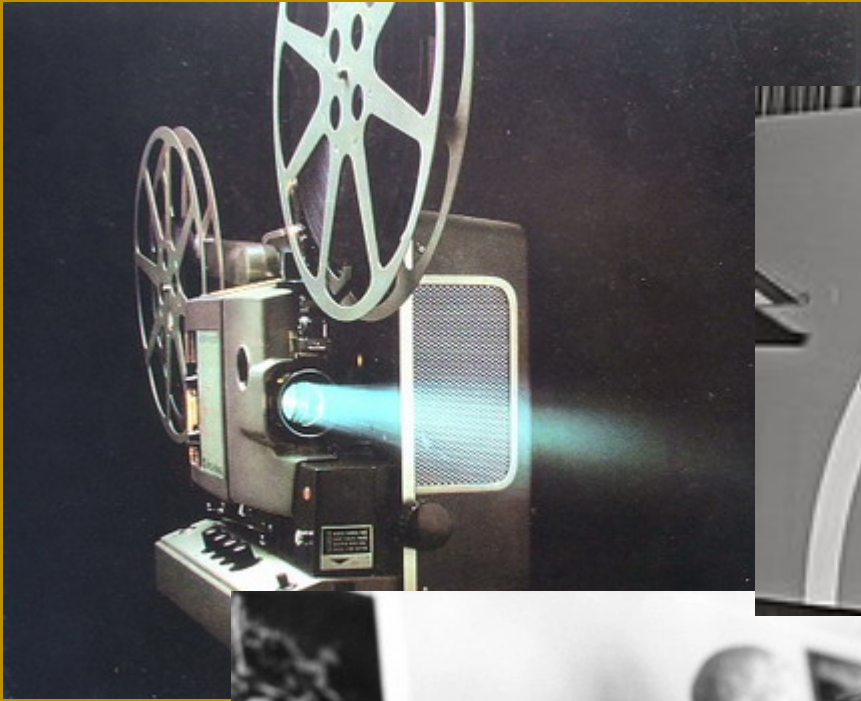


Far from Hollywood: New Kinds of 'Classic Film'

Ian Christie

Exploding the Film Canon

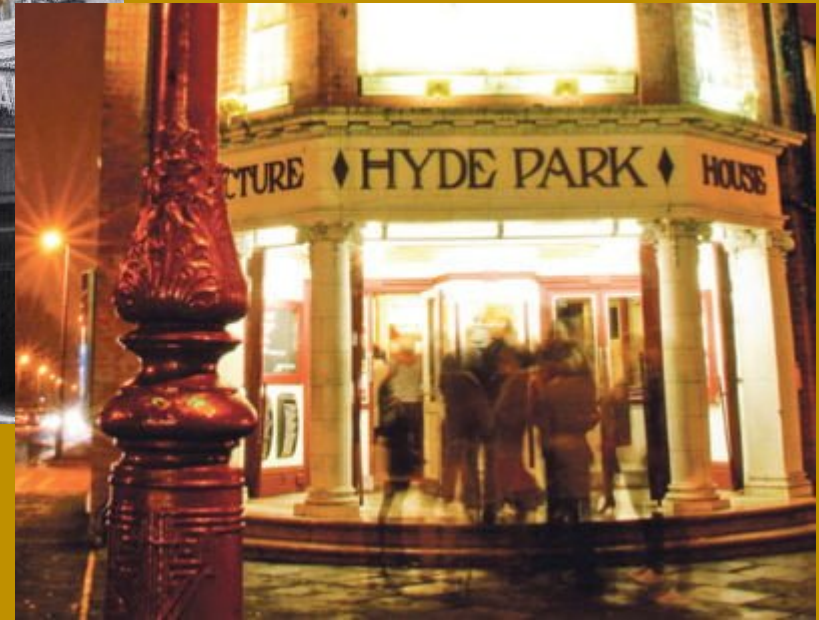




Film societies, mostly operated on 16mm. *Below l:* the young Kevin Brownlow, with his hero, Abel Gance



