



“FIRES WERE STARTED –”

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Brian Winston



Fires Were Started Bfi Film Classics

Douglas McFarland, Wesley King



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Fires Were Started – Brian Winston, 2019-07-25 Humphrey Jennings 1907-50 was perhaps the most gifted film maker of the British documentary movement. Involved in the Mass Observation project of the 1930s, Jennings' talent lay in picturing ordinary life in ways that were inventive yet authentic. *Fires Were Started* (1943) is his major achievement. A film about a day's work for a unit of mainly auxiliary volunteer firemen at the height of the blitz, it blends observation with reconstruction to achieve a particularly poignant kind of propaganda. Lindsay Anderson expressed the opinion of many commentators and viewers when he wrote in *Sight and Sound* in a 1954 article reprinted as an appendix to this volume that Jennings was the only real poet the British cinema has yet produced. But how could a documentarist also be a poet? This is one of the questions addressed by Brian Winston in his study of *Fires Were Started*, a question which is particularly relevant today in the wake of the massive public controversies surrounding faked documentaries. For Winston, documentary film making is always creatively treated actuality and must be taken as such if it is to be properly valued and understood.

Fires Were Started - Brian Winston, 2019-07-25 Humphrey Jennings 1907-50 was perhaps the most gifted film maker of the British documentary movement. Involved in the Mass Observation project of the 1930s, Jennings' talent lay in picturing ordinary life in ways that were inventive yet authentic. *Fires Were Started* (1943) is his major achievement. A film about a day's work for a unit of mainly auxiliary volunteer firemen at the height of the blitz, it blends observation with reconstruction to achieve a particularly poignant kind of propaganda. Lindsay Anderson expressed the opinion of many commentators and viewers when he wrote in *Sight and Sound* in a 1954 article reprinted as an appendix to this volume that Jennings was the only real poet the British cinema has yet produced. But how could a documentarist also be a poet? This is one of the questions addressed by Brian Winston in his study of *Fires Were Started*, a question which is particularly relevant today in the wake of the massive public controversies surrounding faked documentaries. For Winston, documentary film making is always creatively treated actuality and must be taken as such if it is

to be properly valued and understood Publisher's website **British Film Institute Film Classics** Rob White, Edward Buscombe, 2003 *The Concise Routledge Encyclopedia of the Documentary Film* Ian Aitken, 2013 This reference work explores the history of the documentary film It discusses individual films and filmmakers examines national and regional filmmaking traditions elaborates on production companies organizations festivals and institutions explores themes issues and representations and describes various styles techniques and technical issues *Encyclopedia of the Documentary Film 3-Volume Set* Ian Aitken, 2013-10-18 The Encyclopedia of the Documentary Film is a fully international reference work on the history of the documentary film from the Lumi re brothers Workers Leaving the Lumi re Factory 1885 to Michael Moore's Fahrenheit 911 2004 This Encyclopedia provides a resource that critically analyzes that history in all its aspects Not only does this Encyclopedia examine individual films and the careers of individual film makers it also provides overview articles of national and regional documentary film history It explains concepts and themes in the study of documentary film the techniques used in making films and the institutions that support their production appreciation and preservation *The Night of the Hunter* Simon Callow, 2019-07-25 This is an examination of The Night of the Hunter Charles Laughton's only outing as a film director It looks at the symbolism of the piece at Willa her throat cut sitting in the Model T Ford and the Preacher a silhouetted threat on the horizon *Belle de Jour* Michael Wood, 2019-07-25 Severine Catherine Deneuve is a listless haute bourgeoisie wife with a secret afternoon life of prostitution Her life twists repression and guilt together with uninhibited behaviour strangled libido with its liberated counterpart Luis Bunuel was catapulted into cinematic history by his groundbreaking Dali collaboration *Un Chien Andalou* in 1929 but it is *Belle de Jour* 1967 which inaugurates the extraordinary late phase of his work It is a film shimmering with reflections on truth fiction and fantasy in addition to caustic social insight as it tells the story of a woman clearing her mind perhaps of its ghosts **Red River** Suzanne Liandrat-Guigues, 2019-07-25 *Red River* 1947 is one of Howard Hawks' near perfect films A sweeping fast moving Western it's stunningly shot and stars John Wayne and Montgomery Clift in complex roles set off by typically fine ensemble acting In her study Suzanne Liandrat-Guigues explores the thematic complexity of *Red River* as well as its historical resonances and its place in film history She focuses particular attention on the actors' contributions and on *Red River*'s relationship to other Hawks classics [The Cinema Book](#) Bloomsbury Publishing, 2019-07-25 *The Cinema Book* is widely recognised as the ultimate guide to cinema Authoritative and comprehensive the third edition has been extensively revised updated and expanded in response to developments in cinema and cinema studies Lavishly illustrated in colour this edition features a wealth of exciting new sections and in depth case studies Sections address Hollywood and other World cinema histories key genres in both fiction and non-fiction film issues such as stars technology and authorship and major theoretical approaches to understanding film

