THE LAST PICTURE SHOW?

Britain's changing film audiences

*David Docherty David Morrison
and Michael Tracey*

The Last Picture Show Britains Changing Film Audience

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The Last Picture Show Britains Changing Film Audience:

   The Last Picture Show? David Docherty,David Morrison,Michael Tracey,1987 No Marketing Blurb   **The Last Picture Show?** David Docherty,David Morrison,Michael Tracey,1987 No Marketing Blurb   <u>British War Films, 1939-1945</u> S. P. MacKenzie,2001-02-01 The cinema was the most popular form of entertainment during the Second World War Film was a critically important medium for influencing opinion Films such as In Which We Serve and One of Our Aircraft is Missing shaped the British people s perceptions of the conflict British War Films 1939 1945 is an account of the feature films produced during the war rather than government documentaries and official propaganda making the book an important index of British morale and values at a time of desperate national crisis   **BRITISH WAR FILMS, 1939 - 45** S. P. Mackenzie,2001-01-01 The cinema was the most popular form of entertainment during the Second World War Film was a critically important medium for influencing opinion Films such as In Which We Serve and One of Our Aircraft is Missing shaped the British people s perceptions of the conflict British War Films 1939 45 is an account of the feature films produced during the war rather than government documentaries and official propaganda making the book an important index of British morale and values at a time of desperate national crisis   <u>The British Cinema Book</u> 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 **The Routledge Companion to British Media History** Martin Conboy,John Steel,2014-09-15 The Routledge Companion to British Media History provides a comprehensive exploration of how different media have evolved within social regional and national contexts The 50 chapters in this volume written by an outstanding team of internationally respected scholars bring together current debates and issues within media history in this era of rapid change and also provide students and researchers with an essential collection of comparable media histories The Routledge Companion to British Media History provides an essential guide to key ideas issues concepts and debates in the field Chapter 40 of this book is freely available as a downloadable Open Access PDF under a Creative Commons Attribution Non Commercial No Derivatives 3 0 license https www routledgehandbooks com doi 10 4324 9781315756202 ch40 **Trash Aesthetics** Deborah Cartmell,1997 Patterns of production and consumption are foundation stones of contemporary media studies Trash Aesthetics takes the audience as its starting point in a collection which explores aspects of audience response interaction and manipulation **Screening the World** Stuart Hanson,2019-07-26 This book charts the development of the multiplex cinema as the pre eminent form of film exhibition across the world Going from its origins in the USA in the 1960s to its expansion overseas from the mid 1980s across Europe Australia and other parts of Asia Pacific the book considers the emergence of a series of initially regional then national and then international exhibition circuits However more than a consideration of US overseas expansion on the part of companies this book examines the hegemony of the multiplex as a cultural and business form arguing for its significance as a phenomenon that has transcended national and global boundaries and which has become the predominant venue for film viewing Implicit in this analysis is a recognition of the domination of US media multi nationals and Hollywood cinema and the development of the multiplex cinema as symbolic of the extension and maintenance of the USA s cultural and economic power With case studies ranging from European countries such as Belgium France Germany and The Netherlands to Pacific Asian countries such as Australia China Japan and South Korea this book is the first to explore the development of multiplexes on a global scale **British Cinema of the 90s** Robert Murphy,2019-07-25 This work examines major box office hits like The Full Monty as well as critically acclaimed films like Under the Skin It explores the role of distribution and exhibition the Americanisation of British film culture Hollywood and Europe changing representations of sexuality and ethnicity Cinemas and cinemagoing in wartime Britain, 1939–45 Richard Farmer,2016-06-24 In this groundbreaking book Richard Farmer provides a social and cultural history of cinemas and cinemagoing in Britain between 1939 and 1945 and explores the impact that the war had on the places in which British people watched films *Selling Hollywood to the World* John Trumpbour,2007-09-21 The global expansion of Hollywood and American popular culture in the first decades of the twentieth century met with strong opposition throughout the world