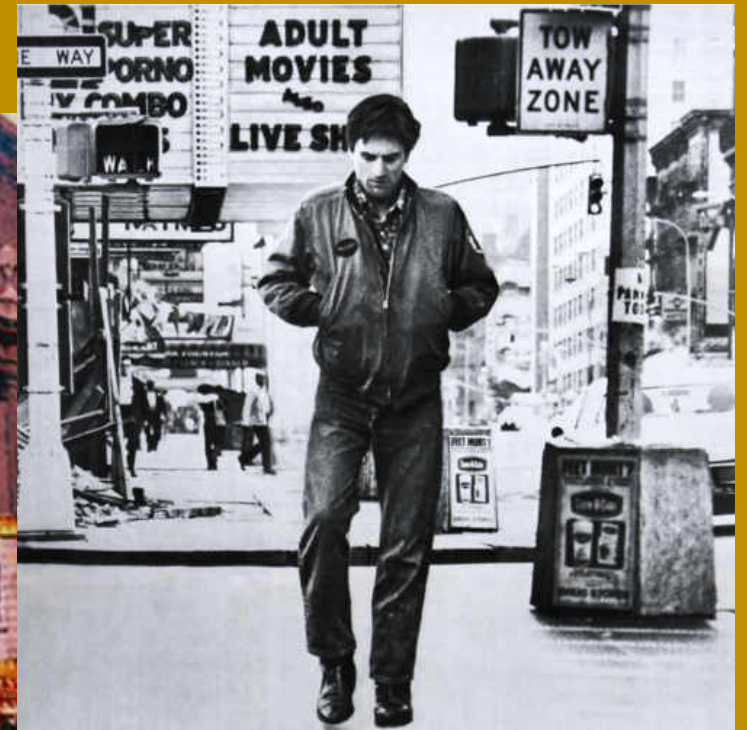
Below: Electric Cinema,
Portobello Road,
London. R: Part of the
Cameo chain, and the
Hyde Park in Leeds, still
operating.





IL SILENZIO

INGRID THULIN · GUNNEL LINDBLOM · BIRGER MALMSTEN · HAKAN JANBERG · JORGEN LINDSTROM
 PRODUZIONE: SVENSK FILMINDUSTRI



On every street there's a nobody who dreams of being somebody.
 He's a lonely forgotten man desperate
 to prove that he's alive.

