

British Low Culture From Safari Suits To Sexploitation

Jimmy Perry and David Croft Simon Morgan-Russell 2004 Offers an analysis of the four collaborative sitcoms of Jimmy Perry and David Croft, 'Dad's Army', 'It Ain't half Hot, Mum!', 'Hi-de-Hi!' and 'You Rang M'Lord?'. Considers the themes and ideas that run through the series in terms of their representation of class and gender, and in terms of other sitcoms and cultures which produced them.

British Culture and Society in the 1970s Laurel Forster 2009-12-14 This collection of essays highlights the variety of 1970s culture, and shows how it responded to the transformations that were taking place in that most elusive of decades. The 1970s was a period of extraordinary change on the social, sexual and political fronts. Moreover, the culture of the period was revolutionary in a number of ways; it was sometimes florid, innovatory, risk-taking and occasionally awkward and inconsistent. The essays collected here reflect this diversity and analyse many cultural forms of the 1970s. The book includes articles on literature, politics, drama, architecture, film, television, youth cultures, interior design, journalism, and countercultural "happenings". Its coverage ranges across phenomena as diverse as the Wombles and Woman's Own. The volume offers an interdisciplinary account of a fascinating period in British cultural history. This book makes an important intervention in the field of 1970s history. It is edited and introduced by Laurel Forster and Sue Harper, both experienced writers, and the book comprises work by both established and emerging scholars. Overall it makes an exciting interpretation of a momentous and colourful period in recent culture.

British Low Culture Leon Hunt Unpr Chq 2013-10-18 Identifying 'permissive populism', the trickle

down of permissiveness into mass consumption, as a key feature of the 1970s, Leon Hunt considers the values of an ostensibly 'bad' decade and analyses the implications of the 1970s for issues of taste and cultural capital. Hunt explores how the British cultural landscape of the 1970s coincided with moral panics, the troubled Heath government, the three day week and the fragmentation of British society by nationalism, class conflict, race, gender and sexuality.

British Film Jim Leach 2004-08-30 Publisher Description

The Cambridge Companion to Modern British Culture Michael Higgins 2010-08-19 A lively and informative set of perspectives on the key themes that shape modern Britain.

British Crime Cinema Steve Chibnall 2005-07-27 This is the first substantial study of British cinema's most neglected genre. Bringing together original work from some of the leading writers on British popular film, this book includes interviews with key directors Mike Hodges (Get Carter) and Donald Cammel (Performance). It discusses an abundance of films including: * acclaimed recent crime films such as *Shallow Grave*, *Shopping*, and *Face*. * early classics like *They Made Me A Fugitive* * acknowledged classics such as *Brighton Rock* and *The Long Good Friday* * 50s seminal works including *The Lavender Hill Mob* and *The Ladykillers*.

A Companion to British and Irish Cinema John Hill 2019-07-18 A stimulating overview of the intellectual arguments and critical debates involved in the study of British and Irish cinemas British and Irish film studies have expanded in scope and depth in recent years, prompting a growing number of critical debates on how these cinemas are analysed, contextualized, and understood. *A Companion to British and Irish Cinema* addresses arguments surrounding film historiography, methods of textual analysis, critical judgments, and the social and economic contexts that are central to the study of these cinemas. Twenty-nine essays from many of the most prominent writers

in the field examine how British and Irish cinema have been discussed, the concepts and methods used to interpret and understand British and Irish films, and the defining issues and debates at the heart of British and Irish cinema studies. Offering a broad scope of commentary, the Companion explores historical, cultural and aesthetic questions that encompass over a century of British and Irish film studies—from the early years of the silent era to the present-day. Divided into five sections, the Companion discusses the social and cultural forces shaping British and Irish cinema during different periods, the contexts in which films are produced, distributed and exhibited, the genres and styles that have been adopted by British and Irish films, issues of representation and identity, and debates on concepts of national cinema at a time when ideas of what constitutes both 'British' and 'Irish' cinema are under question. A Companion to British and Irish Cinema is a valuable and timely resource for undergraduate and postgraduate students of film, media, and cultural studies, and for those seeking contemporary commentary on the cinemas of Britain and Ireland.