If.... Mark Sinker, 2019-07-25 Lindsay Anderson's film *If* 1968 starring Malcolm McDowell as a schoolboy who leads a guerilla insurgency imagines how repression conformity and fusty ritual at an English public school could lead to anarchy

and bloody revolt Its title is a sardonic nod to Rudyard Kipling s most famous poem and its story a radical updating of Kipling s 1899 story *Stalky and Co* in which prankish rebels are groomed to police the empire Released at a time of unprecedented student uprisings in Europe and America it provided a peculiarly English perspective on the battle between generations the perennial war of the romantically passionate against the corrupt the ugly the old and the foolish Though its emotional surface is authentically anti authoritarian its intellectual substance as Mark Sinker argues is rooted in a deep familiarity with the symbols of English ruling class values No longer a vehicle for shock or dissent it is today enjoyed comfortably even nostalgically but for Sinker this renders its many knots and paradoxes the moments of poetry that Anderson argued were cinema s *raison d'être* all the more fascinating

The Searchers Edward Buscombe,2001-01-24 John Ford s masterpiece *The Searchers* 1956 was rated fifth greatest film of all time in Sight and Sound s most recent poll of critics Its influence on many of America s most distinguished contemporary filmmakers among them Martin Scorsese Paul Schrader and John Milius is enormous John Wayne s portrait of the vengeful Confederate Ethan Edwards gives the film a truly epic dimension as his long and lonely journey into the dark heart of America Edward Buscombe provides a detailed commentary on all aspects of the film and makes full use of material in the John Ford archive at Indiana University including Ford s own memos and the original script which differs in vital respects from the film he made

[L'Année dernière à Marienbad \(Last Year in Marienbad\)](#) Jean-Louis Leutrat,2019-07-25 A quintessential work of 1960s European art cinema *L'Année dernière à Marienbad* *Last Year in Marienbad* 1961 was a collaboration between director Alain Resnais and New Novel enfant terrible Alain Robbe Grillet Three people known only by their initials move through the sprawling luxury of a mysterious hotel and its ornamental gardens Perhaps M is A s husband and X her lover Perhaps last year A promised X she would leave with him Or is there something more terrible in the past An abstract thriller a love story a philosophical puzzle the film s deviations are for Jean Louis Leutrat as complex as those of the human heart

Historical Dictionary of British Cinema Alan Burton,Steve Chibnall,2013-07-11 British cinema has been around from the very birth of motion pictures from black and white to color from talkies to sound and now 3D it has been making a major contribution to world cinema Many of its actors and directors have stayed at home but others ventured abroad like Charlie Chaplin and Alfred Hitchcock Today it is still going strong the only real competition to Hollywood turning out films which appeal not only to Brits just think of Bridget Jones while busily adding to franchises like James Bond and Harry Potter So this *Historical Dictionary of British Cinema* has a lot of ground to cover This it does with over 300 dictionary entries informing us about significant actors producers and directors outstanding films and serials organizations and studios different films genres from comedy to horror and memorable films among other things Two appendixes provide lists of award winners Meanwhile the chronology covers over a century of history These parts provide the details countless details while the introduction offers the big story And the extensive bibliography points toward other sources of information

Film - An International Bibliography Malte Hagener,Michael Töteberg,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