COLUMBIA PICTURES presents
ROBERT DE NIRO
TAXI DRIVER

A BILL/PHILLIPS Production of a MARTIN SCORSESE Film

JODIE FOSTER ALBERT BROOKS as Tom HARVEY KEITEL

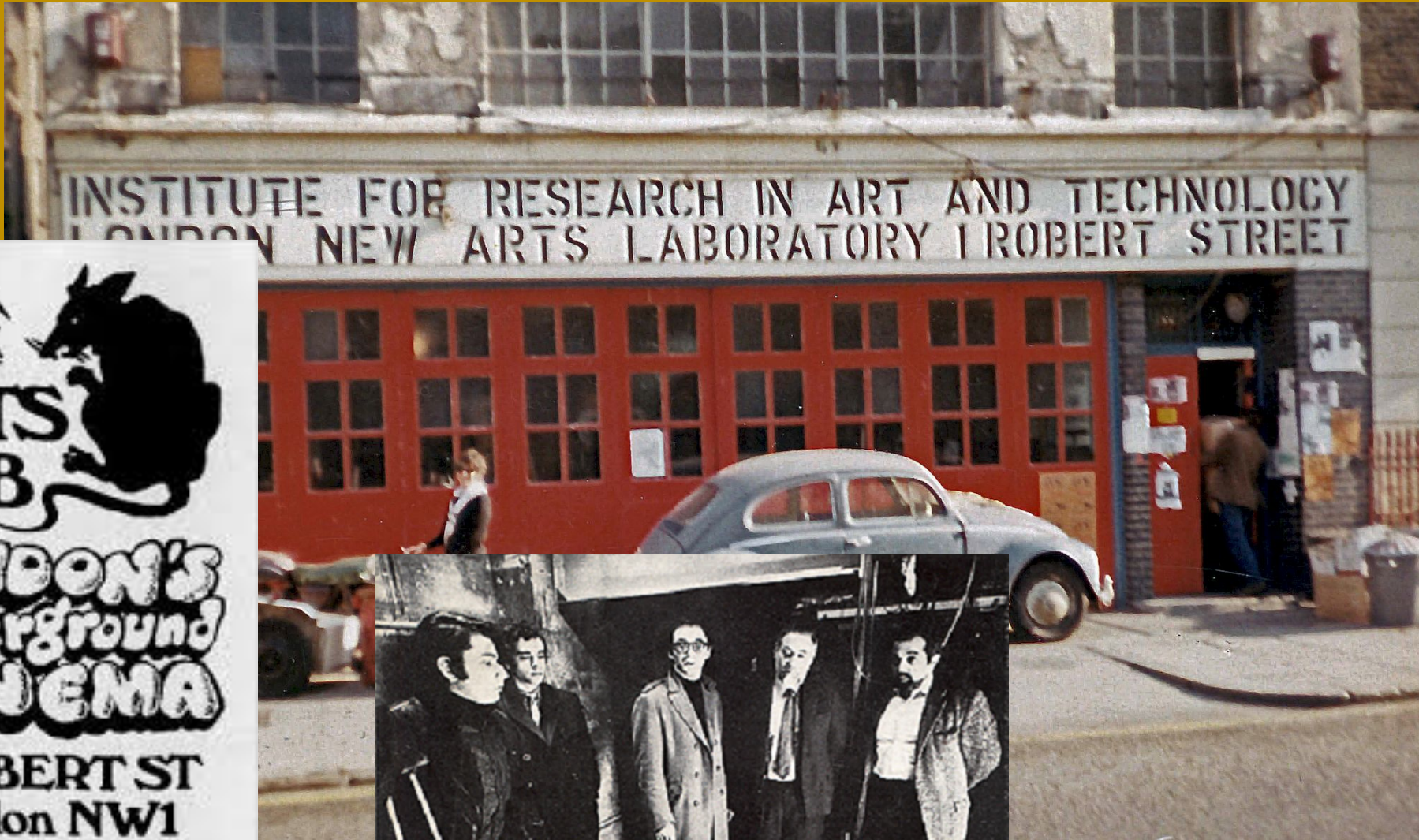
LEONARD HARRIS PETER BOYLE as Wizard

and CYBILL SHEPHERD as Betsy

Written by PAUL SCHRADER Music by BERNARD HERRMANN Produced by MICHAEL PHILLIPS and JULIA PHILLIPS
 Directed by MARTIN SCORSESE