Camp TV of The 1960s Isabel Pinedo 2023 *Camp TV of the 1960s* offers a comprehensive understanding of all of the many forms camp TV took during that critical decade. In reevaluating the history of camp on television, the authors reconsider the infantilized conceptualization of sixties television, which has generally been characterized as the creative and cultural ebb between the 1950s Golden Age of television and the networks' shift to "relevance" in the early 1970s. Encompassing contributions from a broad range of media and television scholars that (re)consider programs like *Batman*, *The Monkees*, *The Addams Family*, *Bewitched*, *F Troop*, *The Beverly Hillbillies*, and *Rowan & Martin's Laugh-In*, chapters closely examine beloved 1960s American prime-time programs that drew significantly on aspects of camp, many of which were widely syndicated and left continuing imprints on popular culture. Other chapters consider key TV

precursors from the early sixties; British camp television programs such as *The Avengers*; the use of musical codes to convey camp humor (even on black-and-white sets); the role that the viewing strategies of queer communities played - and continued to play even decades later; and how camp's multivalence allowed for more conservative readings, especially among older audiences, which were critical for the move to "mass camp" throughout American culture by the early seventies. Camp TV of the 1960s is essential reading for students and scholars in television studies and others interested in the history and theory of camp, the 1960s, or popular culture, as well as fans of these well-known but generally understudied television programs.

Action TV: Tough-Guys, Smooth Operators and Foxy Chicks Anna Gough-Yates 2013-10-18

From re-runs of 'TV classics' like *The Avengers* or *Starsky and Hutch*, to soundtracks, club nights and film remakes such as *Mission Impossible II*, the action series is enjoying a popular revival. Yet little attention has been paid to the history, nature and enduring appeal of the action series, and its place in popular culture, past and present. Action TV traces the development of the action series from its genesis in the 1950s. From *The Saint* to *Knight Rider*, contributors explore the key shows which defined the genre, addressing issues of audiences and consumption, gender and sexuality, fashion and popular culture. They examine the institutional and cultural factors influencing the action series, and relate shifts in the genre to other forms of popular culture including film, pop music, fashion and popular literature. Chapters include: * Of leather suits and kinky boots: *The Avengers*, style and popular culture * 'Who loves ya, baby?': *Kojak*, action and the great society * 'A lone crusader in a dangerous world': heroics of science and technology in *Knight Rider* * Angels in chains? feminism, femininity and consumer culture in *Charlie's Angels* * 'Who's the cat that won't cop out?' Black masculinity in American action shows of the sixties and seventies

Television Personalities James Bennett 2010-10-04 *Television Personalities* offers an exciting, engaging approach to studying and understanding the most prominent and popular performers in television and celebrity culture. It is an original, indispensable guide for undergraduate and postgraduate students of media, television and celebrity studies, as well as those interested in digital culture more widely.

Queer Masculinities John Landreau 2011-09-28 *Queer Masculinities: A Critical Reader in Education* is a substantial addition to the discussion of queer masculinities, of the interplay between queer masculinities and education, and to the political gender discourse as a whole. Enriching the discourse of masculinity politics, the cross-section of scholarly interrogations of the complexities and contradictions of queer masculinities in education demonstrates that any serious study of masculinity—hegemonic or otherwise—must consider the theoretical and political contributions that the concept of queer masculinity makes to a more comprehensive and nuanced understanding of masculinity itself. The essays adopt a range of approaches from empirical studies to reflective theorizing, and address themselves to three separate educational realms: the K-12 level, the collegiate level, and the level in popular culture, which could be called ‘cultural pedagogy’. The wealth of detailed analysis includes, for example, the notion that normative expectations and projections on the part of teachers and administrators unnecessarily reinforce the values and behaviors of heteronormative masculinity, creating an institutionalized loop that disciplines masculinity. At the same time, and for this very reason, schools represent an opportunity to ‘provide a setting where a broader menu can be introduced and gender/sexual meanings, expressions, and experiences boys encounter can create new possibilities of what it can mean to be male’. At the collegiate level chapters include analysis of what the authors call ‘homosexualization of heterosexual

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men' on the university dance floor, while the chapters of the third section, on popular culture, include a fascinating analysis of the construction of queer 'counternarratives' that can be constructed watching TV shows of apparently hegemonic bent. In all, this volume's breadth and detail make it a landmark publication in the study of queer masculinities, and thus in critical masculinity studies as a whole.

