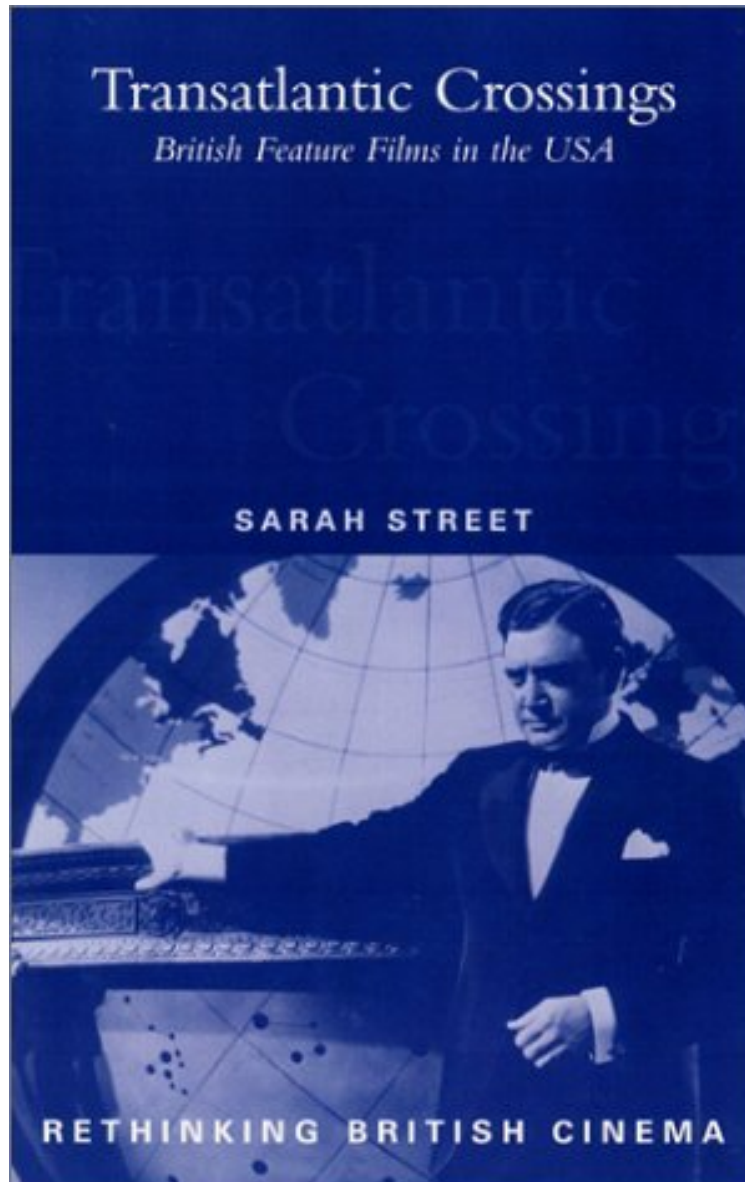


Transatlantic Crossings: British Feature Films in the USA (Rethinking British Cinema)

Sarah Street

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Sarah Street : Transatlantic Crossings: British Feature Films in the USA (Rethinking British Cinema) before purchasing it in order to gage whether or not it would be worth my time, and all praised Transatlantic Crossings: British Feature Films in the USA (Rethinking British Cinema):

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Transatlantic Crossings: Rethinking British Cinema by Sarah Street (Reader in Screen Studies, University of Bristol, England), is a meticulously researched and scholarly study of the distribution and showing of British films in America, from the 1920s to the present day. From the hurdles filmmakers had to leap in order to compete with the allure of Hollywood, to case studies of breakout successful favorites such as "Goldfinger" and "Four Weddings and a Funeral", Transatlantic Crossings is a simply fascinating and well documented history which is very highly recommended for film buffs and students of American/British cinematic history. Transatlantic Crossings is also available in hardcover.

Transatlantic Crossings is the first major study of the distribution and exhibition of British films in the USA. Charting the cross-cultural reception of many British films, Sarah Street draws on a wide range of sources including studio records, film posters, press books and statistics. While the relative strength of Hollywood made it difficult for films that crossed the Atlantic, Streets research demonstrates that some strategies were more successful than others. She considers which British films made an impact and analyzes conditions that facilitated a positive reception from critics, censors, exhibitors and audiences. Case studies include Nell Gwyn (1926), The Private Life of Henry VIII (1933), The Ghost Goes West (1935), Henry V (1946), Black Narcissus (1947), The Red Shoes (1948), Ealing comedies, The Horror of Dracula (1958), Tom Jones (1963), A Hard Days Night (1964), Goldfinger (1964), The Remains of the Day (1993), Four Weddings and a Funeral (1994) and Trainspotting (1996). Against a background of the economic history of the British and Hollywood film industries, Transatlantic Crossings considers the many fascinating questions surrounding the history of British films in the USA, their relevance to wider issues of Anglo-American relations and to notions of "Britishness" on screen.

"[Street] negotiates her way through the complexities of financial deals, censorship, publicity, reviews, and box office figures extremely well...The book is groundbreaking and nearly comprehensive...Highly recommended. All collections." Choice, March 2003
a well-informed, cogently argued and revealing study. Journal of British Cinema and Television, 1.1, 2004
About the Author Sarah Street is Reader in Screen Studies at the University of Bristol. Her publications include Cinema and State: the Film Industry and the British Government 1927-84 (with Margaret Dickinson); as sole author British National Cinema (1997) and British Cinema in Documents (2000). She has also co-edited Moving Performance: British Stage and Screen, 1890s-1920s (2000, with Linda Fitzsimmons) and European Cinema: an Introduction (2000, with Jill Forbes). She is an editor of the Journal of British Cinema and of Screen.