

# British Cinema and Thatcherism: Fires Were Started

Friedman, Lester D.

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# Fires Were Started British Cinema And Thatcherism

**Paul Newland, Brian Hoyle**



## **Fires Were Started British Cinema And Thatcherism:**

**Fires Were Started** Lester D. Friedman, 2006 *Fires Were Started* is a provocative analysis of the responses of British film to the policies and political ideology of the Conservative governments of Margaret Thatcher and it represents an original and stimulating contribution to our knowledge of British cinema This second edition includes revised and updated contributions from some of the leading scholars of British cinema including Thomas Elsaesser Peter Wollen and Manthia Diawara The book discusses prominent filmmakers such as Peter Greenaway Derek Jarman Ken Russell Nicolas Roeg and Stephen Frears it also explores some lesser known but equally important territory such as the work of Black British filmmakers the Leeds Animation Workshop and Channel 4's Film on Four Films discussed include *Distant Voices Still Lives* *My Beautiful Launderette* *Chariots of Fire* and *Drowning by Numbers* *British Cinema and Thatcherism* Lester D. Friedman, 1993

**Transnationalism and Genre Hybridity in New British Horror Cinema** Lindsey Decker, 2021-03-01 As an intervention in conversations on transnationalism film culture and genre theory this book theorises transnational genre hybridity combining tropes from foreign and domestic genres as a way to think about films through a global and local framework Taking the British horror resurgence of the 2000s as case study genre studies are here combined with close formal analysis to argue that embracing transnational genre hybridity enabled the boom starting in 2002 the resurgence saw British horror film production outpace the golden age of British horror Yet resurgence films like *28 Days Later* and *Shaun of the Dead* had to reckon with horror's vilified status in the UK a continuation of attitudes perpetuated by middle brow film critics who coded horror as dangerous and Americanised Moving beyond British cinema studies focus on the national this book also presents a fresh take on long standing issues in British cinema including genre and film culture *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 **Using film as a source** Sian Barber, 2015-07-01 This book is a hands on study skills guide that explores

how film and moving image can be used as sources It is aimed at those who want to use film and moving image as the basis for research and offers advice on research methods theory and methodology archival work and film based analysis It draws on the disciplines of film and history to offer advice for students and researchers in these fields The book includes sections on working with different kinds of moving images how to explore visual sources how to undertake film related research and how to use film theory In addition to providing detailed case studies the guide also offers advice on research writing and studying creating a methodology visiting archives accessing material and exploring films from a historical perspective The guide's focus is on good research practice whether it be conducting an interview visiting an archive undertaking textual analysis or defining a research question

*100 Queer Films Since Stonewall* Chelsea McCracken, Matt Connolly, 2025-05-01 100 Queer Films identifies 100 films that shaped the trajectory of queer cinema connected with larger movements and showcased the artistry of queer filmmaking In addition to those films that already hold significant places in queer film canons this volume examines often overlooked titles By highlighting hidden gems alongside well known classics this book makes a valuable accessible contribution to queer film studies While queer films have existed since the beginning of cinema this book focuses on films released after the Stonewall uprising in 1969 Stonewall is considered a turning point for queer politics and representation and the 50 years since that event have generated an explosion of queer creativity The book describes significant formal elements of each film and connects them to their interrelated contexts By moving in chronological order it introduces a contemporary history of queer film and provides an overview of major developments in LGBTQ communities cultures and politics This volume presents a framework for understanding the value of queer film

**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

*Working Stiffs, Union Maids, Reds, and Riffraff* Tom Zaniello, 2018-05-31 The revised and expanded edition of *Working Stiffs Union Maids Reds and Riffraff* offers 350 titles compared to the original edition's 150 The new book is global in scope with examples of labor films from around the world Viewers can turn to this comprehensive annotated guide for films about unions or labor organizations labor history working class life where an

economic factor is significant political movements if they are tied closely to organized labor production or the struggle between labor and capital from a top down either entrepreneurial or managerial perspective Each entry includes a critical commentary production data cast list MPAA rating if any suggested related films annotated references to books and websites for further reading and information about availability of films for rental and or purchase This edition addresses both historical and contemporary films and features many more documentaries and hard to find information about agitprop and union financed films Working Stiffs Union Maids Reds and Riffraff An Expanded Guide to Films about Labor features fifty eight production stills and frame enlargements It also includes a greatly expanded Thematic Index of Films Two new sections will help the reader discover labor films in chronological order or by nationality or affiliation with certain cinematic movements To read Tom Zaniello s blog on the cinema of labor and globalization featuring even more reviews visit <http://tzaniello.wordpress.com> Praise for the earlier edition Zaniello has created a useful and far reaching guide with abundant information These are the sorts of films that prove what James Agee wrote in these pages nearly fifty years ago The only movies whose temper could possibly be described as heroic or tragic or both have been made by leftists The Nation Zaniello has done a monumental job identifying the films that should be included in this genre Working Stiffs Union Maids Reds and Riffraff is sorely needed and long overdue Cineaste An engaging and opinionated book Even though mining trucking Jimmy Hoffa and class warfare are the book s major themes what holds the project together is Zaniello s sense of fun and wit Zaniello is a better writer than most major film critics Village Voice Literary Supplement