The Tabloid Culture Reader Biessi, Anita 2007-12-01 The Tabloid Culture Reader provides an accessible and useful introduction to the field.

The A to Z of Horror Cinema Peter Hutchings 2009-09-02 Horror is one of the most enduring and controversial of all cinematic genres. Horror films range from the subtle and the poetic to the graphic and the gory but what links them all is their ability to frighten, disturb, shock, provoke, delight, irritate, amuse, and bemuse audiences. Horror's capacity to serve as an outlet to capture the changing patterns of our fears and anxieties has ensured not only its notoriety but also its long-term survival and its international popularity. Above all, however, it is the audience's continual desire to experience new frights and evermore-horrifying sights that continue to make films like *The Exorcist*, *A Nightmare on Elm Street*, *Halloween*, *Night of the Living Dead*, *The Texas Chainsaw Massacre*, *Psycho*, *Ringu*, and *The Shining* captivate viewers. The A to Z of Horror Cinema traces the development of horror cinema from the beginning of the 20th century to the present day. This is done through a chronology, an introductory essay, a bibliography, and hundreds of cross-referenced dictionary entries. Entries cover all the major movie villains, including Frankenstein and his monster, the vampire, the werewolf, the mummy, the zombie, the ghost, and the serial killer; the film directors, producers, writers, actors, cinematographers, make-up artists, special effects technicians, and composers who have helped to shape horror history; significant production companies and the

major films that have come to stand as milestones in the development of the horror genre; and the different national traditions in horror cinema as well as horror's most popular themes, formats, conventions, and cycles.

Singleness in Britain, 1960-1990: Identity, Gender and Social Change Emily Priscott

2020-07-07 This book contributes to an emerging field of research, looking at the significance of marital status to debates about identity and gender. It examines representations and experiences of single men and women between 1960 and 1990, using a wide variety of sources, including digitized British newspapers, social research, films, and lifestyle literature. Whilst much-existing work focuses on the early-to-mid 20th centuries (such as Katherine Holden's ground-breaking work, *The Shadow of Marriage: Singleness in England, 1914-1960*), this book alternatively examines the impact of the 1960s and the aftermath of changing attitudes to singleness. While Holden and others, such as Virginia Nicholson in *Singled Out*, focus largely on social status and lived experience (often through oral testimony), the author is just as interested in finding new ways of looking at gender and sexuality. This work starts from the premise that a distinct double standard existed in attitudes towards single men and women, which continued even after the wave of legislation to improve women's status during the 1960s. Examining these often vastly different expectations reveals a complex web of progress, continuity, and contradictions, highlighting the uneven pace of social change and its frequent compromises and limitations. Using theoretical approaches such as feminism and queer theory, this work explores the impact of changing gender norms on issues including single fatherhood, old maid stereotypes, and experiences of homelessness. It can be used as a study aid for 20th-century British history and gender studies courses, and might also interest both established academics and intellectually curious non-academic readers. The author has made

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efforts, where possible, to clearly explain her theoretical approaches and interventions for those who might be unfamiliar with them.

British Film Culture in the 1970s Sue Harper 2013-01-28 This volume draws a map of British film culture in the 1970s and provides a wide-ranging history of the period.

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.