The City of Coventry Adrian Smith, 2006-10-27 The image of Coventry in flames was one of the most haunting of the Second World War Yet the excitement and optimism of the 1950s and 1960s were succeeded by a quarter century of urban blight and economic slump The collapse of manufacturing industry machine tools aeroplanes cars left a proud community adrift and demoralised Today a revitalised twenty first century city Coventry has embraced the new millennium and evolved from bleak post industrial desert to vibrant cultural oasis in the process rediscovering a sense of purpose and a vision for the future The City of Coventry tells the story of an experiment in social democracy carried out by a Labour controlled council which envisaged the bomb shattered city as a model of urban regeneration and imaginative planning Post war reconstruction could be a striking success as in the pedestrian friendly Precinct and the bold new cathedral or a notable failure as in the ever more intrusive ring roads and grim high rise flats In offering a fresh perspective on the city this innovative volume of essays rediscovers Coventry as an inspiration for poets and painters such as Philip Larkin and Terry Frost musicians as varied as Benjamin Britten and The Specials and film makers such as Humphrey Jennings whose Heart of Britain was shot in the immediate aftermath of the Blitz Adrian Smith skilfully mixes memoir family history and meticulous scholarship to paint a complete and incisive portrait of Coventry Drawing on new research into topics as diverse as the place of Surrealism in West Midlands culture and the shadowy presence of rugby league in a union bastion Smith brings a unique insight into the recent history of his native city Attractively presented highly readable and with broad appeal The City of Coventry is a lively re examination of an iconic city of the twentieth century illuminating the profound changes that engulfed industrial England during and after the Second World War

John Huston as Adaptor Douglas McFarland, Wesley King, 2017-01-27 Argues that understanding Huston's film adaptations of literary works is essential to understanding his oeuvre as a filmmaker John Huston as Adaptor makes the case that adaptation is the salient element in Huston's identity as a filmmaker and that his early and deep attraction to the experience of reading informed his approach to film adaptation Thirty four of Huston's thirty seven films were adaptations of literary texts and they stand as serious interpretations of literary works that could only be made by an astute reader of literature Indeed Huston asserted that a film director should be above all else a reader and that reading itself should be the intellectual and emotional basis for filmmaking The seventeen essays in this volume not only address Huston as an adaptor but also offer an approach to adaptation studies that has been largely overlooked How an adaptor reads the works to which he is drawn and how his literary interpretations can be brought to the screen without relegating film to a subservient role are some of the issues addressed by the contributors An introductory chapter identifies Huston as the quintessential Hollywood adaptor and argues that his skill at adaptation is the mark of his authorial signature The chapters that follow focus on fifteen of Huston's

most important films including *The Maltese Falcon* 1941 *The Treasure of the Sierra Madre* 1948 *The African Queen* 1951 *The Night of the Iguana* 1964 *Under the Volcano* 1984 and *The Dead* 1987 and are divided into three areas aesthetics and textuality history and social context and theory and psychoanalysis By offering a more comprehensive account of the centrality of adaptation to Huston's films John Huston as Adaptor offers a greater understanding of Huston as a filmmaker

Sight and Sound, 2007 *Off Key* Kay Dickinson, 2008-03-27 In *Off Key* Kay Dickinson offers a compelling study of how certain alliances of music and film are judged aesthetic failures Based on a fascinating and wide ranging body of film music mismatches and using contemporary reviews and histories of the turn to post industrialization the book expands the ways in which the union of the film and music businesses can be understood Moving beyond the typical understanding of film music that privileges the score *Off Key* also incorporates analyses of rock n roll movies composer biopics and pop singers crossing over into acting By doing this it provides a fuller picture of how two successful entertainment sectors have sought out synergistic strategies ones whose alleged failures have much to tell about the labor practices of the creative industries as well as our own relationship to them and to work itself A provocative and politically conscious look at music image relations *Off Key* will appeal to students and scholars of film music cinema studies media studies cultural studies and labor history

From Grierson to the Docu-soap John Izod, R. W. Kilborn, Matthew Hibberd, 2000 This work explores a range of issues relating to the documentary's achievement over the past decades and considers its prospects on entering the new millennium In the first part of the book a number of writers reappraise John Grierson's contribution to the history of documentary Most focus on his influence on the international

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