**British Children's Cinema**  
Noel Brown, 2016-12-22 British children s films have played a part in the childhoods of generations of young people around the world for over a century Until now however their cherished status has remained largely unexplored In this book Noel Brown relates the history of children s cinema in Britain from the early years of commercial cinema to the present day to reveal the reasons behind its acclaim in international popular culture Drawing on multiple sources Brown provides in depth analysis of a range of iconic films including The Railway Children The Thief of Bagdad Bugsy Malone the Harry Potter films Mary Poppins Nanny McPhee Paddington Oliver and Aardman s Wallace and Gromit series Futhermore he investigates industrial and commercial contexts such as the role of the Children s Film Foundation and includes revealing insights on changing social and cultural norms such as the once sacred tradition of Saturday morning cinema Brown challenges common prejudices that children s films are inherently shallow or simplistic revealing the often complex strategies that underpin their enduring appeal to audiences of all ages and backgrounds In addition he shows how the films allow a privileged access to historic cultures and the nation s political past In doing so Brown firmly establishes children s cinema as an important genre not only for students and scholars of film studies but also for those interested in socio cultural history the production and reception of popular entertainment and anyone looking for entertainment escapism and nostalgia

**British cinema of the 1950s**  
Ian Mackillop, Neil Sinyard, 2018-07-30 This electronic version has been made available under a Creative Commons BY

NC ND open access license Offers a startling re evaluation of what has until now been seen as the most critically lacklustre period of the British film history Covers a variety of genres such as B movies war films women s pictures and theatrical adaptations as well as social issues which affect film making such as censorship Includes fresh assessment of maverick directors Pat Jackson Robert Hamer and Joseph Losey and even of a maverick critic Raymond Durgnat Features personal insights from those inidividually implicated in 1950s cinema Corin Redgrave on Michael Redgrave Isabel Quigly on film reviewing and Bryony Dixon of the BFI on archiving and preservation Presents a provocative challenge to conventional wisdom about 1950s film and rediscovers the Festival of Britain decade *Peter Greenaway's Postmodern / Poststructuralist Cinema* Paula Willoquet-Maricondi, Mary Alemany-Galway, 2008-07-17 Since the 1960s British multi media artist Peter Greenaway has shocked and intrigued audiences with his avant garde approach to filmmaking and other artistic ventures From early experimental films to provocative features Greenaway has deployed strategies associated with structuralist cinema only to challenge or critique the very limits of that cinema and of film in general In this collection of essays scholars from a variety of disciplines explore various postmodern and poststructuralist aspects of Greenaway s films starting with his early shorts and delving into his feature length works including *The Draughtman s Contract* *The Belly of an Architect* *A Zed and Two Noughts* *The Cook the Thief His Wife and Her Lover* *The Baby of M con* and *The Pillow Book* Other artistic productions including his paintings and installations are also discussed These essays examine the filmmaker s position within British and avant garde cinema and his interest in constructing and deconstructing representational systems In the years since the first edition of this book Greenaway has enjoyed continued success in creating hybridized media projects for the stage and screen as evidenced by additional essays for this revised edition A new chapter addresses how Dutch political events and Dutch art have been crucial in shaping Greenaway s aesthetic focusing on *The Draughtsman s Contract* the 1991 opera *Writing to Vermeer* and *Nightwatching* the audio visual installation and 2007 film of the same name which were inspired by Rembrandt s *Night Watch* Also new to this collection is an essay that examines Greenaway s most ambitious endeavor to date *The Tulse Luper Suitcases* which exists as four feature films multiple websites an online game several books and installations and a number of theatrical events *Peter Greenaway s Postmodern Poststructuralist Cinema Revised Edition* explores the cultural historical and philosophical implication *Studying the British Crime Film* Paul Elliott, 2014-10-01 Ever since its inception British cinema has been obsessed with crime and the criminal One of the first narrative films to be produced in Britain the Hepworth s 1905 short *Rescued by Rover* was a fast paced quick edited tale of abduction and kidnap and the first British sound film Alfred Hitchcock s *Blackmail* 1930 centered on murder and criminal guilt For a genre seemingly so important to the British cinematic character there is little direct theoretical or historical work focused on it The Britain of British cinema is often written about in terms of national history ethnic diversity or cultural tradition yet very rarely in terms of its criminal tendencies and dark underbelly This volume assumes that to know how British cinema truly

works it is necessary to pull back the veneer of the costume piece the historical drama and the rom com and glimpse at what is underneath For every Brief Encounter 1945 there is a Brighton Rock 2010 for every Notting Hill 1999 there is a Long Good Friday 1980