Cultural Studies Simon During 2005 An ideal introduction, explaining the history and key concerns of cultural studies

The Blood on Satan's Claw David Evans-Powell 2021-02-28 Widely regarded as one of the foundational 'Unholy Trinity' of folk horror film, *The Blood on Satan's Claw* (1971) has been comparatively over-shadowed, if not maligned, when compared to *Witchfinder General* (1968) and *The Wicker Man* (1973). While those horror bedfellows are now accepted as classics of British cinema, Piers Haggard's film remains undervalued, ironically so, given that it was Haggard who

coined the term 'folk horror' in relation to his film. In this Devil's Advocate, David Evans-Powell explores the place of the film in the wider context of the folk horror sub-genre; its use of a seventeenth-century setting (which it shares with contemporaries such as Witchfinder General and Cry of the Banshee) in contrast to the generic nineteenth-century locales of Hammer; the influences of contemporary counter-culture and youth movement on the film; the importance of localism and landscape; and the film as an expression of a wider contemporary crisis in English identity (which can also be perceived in Witchfinder General, and in contemporary TV serials such as Penda's Fen). [Spectacle, Fashion and the Dancing Experience in Britain, 1960-1990](#) Jon Stratton 2022-10-31 This book explores dancing from the 1960s to the 1980s; though this period covers only twenty years, the changes during it were seismic. Nevertheless continuities can be found, and those are what this book examines. In dancing, it answers how we moved from the self-control that formed the basis for ballroom dancing, to ecstatic rave dancing. In terms of music, it answers how we moved from the beat groups to electronic dance music. In terms of youth, it answers how we moved from youth culture to club culture.

The 1970s: A Decade of Contemporary British Fiction Nick Hubble 2014-02-27 How did social, cultural and political events in Britain during the 1970s shape Contemporary British Fiction? Exploring the impact of events like the Cold War, miners' strikes and Winter of Discontent, this volume charts the transition of British fiction from post-war to contemporary. Chapters outline the decade's diversity of writing, showing how the literature of Ian McEwan and Ian Sinclair interacted with the experimental work of B.S. Johnson. Close contextual readings of Welsh, Scottish, Northern Irish and English novels map the steady break-up of Britain. Tying the popularity of Angela Carter and Fay Weldon to the growth of the Women's Liberation Movement and calling attention to a new

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interest in documentary modes of autobiographical writing, this volume also examines the rising resonance of the marginal voices: the world of 1970s British Feminist fiction and postcolonial and diasporic writers. Against a backdrop of social tensions, this major critical reassessment of the 1970s defines, explores and better understands the criticism and fiction of a decade marked by the sense of endings.

British Low Culture Leon Hunt Unpr Chq 2013-10-18 Identifying 'permissive populism', the trickle down of permissiveness into mass consumption, as a key feature of the 1970s, Leon Hunt considers the values of an ostensibly 'bad' decade and analyses the implications of the 1970s for issues of taste and cultural capital. Hunt explores how the British cultural landscape of the 1970s coincided with moral panics, the troubled Heath government, the three day week and the fragmentation of British society by nationalism, class conflict, race, gender and sexuality.

Violated Frames Victoria Ruetalo 2022-01-11 When Armando Bó and Isabel Sarli began making sexploitation films together in 1956, they provoked audiences by featuring explicit nudity that would increasingly become more audacious, constantly challenging contemporary norms. Their Argentine films developed a large and international fan base. Analyzing the couple's films and their subsequent censorship, *Violated Frames* develops a new, roughly constructed, and "bad" archive of relocated materials to debate questions of performance, authorship, stardom, sexuality, and circulation. Victoria Ruétalo situates Bó and Sarli's films amidst the popular culture and sexual norms in post-1955 Argentina, and explores these films through the lens of bodies engaged in labor and leisure in a context of growing censorship. Under Perón, manual labor produced an affect that fixed a specific type of body to the populist movement of Peronism: a type of body that was young, lower-classed, and highly gendered. The excesses of leisure in exhibition, enjoyment, and ecstasy in Bó and

Sarli's films interrupted the already fragmented film narratives of the day and created alternative sexual possibilities.