Production Services by Devo/Pinky Flight




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Makers Circle, The London Film Makers Circle, The London Film Makers Circle,
Mortner, Gerry, The London Film Makers Circle, The London Film Makers Circle,
Muller, Michael, The London Film Makers Circle, The London Film Makers Circle,
Search, Richard, The London Film Makers Circle, The London Film Makers Circle,
Irene Askahan, The London Film Makers Circle, The London Film Makers Circle,
Pranger, Bar, The London Film Makers Circle, The London Film Makers Circle,
Parade Theatre, David Hare, Tony Burt, Pop Swans, Nancy Necker, Steven Scalet, John Gillo,
Gail Rankin, Kenneth Tynan, The London Film Makers Circle, The London Film Makers Circle,
Gail Rankin, Kenneth Tynan, The London Film Makers Circle, The London Film Makers Circle,
Ava Benveniste, The London Film Makers Circle, The London Film Makers Circle,
Doris Lessing, The London Film Makers Circle, The London Film Makers Circle,
Aly, Yevchi, W. S. Burroughs, Bob Ferry, Bob Ferry, Harry Mattson, Christiane Miller, The People Show,
Greene, Alice, The London Film Makers Circle, The London Film Makers Circle,
John Peel, The London Film Makers Circle, The London Film Makers Circle,
Cyril Edwards, The London Film Makers Circle, The London Film Makers Circle,
Maurice Anderson, Gilbert Siskel, Jeff Nuttall, Peter Snoddy, AMM, Ian Breckwell, St Martin's
Students, The Three, John King, John Latham, Guillen Ramon Pujol, Tony Scott (Scotty), Yvonne
Smith, M Adams Sirey, Orson Tomazos, Jeff Nuttall, Guillen Ramon Pujol, Tony Scott (Scotty), Yvonne
McClellan, Sam Van Staver, Jean Marie, Gregory Markopoulos, Pina Bausch, Michael Watts, John
Liss, Marguerite Paris, Albert Weitzer, EMBLNTL Festival, David Byrne, Susan Harrop, Joe
Dunford, Corinne & Arthur Cornwell, The London Film Makers Circle, The London Film Makers Circle,
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Zwarjes, The London Film Makers Circle, The London Film Makers Circle,
Joe Tison, Joe Tison, Peter Stark, The London Film Makers Circle, The London Film Makers Circle,
Johnson, John, The London Film Makers Circle, The London Film Makers Circle,
Sapochnik, Garre Litan (Di Day), Martin Russell, Michel Julien, Jean-Jacques Léves,
The Kame, Mike Figgis, The London Film Makers Circle, The London Film Makers Circle,
Johnstone's Theatre Machine, Jean-Pierre Vial, Group Theatre, A Season of Horrors,
Tight Action Theatre Group, The London Film Makers Circle, The London Film Makers Circle,
Compassion, The London Film Makers Circle, The London Film Makers Circle,



KINEMA

Art | Theory | Criticism | Politics

OCTOBER

1

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Richard Foreman
Noël Burch

Richard Howard
Rosaling Krauss
Jeremy Gilbert-Rolfe
and John Johnston
Jean-Claude Lebesaunier
Hollis Frampton

Spring 1970

camera obscura
A Journal of Feminism and Film Theory



FILM FORUM

SPRING 1976

Volume one number one 60p £2.00 1976

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6 shillings





‘Little magazines’ devoted to film flourished in the 1960s and 70s



Movie no.1, 1961 and the 'Talent histogram'

BRITISH

	Joseph Losey	Hugo Fregonese	Robert Hamer Seth Holt Karel Reisz		
Great	Brilliant	Very Talented	Talented	Competent or ambitious	The Rest
Howard Hawks Alfred Hitchcock	George Cukor Stanley Donen Anthony Mann Leo McCarey Vincente Minnelli Otto Preminger Nicholas Ray Douglas Sirk Jacques Tourneur Raoul Walsh Orson Welles	Robert Aldrich Budd Boetticher Richard Brooks Frank Capra Blake Edwards Richard Fleischer John Ford Samuel Fuller Henry Hathaway Elia Kazan Jerry Lewis Sidney Lumet J. L. Mankiewicz Gerd Oswald Arthur Penn Don Siegel George Stevens Frank Tashlin Edgar Ulmer King Vidor Charles Walters	Richard Breen Roger Corman Andre de Toth Gordon Douglas Allan Dwan J. Frankenheimer Michael Gordon Byron Haskin John Huston Phil Karlson Stanley Kubrick Mervyn LeRoy Rudolph Mate Robert Mulligan Joseph Newman Robert Parrish Richard Quine Mark Robson Alexander Singer Andrew Stone Don Weis Paul Wendkos Fred M. Wilcox Richard Wilson	Michael Anderson Ken Annakin Anthony Asquith Roy Baker John Boulting Roy Boulting Jack Cardiff Michael Carreras Don Chaffey Jack Clayton Robert Day Basil Dearden Charles Frend Guy Green Val Guest John Guillermin Guy Hamilton Ken Hughes Pat Jackson Philip Leacock David Lean Jack Lee J. Lee Thompson Michael McCarthy John Moxey Ronald Neame Michael Powell Alvin Rakoff Carol Reed Tony Richardson Wolf Rilla Wendy Toye Harry Watt	Julian Amyes Robert Asher Baker & Berman Compton Bennett Muriel Box Stuart Burge J. Paddy Carstairs Henry Cass Arthur Crabtree Charles Crichton Paul Czinner Cy Endfield William Fairchild Terence Fisher Lewis Gilbert Sidney Gilliat John Gilling B. Desmond Hurst Anthony Kimmins Frank Launder John Lemont Jay Lewis David MacDonald Kevin McClory Leslie Norman George Pollock Vernon Sewell Alfred Shaughnessy Gerald Thomas Ralph Thomas Herbert Wilcox Terence Young Mario Zampi
				Joseph Anthony Jack Arnold Laszlo Benedek David Butler John Cassavetes Joseph Cates Shirley Clarke Herbert Coleman Hubert Cornfield Michael Curtiz Delmer Daves Edward Dmytryk V. J. Donehue Philip Dunne John Farrow Jose Ferrer Mel Ferrer Melvin Frank Jack Garfein Hal Kanter Harry Keller Gene Kelly Irvin Kershner Henry King Howard W. Koch Stanley Kramer Anatole Litvak Joshua Logan Ranald MacDougall Daniel Mann Delbert Mann George Marshall Lewis Milestone David Miller Richard Murphy Norman Panama Joseph Pevney Irving Rapper Martin Ritt Robert Rossen George Sidney Jack Webb William Wellman Billy Wilder Robert Wise William Wyler	Irwin Allen Hall Bartlett James Clavell Morton da Cos Jerry Hopper Bruce Humberstone Nunnally Johnson Nathan Juran Henry Koster Walter Lang Robert Z. Leonard Jean Negulesco George Pal Daniel Petrie Dick Powell Russell Rouse Roy Rowland George Seaton Jack Sher George Sherman Vincent Sherman R. G. Springsteen John Sturges Norman Turog Richard Thorpe Robert D. Webb William Whitney

