnau, 1921) Nanook of the North (Robert Flaherty, 1922) The Battleship Potemkin (Sergei Eisenstein, 1925) Metropolis (Fritz Lang, 1926) Napole' on (Abel Gance, 1927) An Andalucian Dog (Un Chien Andalou) (Luis Bun~uel, 1928) The Passion of Joan of Arc (Carl Dreyer, 1928) All Quiet on the Western Front (Lewis Milestone, 1930) The Blue Angel (Joseph von Sternberg, 1930) City Lights (Charlie Chaplin, 1931) 42nd Street (Lloyd Bacon, 1933) Duck Soup (Leo McCarey, 1933) King Kong (Merian Cooper/Ernest Schoedsack, 1933) L'Atalante (Jean Vigo, 1934) Snow White and the Seven Dwarfs (Walt Disney, 1937) Olympia (Leni Riefenstahl, 1938)

The Rules of the Game (La Re`gle du Jeu) (Jean Renoir, 1939) Gone with the Wind (Victor Fleming, 1939) The Philadelphia Story (George Cukor, 1940) His Girl Friday (Howard Hawks, 1940) The Grapes of Wrath (John Ford, 1940) Citizen Kane (Orson Welles, 1941) The Maltese Falcon (John Huston, 1941) The Little Foxes (William Wyler, 1941) To Be or Not To Be (Ernst Lubitsch, 1942) In Which We Serve (Noel Coward, 1942) Casablanca (Michael Curtiz, 1942) Ossessione (Luchino Visconti, 1942) Children of Paradise (Les Enfants du Paradis) (Marcel Carne', 1945) A Matter of Life and Death (Michael Powell/Emeric Pressburger, 1946) It's a Wonderful Life (Frank Capra, 1946) Bicycle Thieves (Ladri Di Biciclette) (Vittorio de Sica, 1948) Letter from an Unknown Woman (Max Ophu'ls, 1948) Passport to Pimlico (Henry Cornelius, 1949) The Third Man (Carol Reed, 1949) Orpheus (Orphe'e) (Jean Cocteau, 1950) Rashomon (Akira Kurosawa, 1950) Singin' in the Rain (Gene Kelly/Stanley Donen, 1952) Tokyo Story (Yasujiro Ozu, 1953) On the Waterfront (Elia Kazan, 1954) All That Heaven Allows (Douglas Sirk, 1955) Rebel Without a Cause (Nicholas Ray, 1955) Pather Panchali (Satyajit Ray, 1955) The Night of the Hunter (Charles Laughton, 1955) The Seventh Seal (Ingmar Bergman, 1957) Vertigo (Alfred Hitchcock, 1958) Ashes and Diamonds (Andrzej Wajda, 1958) The 400 Blows (Franc'ois Truffaut, 1959) Some Like it Hot (Billy Wilder, 1959) Breathless (A Bout de Souffle) (Jean-Luc Godard, 1960) La Dolce Vita (Federico Fellini, 1960) Saturday Night and Sunday Morning (Karel Reisz, 1960) L'Avventura (Michelangelo Antonioni, 1960) Last Year in Marienbad (Alain Resnais, 1961) Lawrence of Arabia (David Lean, 1962) Dr. Strangelove (Stanley Kubrick, 1964) The Battle of Algiers (Gillo Pontecorvo, 1965) The Sound of Music (Robert Wise, 1965) Andrei Rublev (Andrei Tarkovsky, 1966) The Chelsea Girls (Andy Warhol, 1966) Bonnie and Clyde (Arthur Penn, 1967) The Wild Bunch (Sam Peckinpah, 1969) Easy Rider (Dennis Hopper, 1969) The Conformist (Bernardo Bertolucci, 1969) The Godfather (Francis Ford Coppola, 1972) Aguirre, Wrath of God (Werner Herzog, 1972) Nashville (Robert Altman, 1975) In the Realm of the Senses (Ai No Corrida) (Nagisa Oshima, 1976) Taxi Driver (Martin Scorsese, 1976) Annie Hall (Woody Allen, 1977)

The New York Times Guide to Essential Knowledge Wallflower Press

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.

The Cinema Book

Routledge

The Cinema Book is widely recognised as the ultimate guide to cinema. Authoritative and comprehensive, the third edition has been extensively revised, updated and expanded in response to developments in cinema and cinema studies. Lavishly illustrated in colour, this edition features a wealth of exciting new sections and in-depth case studies. Sections address Hollywood and other World cinema histories, key genres in both fiction and non-fiction film, issues such as stars, technology and authorship, and major theoretical approaches to understanding film.

Censorship Manchester University Press

Publisher Description

British Crime Film

Routledge

Originally published in 1964, this book tells the history of the British cinematograph industry for the first time. It describes moments of splendid triumph and others of shattering failure. The mood switches from reckless optimism to demoralising pessimism, from years in which British films won

the highest international awards to those when they were dismissed with scorn. It recalls a score of productions still ranked among the world's best, and the stars whose reputation was established in them.

Attention is focused on the directors, those who kept to the fore during two and three decades and those with only one major success to their name. Behind them the men are identified who strove, often to their considerable financial loss, to gain a worthy place for British films in the world's markets.

Contemporary British and Irish Film Directors

Routledge

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.

British Film Design
Edinburgh University
Press

Extreme Asia charts the
history of the recent cult
Asian film invasion,

covering a five-year
period and focusing on
the activities of the
distribution company
Tartan Films and their
incredibly influential 'Asia
Extreme' brand.

Interviews with English
Filmmakers Bloomsbury
Publishing USA

A historical and critical
assessment of the cinema
of Basil Dearden and
Michael Relph, one of the
most significant
filmmaking teams that
characterised British
cinema in the postwar
decades.