The Future of Journalism Bob Franklin 2013-09-13 The future of journalism is hotly contested and highly uncertain reflecting developments in media technologies, shifting business strategies for online news, changing media organisational and regulatory structures, the fragmentation of audiences and a growing public concern about some aspects of tabloid journalism practices and reporting, as well as broader political, sociological and cultural changes. These developments have combined to impoverish the flow of existing revenues available to fund journalism, impact radically on traditional journalism professional practices, while simultaneously generating an increasingly frenzied search for sustainable and equivalent funding - and from a wide range of sources - to nurture and deliver quality journalism in the future. This book brings together journalists and distinguished academic specialists from around the globe to present the findings from their research and to discuss the future of journalism, the shifting quality of its products, its wide ranging sources of finance, as well as the economic and democratic consequences of the significant changes confronting Journalism. The Future of Journalism details the challenges facing the press in contemporary societies and provides essential reading for everyone interested in the role of journalism in shaping and sustaining literate, civil and democratic societies. This book consists of special issues from Journalism Studies and Journalism Practice.

Horror Film Steffen Hantke 2004 Essays on the rise of the horror film and on how moviemakers package and promote fright

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

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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.

Alternative Europe Ernest Mathijs 2004 Whether defined by comic excesses, cult horrors, or surreal vampire experimentations, trash and exploitation cinema represents the alternative face of European film. Although extremely popular with post-war audiences, these historically significant traditions of 'Eurotrash' have often been ridiculed or ignored by an established film criticism eager to define 'legitimate' European cinema as either avant-garde or socially realist. Alternative Europe: Eurotrash and Exploitation Cinema Since 1945 investigates these previously under-explored national traditions of film culture, with essays and festival reports uncovering the social and cultural trends and tensions within a wide range of European exploitation movies. The volume considers such engaging and challenging topics as Russian, Belgian and Italian horror cinema, Gothic musclemen movies, Nazi 'sexploitation' cycles, German erotic cinema and 1970s European 'rogue cop' thrillers. Alternative Europe also includes interviews with trash directors and icons such as Brian Yuzna, J'rg Buttgereit and Giovanni Lombardo Radice.

Great Duty L.B. Kuffert 2003-10-22 English-Canadian cultural critics from across the political spectrum championed self-improvement, self-awareness, and lively engagement with one's surroundings, struggling to find a balance between the social benefits of democracy and modernization and what they considered the debilitating influence of the accompanying mass culture. They used print and broadcast media in an attempt to convince Canadians that choosing wisely between varieties of culture was an expression of personal and national identity, making cultural nationalism in Canada a "middlebrow" project. As Kuffert argues, "if English Canadians are today more familiar with the ways in which modern life and mass culture envelop and define them, if

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they live in a nation where private citizens and cultural institutions view the media as avenues of entertainment, as businesses, or as the means to construct identity, they should be aware of the role of wartime and post-war cultural critics" in creating those orientations toward culture.

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).

Antonio Gramsci Steven Jones 2007-01-24 For readers encountering Gramsci for the first time, Steve Jones covers key elements of his thought through detailed discussion and studies the historical context of the theorist's thought, offers examples of putting Gramsci's ideas into practice in the analysis of contemporary culture and evaluates responses to his work. Including British, European and American examples, key topics covered here include: * culture * hegemony * intellectuals * crisis * Americanization. Gramsci's work invites people to think beyond simplistic oppositions by recasting ideological domination as hegemony: the ability of a ruling power's values to live in the minds and lives of its subalterns as a spontaneous expression of their own interests Is power simply

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a matter of domination and resistance? Can a ruling power be vulnerable? Can subordinates find their resistance neutralized? and What is the role of culture in this? These questions, and many more are tackled here in this invaluable introduction to Gramsci.

Tears of laughter Nigel Mather 2019-01-04 *Tears of laughter* examines the interactions of comedy and drama in three vital thematic strands of British cinema during the 1990s: comedies exploring issues of class, culture and community in British society, 'ethnic' comedy-dramas engaging with complex issues of identity and allegiance in modern Britain, and romantic comedies featuring characters searching (somewhat desperately or frantically) for a suitable and desirable long-term or short-term partner. Films to be discussed in detail include 'Brassed Off' (1996), 'The Full Monty' (1997), 'East is East' (1999), 'Four Weddings and a Funeral' (1994), 'Notting Hill' (1999) and a post-1990s romantic comedy, 'Love Actually' (2003). The study discusses these specific films and a range of other 1990s British comedy-drama films within the context of community-orientated Ealing comedy classics, contentious situation comedies treating race relations as both a laughing matter and a site of conflict ('Till Death Us Do Part' and 'Love Thy Neighbour'), and romantic comedies set and produced in Britain. It is aimed at film studies academics, students and film enthusiasts.