AMERICAN



Cinema no. 4, 1969

Critics' choice

We have asked some of our contributors to select their ten best films and ten best directors. We think that it is only fair that the prejudices of taste which any critic must possess should be revealed—readers may wish to make allowances accordingly. Most of our critics were glad of the opportunity to express an entirely subjective opinion, and by urging them to be as eclectic as possible, the restrictions of established taste and fashionability may have been overcome. It was not planned that a pantheon of admired directors should emerge, but as many of the contributors will follow up their research interests, the lists give some idea of coming articles in CINEMA magazine.

BRUCE BERESFORD

The Passion of Joan of Arc: Carl Dreyer
Tokyo Story: Yasujiro Ozu
Early Spring: Yasujiro Ozu
Yojimbo: Akira Kurosawa
Only Angels Have Wings: Howard Hawks
Persona: Ingmar Bergman
Barren Lives: Nelson Pereira Dos Santos
Apu Trilogy: Satyajit Ray
My Darling Clementine: John Ford
Mouchette: Robert Bresson
and Alain Resnais

IAN CHRISTIE

INGMAR BERGMAN
LUIS BUNUEL
FEDERICO FELLINI
JOHN FORD
SAMUEL FULLER
JEAN-LUC GODARD
FRITZ LANG
ANDRZEJ MUNK
DZIGA VERTOV
BILLY WILDER
Dr Mabuse der Spieler and The Big Heat: Fritz Lang
Le Feu Follet: Louis Malle
Le Gai Savoir: Jean-Luc Godard
The Hustler: Robert Rossen
Ikiru: Akira Kurosawa
The Lady from Shanghai: Orson Welles
Merrill's Marauders: Samuel Fuller
Nightmare Alley: Edmund Goulding
Seven Chances: Buster Keaton
Shadow of a Doubt: Alfred Hitchcock

STEPHEN CROFTS

1 SERGEI EISENSTEIN
2 JOSEF VON STERNBERG
3 FRITZ LANG
4 JEAN-LUC GODARD
5 KENNETH ANGER
6 ALFRED HITCHCOCK
7 JEAN VIGO
8 BUSTER KEATON
9 JEAN RENOIR
10 JOHN FORD