Determined to defeat such resistance the Hollywood moguls created a powerful trade organization that worked closely with the US State Department in an effort to expand the American film industry s dominance worldwide This book offers insight into and analysis of European efforts to overcome the American film industry s pre eminence It focuses particularly on Britain Hollywood s largest overseas market of the interwar years France a nation with an alternative vision of cinema and Belgium which was entrusted by the Vatican with coordination of the international movement against depravity in films In contributing to the understanding of American popular culture at home and abroad this study demonstrates Hollywood s role in orchestrating the American Century   Consuming Hong Kong Gordon Mathews,Tai-lok Lui,2001-10-01 Consumption forms an essential part of Hong Kong people s lives today but until now little serious attention has been paid to it This book fills this gap in a fascinating way The contributors to this volume explore such topics as the coming of shopping malls to Hong Kong tenants senses of home in cramped public housing the experiences of movie going alcohol as a marker of social class the pursuit of fashion Chinese art and identity among Hong Kong collectors the dream and reality of owning a flat Lan Kwai Fong and its mystique the McDonald s Snoopy craze of fall 1998 cultural identity and consumption in Hong Kong today This book shows how the detailed ehtnographic study of consumption in Hong Kong can lead to a deeper understanding of Hong Kong life as a whole as well as of consumption in the world at large   **Cinemas and Cinema-Going in the United Kingdom: Decades of Decline, 1945–65** Sam Manning,2020-03-31 Cinema going was the most popular commercial leisure activity in the first half of the twentieth century peaking in 1946 with 1 6 billion recorded admissions Though going to the pictures remained a popular pastime the transition to peacetime altered citizens leisure habits During the 1950s increased affluence the growth of television ownership and the diversification of leisure led to rapid declines in attendance Cinema attendances fell in all regions but the speed nature and extent of decline varied widely across the United Kingdom By linking national developments to detailed case studies of Belfast and Sheffield this book adds nuance to our understanding of regional variations in film exhibition audience habits and cinema going experiences during a period of profound social and cultural change Drawing on a wide range of quantitative and qualitative sources Cinema and Cinema Going conveys the diverse nature of this important industry and the significance of place as a determinant of film attendance in post war Britain   Consumption, Identity and Style Alan Tomlinson,2006-05-18 First Published in 1990 This is a book about the meaning of our lives as consumers It is about leisure lifestyle and markets in today s consumer culture In 1986 one measure of people s use of time in Britain identified television watching as the major activity for both men and women outside paid employment and sleeping   Cultural Populism Jim McGuigan,Dr Jim Mcguigan,2002-11 First Published in 2004 Routledge is an imprint of Taylor Francis an informa company   Typical Men Andrew Spicer,2001-04-12 Typical Men is the first book length study of masculinity in British cinema and offers a broad and lively overview from the Second World War to the present day Spicer argues that masculinity in popular fiction can best be understood as a range of dynamic and competing cultural types which

rise and fall in relation to shifting patterns of film production audience taste and social change Specific chapters are devoted to each of the major types debonair gentlemen civilian professionals action adventurers the Ever yma n Fools and Rogues criminals rebels and damaged men which trace their changing histories through innovative readings of key films together with a fresh look at the performances of particular stars including James Mason Kenneth More Michael Caine and Sean Connery A final chapter explores the complex and hybrid types that have evolved within a volatile and unstable contemporary British cinema now part of an array of interrelated media images of masculinity Typical Men will be of keen interest to those concerned with the cultural history of gender and its detailed and carefully contextualised interpretations of films afford a reappraisal of British cinema history especially the neglected and despised 1950s Andrew Spicer s Typical Men is a major intervention in debates about masculinity in the cinema It takes a lot of intellectual risks and locates cinematic stereotypes of masculinity in a cinematic and cultural context It is trenchant and original and redefines the field of gender representation Sue Harper Professor of Film History University of Portsmouth The strength of this elegantly and wittily written book is that in the precision of its detail about individual performances actors and films it never loses sight of its argumentative threads Brian McFarlane Screening the Past   **The Arts in the 1970s** Bart Moore-Gilbert,2013-02-01 Were the 1970s really the devils decade Images of strikes galloping inflation rising unemployment and bitter social divisions evoke a period of unparalleled economic decline political confrontation and social fragmentation But how significant were the pessimism and self doubt of the 1970s and what was the legacy of its cultural conflicts Covering the entire spectrum of the arts drama television film poetry the novel popular music dance cinema and the visual arts The Arts in the 1970s challenges received perceptions of the decade as one of cultural decline The collection breaks new ground in providing the first detailed analysis of the cultural production of the decade as a whole providing an invaluable resource for all those involved in cultural media and communications studies   Television and Consumer Culture Rob Turnock,2007-07-30 The radical expansion of television broadcasting in the post war years and beyond both reflected and promoted a cultural revolution sweeping across British society Reaching out to a mass audience for the first time the new television industry made visible the transition from drab austerity and seeming cultural consensus to the brash heady glitz and individualism of the new consumer age Television and Consumer Culture explores television s institutional technological and programming developments during this period revealing how genres as different as action adventure series serious dramas situation comedies and quiz and game shows simultaneously promoted both consumer culture and class conflict Drawing on historical analysis and sociological theory and looking at issues such as celebrity scheduling intimacy and sociability Turnock argues that television during this era established and promoted itself as a culturally powerful force a fact that has implications for the way that media power is understood to operate today   *European Cinemas, European Societies* Pierre Sorlin,2004-06-19 First published in 2004 Routledge is an imprint of Taylor Francis an informa company   **British Film Posters** Sim Branaghan,2019-07-25 The first

complete history of illustrated film posters in the UK covers every aspect of design printing and display from the Victorian era to the arrival of DeskTop Publishing in the 1980s British Film Posters examins the contribution vintage film posters have made to British popular art of the 20th century

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