The British Folk Revival Michael Brocken 2022-08-26 Almost 20 years ago Michael Brocken created from his doctoral research, what became both a seminal and contested volume concerning the social mores surrounding the British Folk Revival up to that point in time: *The British Folk Revival 1944-2002*. In this long-overdue second edition he revisits not only his own research, but also that of others from the 1990s and early 21st century. He then considers how a discourse of folkloric authenticity emerged in the closing years of the 19th century and how a worrying nationalistic immanence came to surround folk music and dance during the inter-war years. Brocken also

proposes that the media: records, radio and TV in post-WWII folk revivalism can offer us important insights into how self-directed learning of the folk guitar emerged. Brocken moves on to consider the business structures of the contemporary folk scene and how relationships are formed between contemporary folk business and the digital and social media spheres. In his penultimate chapter he discusses the masculinisation of folk traditions and asks important questions about how our folk traditions are carried and are authorised. In the final chapter he also considers the rise of an exciting new folk live music built environment.

East Asian Cinemas Leon Hunt 2008-03-30 Films examined include: Seven samurai (and remakes including The magnificent seven), Infernal affairs, Kung fu hustle, Princess Mononoke, The three godfathers, Tokyo godfathers, The most terrible time in my life, Kill Bill, The matrix. Directors featured include Park Chan-Wook.

Film - An International Bibliography Malte Hagener 2016-12-16 Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia.

Mario Bava Leon Hunt 2022-02-24 How do we approach a figure like Mario Bava, a once obscure figure promoted to cult status? This book takes a new look at Italy's 'maestro of horror' but also uses his films to address a broader set of concerns. What issues do his films raise for film authorship, given that several of them were released in different versions and his contributions to others were not always credited? How might he be understood in relation to genre, one of which he is sometimes credited with having pioneered? This volume addresses these questions through a thorough analysis of Bava's shifting reputation as a stylist and genre pioneer and also discusses the formal and

narrative properties of a filmography marked by an emphasis on spectacle and atmosphere over narrative coherence and the ways in which his lauded cinematic style intersects with different production contexts. Featuring new analysis of cult classics like Kill, Baby ... Kill (1966) and Five Dolls for an August Moon (1970), Mario Bava: The Artisan as Italian Horror Auteur sheds light on a body of films that were designed to be ephemeral but continue to fascinate us today.

Popular Children's Literature in Britain Julia Briggs 2016-12-05 The astonishing success of J.K. Rowling and other contemporary children's authors has demonstrated how passionately children can commit to the books they love. But this kind of devotion is not new. This timely volume takes up the challenge of assessing the complex interplay of forces that have created the popularity of children's books both today and in the past. The essays collected here ask about the meanings and values that have been ascribed to the term 'popular'. They consider whether popularity can be imposed, or if it must always emerge from children's preferences. And they investigate how the Harry Potter phenomenon fits into a repeated cycle of success and decline within the publishing industry. Whether examining eighteenth-century chapbooks, fairy tales, science schoolbooks, Victorian adventures, waif novels or school stories, these essays show how historical and publishing contexts are vital in determining which books will succeed and which will fail, which bestsellers will endure and which will fade quickly into obscurity. As they consider the fiction of Angela Brazil, Enid Blyton, Roald Dahl and J.K. Rowling, the contributors carefully analyse how authorial talent and cultural contexts combine, in often unpredictable ways, to generate - and sometimes even sustain - literary success.

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

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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*.

