

# British Crime Cinema (British Popular Cinema)



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From early classics like *They Made Me A Fugitive*, to acclaimed recent films such as *Face and Lock*, *Stock*, and *Two Smoking Barrels*, *British Crime Cinema* 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, and including interviews with key directors Mike Hodges (*Get Carter*) and Donald Cammell (*Performance*), *British Crime Cinema* follows the progress of the crime film from its first flourishing during the black market Britain of the 1940s, through the more relaxed whimsy of 50s classics like *The Lavender Hill Mob* and *The Ladykillers*, to the resurgence of the gangster cult in the late sixties, and contemporary incarnations in films such as *Shallow Grave*, *Shopping*,

and Face. Embracing both overlooked B movies and acknowledged classics such as Brighton Rock and The Long Good Friday, contributors trace the influence of the Hollywood gangster picture on its British counterpart, discussing the effect of film censors hostility, and assessing the crime films relationship to the British New Wave. Examining the subversion of feminine stereotypes in the underworld film, British Crime Cinema stresses the importance of the crime film in understanding masculinity in British cinema, and the shifting gender relations of postwar Britain. Charlotte Brunson Warwick University, Viv Chadder Nottingham Trent University, Steve Chibnall De Montfort University, Andrew Clay, John Hill University of Ulster,

作者介绍:

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