

Don T Look Now British Cinema In The 1970s

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Don't Look Now - Mark Sanderson 2012-09-04

Don't Look Now, released in 1973, confirmed director Nicolas Roeg as one of the most stylish and innovative British directors of the postwar period. Adapted from a short story by Daphne du Maurier, it is both a complex study of how people come to terms with grief and a chilling tale of murder set among the canals and churches of Venice. Featuring telling performances by Julie Christie and Donald Sutherland as the couple whose daughter has tragically died, *Don't Look Now* depicts the way in which the macabre and the everyday are intertwined. In his lucid, subtle account, Mark Sanderson describes the collaboration between director and actors that sustained the film's emotional richness. He returns to du Maurier's original text and to the traditions of Gothic writing that underpin *Don't Look Now*'s combination of horror, melodrama and black comedy. Sanderson examines the film's intricate visual style, uncovering the way in which particular motifs are used to amplify its depiction of two terrible deaths. He finds compensation for the film's grimly fatalistic view of life in its celebration of sexual relationships and the power of recollection. The book includes an exclusive and in-depth interview with Roeg as well as rare and unpublished comments from Christie. In his foreword to this special edition, published to celebrate the 20th anniversary of the BFI Film

Classics series, Jason Wood places *Don't Look Now* in the context of Roeg's film-making career, and draws upon Roeg's revealing insights into the film's production.

Never Let Me Go - Kazuo Ishiguro 2009-03-19

From the Booker Prize-winning author of *The Remains of the Day* and *When We Were Orphans*, comes an unforgettable edge-of-your-seat mystery that is at once heartbreakingly tender and morally courageous about what it means to be human. Hailsham seems like a pleasant English boarding school, far from the influences of the city. Its students are well tended and supported, trained in art and literature, and become just the sort of people the world wants them to be. But, curiously, they are taught nothing of the outside world and are allowed little contact with it. Within the grounds of Hailsham, Kathy grows from schoolgirl to young woman, but it's only when she and her friends Ruth and Tommy leave the safe grounds of the school (as they always knew they would) that they realize the full truth of what Hailsham is. *Never Let Me Go* breaks through the boundaries of the literary novel. It is a gripping mystery, a beautiful love story, and also a scathing critique of human arrogance and a moral examination of how we treat the vulnerable and different in our society. In exploring the themes of memory and the impact of the past, Ishiguro takes on the idea of a possible future to

create his most moving and powerful book to date.

British Science Fiction Cinema - I.Q. Hunter 2002-01-04

British Science Fiction Cinema is the first substantial study of a genre which, despite a sometimes troubled history, has produced some of the best British films, from the prewar classic *Things to Come* to *Alien* made in Britain by a British director. The contributors to this rich and provocative collection explore the diverse strangeness of British science fiction, from literary adaptations like *Nineteen Eighty-Four* and *A Clockwork Orange* to pulp fantasies and 'creature features' far removed from the acceptable face of British cinema. Through case studies of key films like *The Day the Earth Caught Fire*, contributors explore the unique themes and concerns of British science fiction, from the postwar boom years to more recent productions like *Hardware*, and examine how science fiction cinema drew on a variety of sources, from TV adaptations like *Doctor Who* and the *Daleks*, to the horror/sf crossovers produced from John Wyndham's cult novels *The Day of the Triffids* and *The Midwich Cuckoos* (filmed as *Village of the Damned*). How did budget restrictions encourage the use of the 'invasion narrative' in the 1950s films? And how did films such as *Unearthly Stranger* and *Invasion* reflect fears about the decline of Britain's economic and colonial power and the 'threat' of female sexuality? *British Science Fiction Cinema* celebrates the breadth and continuing vitality of British sf film-making, in both big-budget productions such as *Brazil* and *Event Horizon* and cult exploitation movies like *Inseminoid* and *Lifeforce*.