1 Ugetsu Monogatari: Kenji Mizoguchi
2 Pierrot Le Fou: Jean-Luc Godard
3 Magick Lantern Cycle: Kenneth Anger
4 The Scarlet Empress: Josef Von Sternberg
5 Intolerance: D. W. Griffith
6 The Big Heat: Fritz Lang
7 The Searchers: John Ford
8 La Règle du Jeu: Jean Renoir
9 Citizen Kane: Orson Welles
10 White Heat: Raoul Walsh

DAVID CURTIS

WARREN SONBERT
RON RICE
ANDY WARHOL
BYRON HASKIN
STAN BRAKHAGE
UB IWERKS
JAMES WHITNEY
GREGORY MARKOPOULOS
BRUCE CONNER
N.A.S.A. (SPACE MOVIES)
White Zombie: Victor Halperin
Abott & Costello Meet Dr. Jeckel & Mr. Hyde
Scaramouche: George Sidney
Flying Elephants: Laurel & Hardy
Ali Baba & The 40 Thieves: Arthur Lubin
Calamity Jane: David Butler & Jack Donahue
Kiss Me Deadly: Robert Aldrich
Ziegfeld Follies: Vincent Minnelli
And The Angels Sing: George Marshall
Pierrot Le Fou: Jean-Luc Godard

RAYMOND DURGNAT

1 LEN LYE
2 NORMAN McLAREN
3 TEX AVERY
4 F. W. MURNAU
5 G. W. PABST
6 CARL DREYER
7 JOSEF VON STERNBERG
8 JEAN RENOIR
9 KING VIDOR
10 TONY CONRAD
Le Quai Des Brumes: Jacques Prévert
La Ronde: Max Ophüls
Vampyr: Carl Dreyer

Miracle in Milan: Vittorio De Sica
Duel in the Sun: King Vidor
Saga of Anathan: Josef Von Sternberg
Allegretto: Oskar Fischinger
Duck Soup: Marx Brothers
The Thief of Baghdad: Michael Powell
French Cancan: Jean Renoir

ROGER HUSS

1 SERGEI EISENSTEIN
2 CARL DREYER
3 FRITZ LANG
4 INGMAR BERGMAN
5 FEDERICO FELLINI
6 LUIS BUNUEL
7 FRANCOIS TRUFFAUT
8 BILLY WILDER
9 ANDRZEJ WAJDA
10 RAOUL WALSH
1 Gertrud: Carl Dreyer
2 Liliuth: Robert Rossen
3 Muriel: Alain Resnais
4 Giulietta Degli Spiriti: Federico Fellini
5 The First Teacher: Andrej Konchalovsky
6 Ten Thousand Suns: Ferenc Kosa
7 Day of Wrath: Carl Dreyer
8 The Roaring Twenties: Raoul Walsh
9 The Hanging Tree: Delmer Daves
10 Alexander Nevsky: Sergei Eisenstein

PAUL JOANNIDES

1 D. W. GRIFFITH
2 FRITZ LANG
3 JEAN RENOIR
4 JEAN-LUC GODARD
5 MICHELANGELO ANTONIONI
6 CARL DREYER
7 JEAN VIGO
8 ALFRED HITCHCOCK
9 SERGEI EISENSTEIN
10 JOHN FORD
1 Intolerance: D. W. Griffith
2 Der Mude Tod: Fritz Lang
3 Day of Wrath: Carl Dreyer
4 Citizen Kane: Orson Welles
5 Il Gattopardo: Luchino Visconti
6 Antonioni Trilogy
7 Une Partie de Campagne: Jean Renoir
8 Seven Samurai: Akira Kurosawa
9 La Dolce Vita: Federico Fellini
10 Les Enfants du Paradis: Marcel Carne

KARLOS KONDZIALKI

1 LUIS BUÑUEL
2 SERGEI EISENSTEIN
3 DZIGA VERTOV
4 GEORGES FRANJU
5 MICHAEL POWELL
6 BUSTER KEATON
7 ALFRED HITCHCOCK
8 BILLY WILDER
9 ROBERT WISE
10 FEDERICO FELLINI