British Horror Cinema Steve Chibnall 2002 *British Horror Cinema* investigates a wealth of horror filmmaking in Britain, from early chillers like *The Ghoul* and *Dark Eyes of London* to acknowledged classics such as *Peeping Tom* and *The Wicker Man*. Contributors explore the contexts in which British horror films have been censored and classified, judged by their critics and consumed by their fans. Uncovering neglected modern classics like *Deathline*, and addressing issues such as the representation of family and women, they consider the Britishness of British horror and examine sub-genres such as the psycho-thriller and witchcraft movies, the work of the Amicus studio, and key

filmmakers including Peter Walker. Chapters include: the 'Psycho Thriller' the British censors and horror cinema femininity and horror film fandom witchcraft and the occult in British horror Horrific films and 1930s British Cinema Peter Walker and Gothic revisionism. Also featuring a comprehensive filmography and interviews with key directors Clive Barker and Doug Bradley, this is one resource film studies students should not be without.

Remembering the Cultural Geographies of a Childhood Home Peter Hughes Jachimiak 2016-04-08

Using an innovative auto-ethnographic approach to investigate the otherness of the places that make up the childhood home and its neighbourhood in relation to memory-derived and memory-imbued cultural geographies, Remembering the Cultural Geographies of a Childhood Home is concerned with childhood spaces and children's perspectives of those spaces and, consequentially, with the personalised locations that make up the childhood family home and its immediate surroundings (such as the garden, the street, etc.). Whilst this book is primarily structured by the author's memories of living in his own Welsh childhood home during the 1970s - that is, the auto-ethnographic framework - it is as much about living anywhere amid the remembered cultural remnants of the past as it is immersing oneself in cultural geographies of the here-and-now. As a result, Remembering the Cultural Geographies of a Childhood Home is part of the ongoing pursuit by cultural geographers to provide a personal exploration of the pluralities of shared landscapes, whereby such an engagement with space and place aid our construction of cognitive maps of meaning that, in turn, manifest themselves as both individual and collective cultural experiences. Furthermore, touching upon our co-habiting of ghost topologies, Remembering the Cultural Geographies of a Childhood Home also encourages a critical exploration of children's spirituality amid the haunted cultural and geographical spaces and places of a house and its neighbourhood: the

cellar, hallway, parlour, stairs, bedroom, attic, shops, cemeteries, and so on.

British Comedy Cinema I.Q. Hunter 2012-05-04 British comedy cinema has been a mainstay of domestic production since the beginning of the last Century and arguably the most popular and important genre in British film history. This edited volume will offer the first comprehensive account of the rich and popular history of British comedy cinema from silent slapstick and satire to contemporary romantic comedy. Using a loosely chronological approach, essays cover successive decades of the 20th and 21st Century with a combination of case studies on key personalities, production cycles and studio output along with fresh approaches to issues of class and gender representation. It will present new research on familiar comedy cycles such as the Ealing Comedies and Carry On films as well as the largely undocumented silent period along with the rise of television spin offs from the 1970s and the development of animated comedy from 1915 to the present. Films covered include: St Trinians, A Fish Called Wanda, Brassed Off, Local Hero, The Full Monty, Four Lions and In the Loop. Contributors: Melanie Bell, Alan Burton, James Chapman, Richard Dacre, Ian Hunter, James Leggott, Sharon Lockyer, Andy Medhurst, Lawrence Napper, Tim O'Sullivan, Laraine Porter, Justin Smith, Sarah Street, Peter Waymark, Paul Wells

East Asian Cinemas Leon Hunt 2010-10-18 Cinemas from East Asia are among the most exciting and influential in the world. They are attracting popular and critical attention on a global scale, with films from the region circulating as art house, cult, blockbuster and 'extreme' cinema, or as Hollywood remakes. This book explores developments in the global popularity of East Asian cinema, from Chinese martial arts, through Japanese horror, to the burgeoning new Korean cinema, with particular emphasis on crossovers, remakes, hybrids and co-productions. It examines changing cinematic traditions in Asia alongside the 'Asianisation' of western cinema. It explores the dialogue

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not only between 'East' and 'West', but between different cinemas in the Asia Pacific. What do these trends mean for global cinema? How are co-productions and crossover films changing the nature of Hollywood and East Asian cinemas? The book includes in-depth studies of Park Chan-wook, 'Infernal Affairs', 'Seven Samurai', and 'Princess Mononoke'.

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