Don't Look Now - Mark Sanderson 2019-07-25

Don't Look Now, released in 1973, confirmed director Nicolas Roeg as one of the most stylish and innovative British directors of the postwar period. Adapted from a short story by Daphne du Maurier, it is both a complex study of how people come to terms with grief and a chilling tale of murder set among the canals and churches of Venice. Featuring telling performances by Julie Christie and Donald Sutherland as the couple whose daughter has tragically died, *Don't Look Now* depicts the way in which the macabre and the everyday are intertwined. In his lucid, subtle account, Mark Sanderson describes the collaboration between

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Clarice Bean, *Don't Look Now* - Lauren Child 2007

A witty and insightful book about worries, starring Clarice Bean. Created by Children's Laureate Lauren Child. It's the worry you hadn't even thought to worry about that should worry you the most. At least that's how it looks to Clarice Bean, who has been writing her worries in a notebook - things like Worry no. 1: infinity, or Worry no. 3: change. And now that her worst never-imagined worry has happened - her utterly best friend is moving away forever - Clarice doesn't even care about her tickets to the Ruby Redfort, girl detective, film premiere. That is, unless something happens to change things again . . . Lauren Child's trademark wit combines with spot-on insight in this hugely engaging story about childhood worries, unwanted changes and finding friendships in the most surprising places. 'Funny, contemporary and perceptive' - Mail on Sunday 'A comic and poignant journey' - The Sunday Times 'Clarice Bean fans will be delighted by her new adventures . . . Anxieties such as "change" and "having to go back to school after the holidays" will be recognised by everyone, while her ways of approaching them are delightful' - Guardian

Romanticism and Film - Will Kitchen 2020-11-26

The relationship between Romanticism and film remains one of the most

neglected topics in film theory and history, with analysis often focusing on the proto-cinematic significance of Richard Wagner's music-dramas. One new and interesting way of examining this relationship is by looking beyond Wagner, and developing a concept of audio-visual explanation rooted in Romantic philosophical aesthetics, and employing it in the analysis of film discourse and representation. Using this concept of audio-visual explanation, the cultural image of the Hungarian pianist and composer Franz Liszt, a contemporary of Wagner and another significant practitioner of Romantic audio-visual aesthetics, is examined in reference to specific case studies, including the rarely-explored films *Song Without End* (1960) and *Lisztomania* (1975). This multifaceted study of film discourse and representation employs Liszt as a guiding-thread, structuring a general exploration of the concept of Romanticism and its relationship with film more generally. This exploration is supported by new theories of representation based on schematic cognition, the philosophy of explanation, and the recently-developed film theory of Jacques Rancière. Individual chapters address the historical background of audio-visual explanation in Romantic philosophical aesthetics, Liszt's role in the historical discourses of film and film music, and various filmic representations of Liszt and his compositions. Throughout these investigations, Will Kitchen explores the various ways that films explain, or 'make sense' of things, through a 'Romantic' aesthetic combination of sound and vision.

Beyond a Joke - Neil Archer 2016-10-27

At the opening ceremony for the London 2012 Olympics, a global audience of nearly one billion viewers were treated to the unprecedented sight of James Bond meeting Queen Elizabeth II. Shortly after, the 'Queen' hurled herself out of a helicopter, her Union Jack parachute guiding her down to the Olympic Stadium. What it is about moments such as these that define both a particular idea of Britishness and a particular type of British film comedy? How has British cinema exploited parody as a means of negotiating its sense of identity? How does this function within a globalized marketplace and in the face of dominant Hollywood cinema? *Beyond a Joke* explores the myriad ways British film

culture has used forms of parody, from the 1960s to the present day. It provides a contextual and textual analysis of a range of works that, while popular, have only rarely been the subject of serious academic attention - from Morecambe and Wise to *Shaun of the Dead* to the London 2012 Olympics' opening ceremony. Combining the methodologies both of film history and film theory, *Beyond a Joke* locates parody within specific industrial and cultural moments, while also looking in detail at the aesthetics of parody as a mode. Ultimately, such works are shown to be a form of culturally specific film or televisual product for exporting to the global market, in which 'Britishness', shaped in self-mocking and ironic terms, becomes the selling point. Written in an accessible style and illustrated throughout with a diverse range of examples, *Beyond a Joke* is the first book to explore parody within a specifically British context and makes an invaluable contribution to the scholarship on both British and global film culture.