**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 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

**The Cinema of Globalization** Tom Zaniello, 2018-07-05 Tom Zaniello s fascinating new guide to films about globalization its origins its relationship with colonialism neocolonialism the growth of migratory labor and movements to counter or protest its adverse effects offers readers and viewers the opportunity to both discover new films and see well known works in a new way From Afro Digital to Zoolander Zaniello discusses 201 films including features such as The Constant Gardener Dirty Pretty Things and Syriana documentaries and other nonfiction films such as Blue Vinyl Darwin s Nightmare and Wal Mart The High Cost of Low Price online films and television productions Zaniello casts a wide net to provide cinematic representations of globalization from all angles films about global labor and labor unions affected by globalization films about global capital and multinational corporations films about the transnational organizations WB IMF WTO most closely identified with

globalization and global capital films about labor history and the daily life of working class people as they relate to the development of globalization films about the environment directly related to changes in labor or capital and films about changes in both the workplace and the corporate office in the era of multinational corporations Each entry in The Cinema of Globalization offers a summary of the main issues in the film and their relationship to globalization sometimes a reference to the film's place in a director's work or tradition of cinema and an often opinionated assessment of the film's strengths and weaknesses Like the best film guides this book is an addictive reading experience full of ideas for future viewing At the same time it serves as an inviting and accessible introduction to a difficult topic the central themes and aspects of globalization To read Tom Zaniello's blog on the cinema of labor and globalization featuring even more reviews visit <http://tzaniello.wordpress.com>

**British art cinema** Paul Newland, Brian Hoyle, 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

**Cinemas of the World** James Chapman, 2004-06-03 The cinema has been the pre eminent popular art form of the 20th century In Cinemas of the World James Chapman examines the relationship between film and society in the modern world film as entertainment medium film as a reflection of national cultures and preoccupations film as an instrument of propaganda He also explores two interrelated issues that have recurred throughout the history of cinema the economic and cultural hegemony of Hollywood on the one hand and on the other the attempts of film makers elsewhere to establish indigenous national cinemas drawing on their own cultures and societies Chapman examines the rise to dominance of Hollywood cinema in the silent and early sound periods He discusses the characteristic themes of American movies from the Depression to the end of the Cold War especially those found in the western and film noir genres that are often used as vehicles for exploring issues central to us society and politics He looks at national cinemas in various European countries in the period between the end of the First World War and the end of the Second which all exhibit the formal and aesthetic properties of modernism The emergence of the so called new cinemas of Europe and the wider world since 1960 are also explored Chapman is a tough thinking original writer an engaging excellent piece of work David Lancaster Film and History

**British Film** Jim Leach, 2004-08-30 This book explores British cinema in relation to its social political and cultural contexts Each chapter deals with a specific topic and includes close readings of key films from different historical periods Demonstrating the richness and variety of a national cinema that has traditionally struggled to define itself between the paradigms of Hollywood popular film and European art cinema British Film provides comprehensive coverage of British



cinema and detailed discussion of specific films that can be used in tandem with screenings Women and the Media Maggie Andrews, Sallie McNamara, 2014-04-24 The media have played a significant role in the contested and changing social position of women in Britain since the 1900s They have facilitated feminism by both providing discourses and images from which women can construct their identities and offering spaces where hegemonic ideas of femininity can be reworked This volume is intended to provide an overview of work on Broadcasting Film and Print Media from 1900 while appealing to scholars of History and Media Film and Cultural Studies This edited collection features tightly focused and historically contextualised case studies which showcase current research on women and media in Britain since the 1900s The case studies explore media directed at a particularly female audience such as Woman s Hour and magazines such as Vogue Woman and Marie Claire Women who work in the media issues of production and regulation are discussed alongside the representation of women across a broad range of media from early 20th century motorcycling magazines Page 3 and regional television news **Social Realism** David Forrest, 2013-09-27 This book presents a radical reappraisal of one of the most persistent and misunderstood aspects of British cinema social realism Through means of close textual analysis David Forrest advances the case that social realism has provided British national culture with a consistent and distinctive art cinema arguing that a theoretical re assessment of the mode can enable it to be located within the context of broader traditions of global cinema The book begins with the documentary movement and British wartime cinema before moving to the British new wave and social problem cycle the films of Ken Loach the films of Mike Leigh realism in the 1980s specifically the work of Stephen Frears and Alan Clarke before concluding with a discussion of contemporary realist cinema specifically the work of Shane Meadows Andrea Arnold and other recent exponents of the mode These case studies give a thorough platform to explore the most prominent and diverse examples of realist practice in Britain over the last 80 years The construction and critical analysis of this social realist canon creates the conditions to reassess and look anew at this most British of cinematic traditions **The Politics of Serial Television Fiction** Sebastian Naumann, 2025-03-18 Fictional TV politics played a pivotal role in the popular imaginaries of the 2010s across cultures Examining this curious phenomenon Sebastian Naumann provides a wide ranging analysis of the rapidly evolving landscape of contemporary polit series Proposing a novel structural model of serial television he offers an innovative methodological framework for comparative textual analysis that integrates sociocultural economic sociotechnical narratological and aesthetic perspectives This study furthermore explores how the changing affordances of nonlinear television impact serial storytelling and identifies key narrative trends and recurring themes in contemporary TV polit fiction

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