La Maschera del Demonio: Mario Bava
Shame: Ingmar Bergman
Maxim Gorky Trilogy: Mark Donskoi
Giulietta Degli Spiriti: Federico Fellini
Judex: Georges Franju
Foreign Correspondent: Alfred Hitchcock
The Phantom of the Opera: Rupert Julian
Witchfinder General: Michael Reeves
Onibaba: Kaneto Shindo
Swingtime: George Stevens

ALAN LOVELL

LUIS BUÑUEL
JEAN RENOIR
YASUJIRO OZU
JOHN FORD
ROBERTO ROSSELLINI
JEAN VIGO
DON SIEGEL
GEORGES FRANJU
SAM PECKINPAH
IRVING KERSHNER
Los Olvidados: Luis Buñuel
La Règle du Jeu: Jean Renoir
My Darling Clementine: John Ford
Voyage to Italy: Roberto Rossellini
Baby Face Nelson: Don Siegel
Hotel des Invalides: Georges Franju
Seven Samurai: Akira Kurosawa
The Big Heat: Fritz Lang
Deadly Companions: Sam Peckinpah
The Luck of Ginger Coffey: Irving Kershner

COLIN McARTHUR

JOHN FORD
ALFRED HITCHCOCK
ELIA KAZAN
FRITZ LANG
JEAN-PIERRE MELVILLE
KENJI MIZOGUCHI
SAM PECKINPAH
NICHOLAS RAY
ROBERT SODMAK
ANDRZEJ WAJDA
Ashes & Diamonds: Andrzej Wajda
The Big Heat: Fritz Lang
The Birds: Alfred Hitchcock
Cry of the City: Robert Siodmak
Deuxieme Souffle: Jean-Pierre Melville
Guns in the Afternoon: Sam Peckinpah
Splendour in the Grass: Elia Kazan
Le Trou: Jacques Becker
Ugetsu Monogatari: Kenji Mizoguchi
Underworld U.S.A.: Sam Fuller

ROBERT MUNDY

1 LUIS BUÑUEL
2 ALFRED HITCHCOCK
3 JEAN RENOIR
4 JEAN VIGO
5 ROBERT ROSSEN
6 FRITZ LANG

DAVID CURTIS

WARREN SONBERT

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Ziegfield Follies: Vincent Minnelli

And The Angels Sing: George Marshall

Pierrot Le Fou: Jean-Luc Godard

PETER WOLLEN

KENNETH ANGER

CHARLES CHAPLIN

COMPUTER

ALAIN JESSUA

STANLEY KUBRICK

PIER-PAOLO PASOLINI

SAM PECKINPAH

ERIC ROHMER

JEAN-MARIE STRAUB

LUCHINO VISCONTI

1 Shin Heike Monogatari: Kenji Mizoguchi

2 Sansho Dayu: Kenji Mizoguchi

3 La Signora di Tutti: Max Ophuls

4 La Regle du Jeu: Jean Renoir

5 Francesco, Giullare di Dio: Roberto Rossellini

(Saga of Anatahan: Josef Von Sternberg

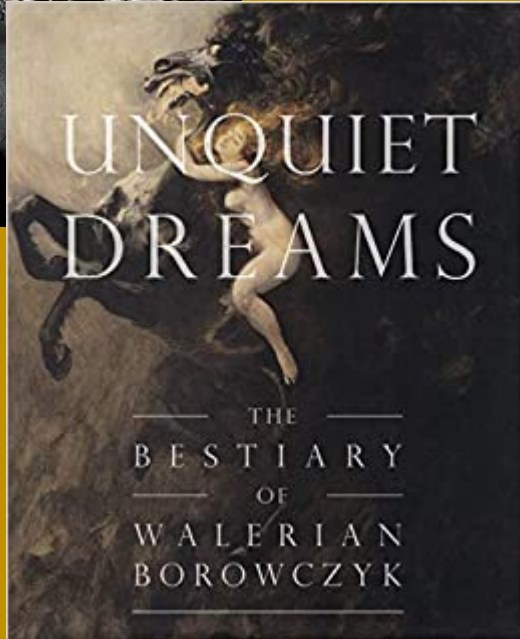
(The Searchers: John Ford

(Vertigo: Alfred Hitchcock

(Pierrot le Fou: Jean Luc Godard

10 The Beautiful Blonde from Bashful Bend: Preston Sturges

Cinema no. 4, 1969



Here is the CINEMA pantheon, based on the Critics' Choice. A third line has been added, but these are the selections of the editors alone.