Last Days - Adam Nevill 2013-02-26

Last Days (winner of the British Fantasy Award for Best Horror Novel of the Year) by Adam Nevill is a Blair Witch style novel in which a documentary film-maker undertakes the investigation of a dangerous cult—with creepy consequences. When guerrilla documentary maker, Kyle Freeman, is asked to shoot a film on the notorious cult known as the Temple of the Last Days, it appears his prayers have been answered. The cult became a worldwide phenomenon in 1975 when there was a massacre including the death of its infamous leader, Sister Katherine. Kyle's brief is to explore the paranormal myths surrounding an organization that became a testament to paranoia, murderous rage, and occult rituals. The shoot's locations take him to the cult's first temple in London, an abandoned farm in France, and a derelict copper mine in the Arizonan desert where *The Temple of the Last Days* met its bloody end. But when he interviews those involved in the case, those who haven't broken silence in decades, a series of uncanny events plague the shoots. Troubling out-of-body experiences, nocturnal visitations, the sudden demise of their interviewees and the discovery of ghastly artifacts in their room make Kyle question what exactly it is the cult managed to

awaken – and what is its interest in him?

Don't Look Now - Daphne du Maurier 2008-10-28

Classic horror stories by one of masters of the form. Full of bone-chilling tales, this collection includes "The Birds," the basis for the Alfred Hitchcock film of the same title, and other creepy classics. Daphne du Maurier wrote some of the most compelling and creepy novels of the twentieth century. In books like *Rebecca*, *My Cousin Rachel*, and *Jamaica Inn* she transformed the small dramas of everyday life—love, grief, jealousy—into the stuff of nightmares. Less known, though no less powerful, are her short stories, in which she gave free rein to her imagination in narratives of unflagging suspense. Patrick McGrath's revelatory new selection of du Maurier's stories shows her at her most chilling and most psychologically astute: a dead child reappears in the alleyways of Venice; routine eye surgery reveals the beast within to a meek housewife; nature revolts against man's abuse by turning a benign species into an annihilating force; a dalliance with a beautiful stranger offers something more dangerous than a broken heart. McGrath draws on the whole of du Maurier's long career and includes surprising discoveries together with famous stories like "The Birds." *Don't Look Now* is a perfect introduction to a peerless storyteller.

[The Cambridge Guide to the Arts in Britain: The Middle Ages](#) - Boris Ford 1992

Don't Look Now - Daphne du Maurier 2013-12-17

"Daphne du Maurier is in a class by herself." --New York Times A married couple on holiday in Venice are caught up in a sinister series of events. A lonely schoolmaster is impelled to investigate a mysterious American couple. A young woman loses her cool when she confronts her father's old friend on a lonely island. A party of British pilgrims meet strange phenomena and possible disaster in the Holy Land. A scientist abandons his scruples while trying to tap the energy of the dying mind. Collecting five stories of mystery and slow, creeping horror, Daphne Du Maurier's *Don't Look Now* and *Other Stories* showcases her unique blend of sympathy and spine-tingling suspense.

World Is Ever Changing * Signed * - N. Roeg 2013-07-18

Nicolas Roeg began as a cameraman, working for such masters as Francois Truffaut and David Lean. His explosive debut as a director with *Performance* established an approach to film-making that was unconventional and ever-changing, creating works such as *Don't Look Now*, *The Man Who Fell to Earth*, *Bad Timing*, *Insignificance*, and, more recently, *Puffball*. Having now reached 80 years of age, Roeg has decided to pass on to the next generations the wealth of wisdom and experience he has garnered over fifty years of film-making. 'There are constellations and stars shining within them, but for me none burned brighter than Nic Roeg ... the films from *Performance* to *Eureka* are at least on a par with the giants of movie-making anywhere in the world ... fierce, uncompromising, iconoclastic, dazzlingly original, he is British film's Picasso.' Danny Boyle

The History of British Literature on Film, 1895-2015 - Greg M. Colón Semenza 2015-05-21

"A comprehensive history of British literature on film, analyzing the changing cinematic art and politics of adaptation between the years 1896 and 2010"--

[Offbeat](#) - Julian Upton 2013-04-18

Critics may sing from an over familiar hymn sheet of so-called 'cult films', but there remains an epoch of British cinema still awaiting discovery that is every bit as provocative and deserving of attention. And there could be no finer guide to these uncharted domains than OFFBEAT. This is the book for the more intrepid cinema lover. A passionate, irreverent and informative exploration of British cinema's secret history, from the buoyant leap in film production in the late fifties to the dying embers of popular domestic cinema in the early eighties. So, move over *Peeping Tom*, *Get Carter* and *The Wicker Man* -- it's time to make way for *The Mark*, *Unearthly Stranger*, *The Strange Affair*, *The Squeeze*, *Sitting Target*, *Quest for Love*, and a host of forgotten gems. OFFBEAT features in-depth reviews of more than 100 films, plus interviews and eye-opening essays that together tell the wider story of film in Britain, its neglected cinematic trends and its unsung heroes. The

last great British B-movies Anti-swinging London films Sexploitation The British rock'n'roll movie CIA-funded cartoons Madness in British film The Children's Film Foundation The short as supporting feature The forgotten journeymen Non-horror Hammer, and more!

