Series editors’ foreword

The aim of this series is to present in lively, authoritative volumes a guide to those film-makers who have made British cinema a rewarding but still under-researched branch of world cinema. The intention is to provide books which are up-to-date in terms of information and critical approach, but not bound to any one theoretical methodology. Though all books in the series will have certain elements in common – comprehensive filmographies, annotated bibliographies, appropriate illustration – the actual critical tools employed will be the responsibility of the individual authors.

Nevertheless, an important recurring element will be a concern for how the oeuvre of each film-maker does or does not fit certain critical and industrial contexts, as well as for the wider social contexts, which helped to shape not just that particular film-maker but the course of British cinema at large.

Although the series is director-orientated, the editors believe that a variety of stances and contexts referred to is more likely to reconceptualise and reappraise the phenomenon of British cinema as a complex, shifting field of production. All the texts in the series will engage in detailed discussion of major works of the film-makers involved, but they all consider as well the importance of other key collaborators, of studio organisation, of audience reception, of recurring themes and structures: all those other aspects which go towards the construction of a national cinema.

The series will explore and chart a field which is more than ripe for serious excavation. The acknowledged leaders of the field will be reappraised, just as important, though, will be the bringing to light of those who have not so far received any serious attention. They are all part of the very rich texture of British cinema, and it will be the work of this series to give them all their due.