How to Watch a Movie - David Thomson 2017-01-24

In his most inventive exploration of the medium yet, David Thomson—one of our most provocative authorities on all things cinema—shows us how to get more out of watching any movie. Guiding us through each element of the viewing experience, considering the significance of everything from what we see and hear on-screen—actors, shots, cuts, dialogue, music—to the specifics of how, where, and with whom we do the viewing, Thomson explicates the movie watching experience with his customary candor and wit. Delivering keen analyses of films ranging from *Citizen Kane* to *12 Years a Slave*, in *How to Watch a Movie*, Thomson shows moviegoers how to more deeply appreciate both the artistry and the manipulation of film—and in so doing enriches our viewing experience immensely.

Movie Maker - 1985

Don't Look Now - Max Manning 2018-08-07

When a woman is killed in an East London park, Detective Fenton can't help but hear about it—the murder is trending. The killer has posted a photo of his victim in her final moments, and in the first moments after she died. Before long, the world is taunted with posts of another victim's photos, and Detective Fenton finds himself searching for a serial killer with a fan following. The more he kills, the more he posts—and the more attention he gets, the more he kills... A fascinating insight into the mind of a secret psychopath, *Don't Look Now* examines how dangerous our appetite for darkness really is, from a brand new talent in suspense.

War Representation in British Cinema and Television - Kevin M. Flanagan 2019-10-25

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.

Lindsay Anderson - John Izod 2019-01-04

In a long and varied career, Lindsay Anderson made training films, documentaries, searing family dramas and blistering satires, including *This Sporting Life*, *O Lucky Man!* and *Britannia Hospital*. Students of British cinema and television from the 1950s to 1990s will find this book a valuable source of information about a director whose work came to public attention with *Free Cinema* but who, unlike many of his peers in that movement did not take the Hollywood route to success. What emerges is a strong feeling for the character of the man as well as for a remarkable career in British cinema. The book will appeal to admirers, researchers and students alike. Making use of hitherto unseen original materials from Anderson’s extensive personal and professional records, it is most valuable as a study of how the films came about: the production problems involved, the collaborative input of others, as well as the completed films’ promotion and reception. It also offers a finely argued take on the whole issue of film authorship, and achieves the rare feat of being academically authoritative whilst also being completely accessible. It prompts renewed respect for the man and the artist and a desire to watch the films all over again.

Guide to British Cinema - Geoff Mayer 2003

A guide to British cinema includes entries for major British actors,

directors, and films from 1929 to the present.

Mourning Films - Richard Armstrong 2012-09-18

The first in-depth study of its subject, this book seeks to account for a type of modernist film that revolves around bereavement. Identifying the roots of the genre in classical melodrama and horror cinema, and tracing perennial themes and aesthetic devices through to the European and American "intellectual melodramas" of the postwar decades, the book provides a taxonomy of characteristics. In the course of detailed case studies, the book deploys the film theory of Gilles Deleuze and Daniel Frampton while making use of Freudian psychoanalysis and present-day grief counseling theory. In making its case for the new genre, the book reflects upon the ways in which the very notion of genre has, in the post-classical period, responded to changing exhibition patterns, the rise of domestic spectatorship and the proliferation of Web-based film literature.

The British Cinema Book - Robert Murphy 2001

No Marketing Blurbs

Clarice Bean, Don't Look Now - Lauren Child 2008-08-01

When her best friend announces that she is moving away, Clarice Bean has a new entry for her "Worry" journal and hopes that something will happen to change things back to the way they were.

Talking Movies - Jason Wood 2006

'Talking Movies' is a collection of interviews with some of the most audacious and respected contemporary filmmakers of the present generation.

Julie Christie - Melanie Bell-Williams 2016-05-30

Julie Christie's prickly relationship with stardom is legendary. This fascinating text provides a comprehensive account of Christie's career, from her emergence in the 1960s to present day. It moves from analysing her star persona, to exploring her performance and her politics, and in doing so raises important questions for the film industry.

British films of the 1970s - Paul Newland 2015-11-01

British films of the 1970s offers highly detailed and insightful critical analysis of a range of individual films of the period. This analysis draws

upon an innovative range of critical methodologies which place the film texts within a rich variety of historical contexts. The book sets out to examine British films of the 1970s in order to get a clearer understanding of two things - the fragmentary state of the filmmaking culture of the period, and the fragmentary nature of the nation that these films represent. It argues that there is no singular narrative to be drawn about British filmmaking in the 1970s, other than the fact that these films offer evidence of a Britain (and ideas of Britishness) characterised by vicissitudes. While this was a period of struggle and instability, it was also a period of openings, of experiment, and of new ideas. Newland looks at many films, including Carry On Girls, O Lucky Man!, That'll be the Day, The Shout, and The Long Good Friday.

Julie Christie - Melanie Bell 2019-07-25

Julie Christie's prickly relationship with stardom is legendary. This fascinating text provides a comprehensive account of Christie's career, from her emergence in the 1960s to present day. It moves from analysing her star persona, to exploring her performance and her politics, and in doing so raises important questions for the film industry.

Infamous Players - Peter Bart 2011-05-09

In 1967, Peter Bart, then a young family man and rising reporter for the New York Times, decided to upend his life and enter the dizzying world of motion pictures. *Infamous Players* is the story of Bart's whirlwind journey at Paramount, his role in its triumphs and failures, and how a new kind of filmmaking emerged during that time. When Bart was lured to Paramount by his friend and fellow newcomer, the legendary Robert Evans, the studio was languishing, its slate riddled with movies that were out of touch with the dynamic sixties. By the time Bart left Paramount, in 1975, the studio had completed a remarkable run, with films such as *The Godfather*, *Rosemary's Baby*, *Harold and Maude*, *Love Story*, *Chinatown*, *Paper Moon*, and *True Grit*. But this new golden era at Paramount was also fraught with chaos and company turmoil. Drugs, sex, runaway budgets, management infighting, and even the Mafia found their way onto the back lot, making Paramount surely one of the most unpredictable, even bizarre, studios in the history of the movie industry.

Bart reflects on Paramount's New Hollywood era with behind-the-scenes details and insightful analysis; here too are his fascinating recollections of the icons from that time: Warren Beatty, Steve McQueen, Robert Redford, Clint Eastwood, Jack Nicholson, Marlon Brando, Al Pacino, Francis Ford Coppola, Roman Polanski, and Frank Sinatra, among others. For over four decades, first on the inside as a studio executive and later as the longtime editor in chief of *Variety*, Peter Bart has viewed Hollywood from an incomparable vantage point. The stories he tells and the lessons we learn from *Infamous Players* are essential for anyone who loves movies.

Don't Look Now - Mark Sanderson 1996-10-27

This account of the film "Don't Look Now" describes the collaboration between director and actors. It looks at du Maurier's original text and the traditions of Gothic writing which underpin the film's combination of horror, melodrama and black comedy. There is also an interview with Nicholas Roeg.

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.

Venice and the Cultural Imagination - Michael O'Neill 2015-10-06

In the era of the Grand Tour, Venice was the cultural jewel in the crown of Europe and the epitome of decadence. This edited collection of eleven essays draws on a range of disciplines and approaches to ask how Venice's appeal has affected Western culture since 1800.

British art cinema - Paul Newland 2019-07-23

This is the first book to provide a direct and comprehensive account of British art cinema. Film history has tended to view British filmmakers as aesthetically conservative, but the truth is they have a long tradition of experiment and artistry, both within and beyond the mainstream.

Beginning with the silent period and running up to the 2010s, the book draws attention to this tradition while acknowledging that art cinema in

Britain is a complex and fluid concept that needs to be considered within broader concerns. It will be of particular interest to scholars and students of British cinema history, film genre, experimental filmmaking, and British cultural history.

Movie Workers - Melanie Bell 2021

Rolling the credits on six decades of women in film After the advent of sound, women in the British film industry formed an essential corps of below-the-line workers, laboring in positions from animation artist to negative cutter to costume designer. Melanie Bell maps the work of these women decade-by-decade, examining their far-ranging economic and creative contributions against the backdrop of the discrimination that constrained their careers. Her use of oral histories and trade union records presents a vivid counter-narrative to film history, one that focuses not only on women in a male-dominated business, but on the innumerable types of physical and emotional labor required to make a motion picture. Bell's feminist analysis looks at women's jobs in film at important historical junctures while situating the work in the context of changing expectations around women and gender roles. Illuminating and astute, *Movie Workers* is a first-of-its-kind examination of the unsung women whose invisible work brought British filmmaking to the screen.

Don't Look Now - Paul Newland 2010

While postwar British cinema and the British new wave have received much scholarly attention, the misunderstood period of the 1970s has been comparatively ignored. *Don't Look Now* uncovers forgotten but richly rewarding films, including Nicolas Roeg's *Don't Look Now* and the films of Lindsay Anderson and Barney Platts-Mills. This volume offers insight into the careers of important filmmakers and sheds light on the genres of experimental film, horror, rock and punk films, as well as representations of the black community, shifts in gender politics, and adaptations of television comedies. The contributors ask searching questions about the nature of British film culture and its relationship to popular culture, television, and the cultural underground.

Don't Look Now - Jessica Gildersleeve 2017-10-31

Nicolas Roeg's *Don't Look Now* (1973) has been called "a ghost story for

adults." This book argues for it as a particular kind of horror film that depends on the narrative of trauma. Jessica Gildersleeve positions *Don't Look Now* within a discourse of midcentury anxiety narratives and identifies it as a hinge between literature and film of the 1970s.

Colour Films in Britain - Sarah Street 2021-11-18

The story of Eastmancolor's arrival on the British filmmaking scene is one of intermittent trial and error, intense debate and speculation before gradual acceptance. This book traces the journey of its adoption in British Film and considers its lasting significance as one of the most important technical innovations in film history. Through original archival research and interviews with key figures within the industry, the authors examine the role of Eastmancolor in relation to key areas of British cinema since the 1950s; including its economic and structural histories, different studio and industrial strategies, and the wider aesthetic changes that took place with the mass adoption of colour. Their analysis of British cinema through the lens of colour produces new interpretations of key British film genres including social realism, historical and costume drama, science fiction, horror, crime, documentary and even sex films. They explore how colour communicated meaning in films ranging from the Carry On series to Monty Python's *Life of Brian* (1979), from *Lawrence of Arabia* (1962) to *A Passage to India* (1984), and from *Goldfinger* (1964) to *1984* (1984), and in the work of key directors and cinematographers of both popular and art cinema including Nicolas Roeg, Ken Russell, Ridley Scott, Peter Greenaway and Chris Menges.

The World is Ever Changing - Nicolas Roeg 2013-07-10

Nicolas Roeg is one of the most distinctive and influential film-makers of his generation. The generation of film-makers who define contemporary movie-making - Danny Boyle, Kevin Macdonald (*The Last King of Scotland*), Christopher Nolan (*The Dark Knight*), James Marsh (*Man on Wire*), and Guillermo Del Toro (*Pan's Labyrinth*), all acknowledge their debt to the work of Nicolas Roeg. Roeg began as a cameraman, working for such masters as Francois Truffaut and David Lean. His explosive debut as a director with *Performance*, established an approach to film-

making that was unconventional and ever-changing, creating works such as *Don't Look Now*, *The Man Who Fell to Earth*, *Bad Timing*, *Insignificance*, and, more recently, *Puffball*. Having now reached eighty years of age, Roeg has decided to pass on to the next generations, the wealth of wisdom and experience he has garnered over fifty years of film-making.

The British Film Industry in the 1970s - S. Barber 2013-01-22

Is there more to 1970s British cinema than sex, horror and James Bond? This lively account argues that this is definitely the case and explores the cultural landscape of this much maligned decade to uncover hidden gems and to explode many of the well-established myths about 1970s British film and cinema.

The British Cinema Book - Robert Murphy 2009-03-31

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.

Post-Horror - David Church 2021-02-01

Horror's longstanding reputation as a popular but culturally denigrated genre has been challenged by a new wave of films mixing arthouse minimalism with established genre conventions. Variouslly dubbed 'elevated horror' and 'post-horror,' films such as *The Babadook*, *It Follows*, *The Witch*, *It Comes at Night*, *Get Out*, *The Invitation*, *Hereditary*, *Midsommar*, *A Ghost Story*, and *mother!* represent an emerging nexus of taste, politics, and style that has often earned outsized acclaim from critics and populist rejection by wider audiences. *Post-Horror* is the first full-length study of one of the most important and divisive movements in twenty-first-century horror cinema.