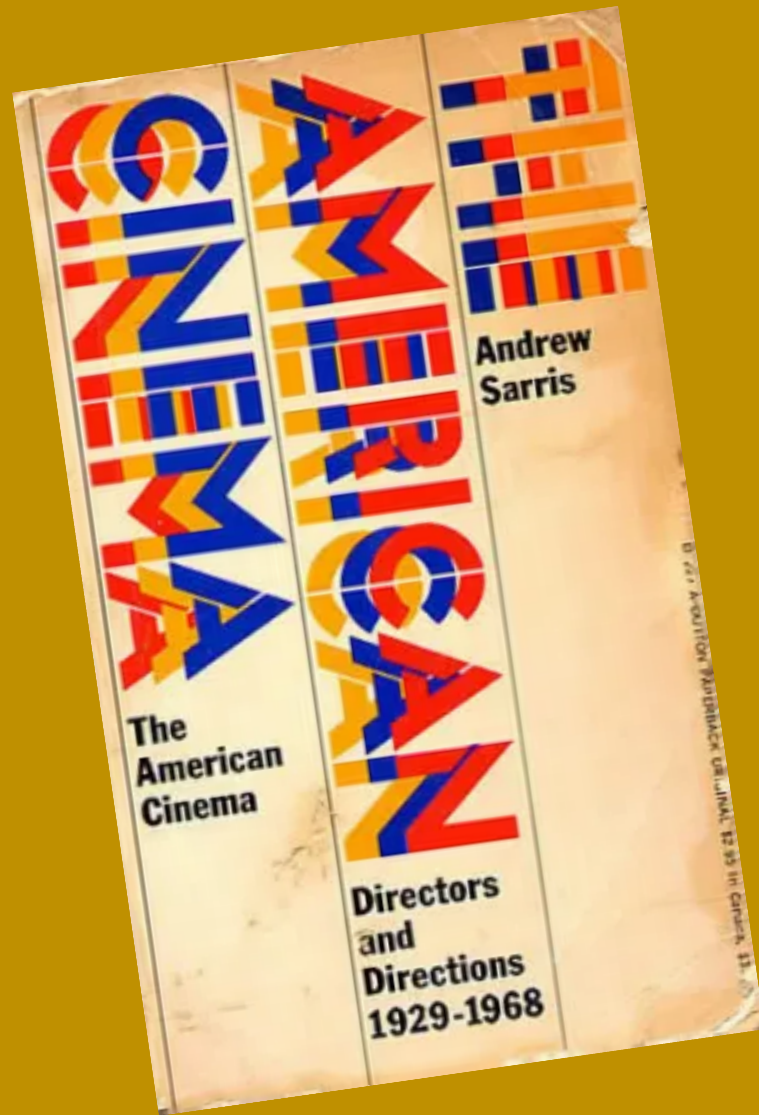
PANTHEON: Kenneth Anger, Luis Bunuel, Carl Dreyer, Sergei Eisenstein, Federico Fellini, John Ford, Alfred Hitchcock, Fritz Lang, Jean Renoir, Billy Wilder.

SECOND LINE: Georges Franju, Samuel Fuller, Jean-Luc Godard, Buster Keaton, Kenji Mizoguchi, Sam Peckinpah, Jean Vigo, Josef Von Sternberg, Andrzej Wajda, Orson Welles.

THIRD LINE: Walerian Borowczyk, John Huston, Stanley Kubrick, Joseph Losey, Pier Paolo Pasolini, Roman Polanski, Michael Powell, Don Siegel, Glauber Rocha, Robert Rossen.



Kustom Kar Kommandos, Kenneth Anger, 1965



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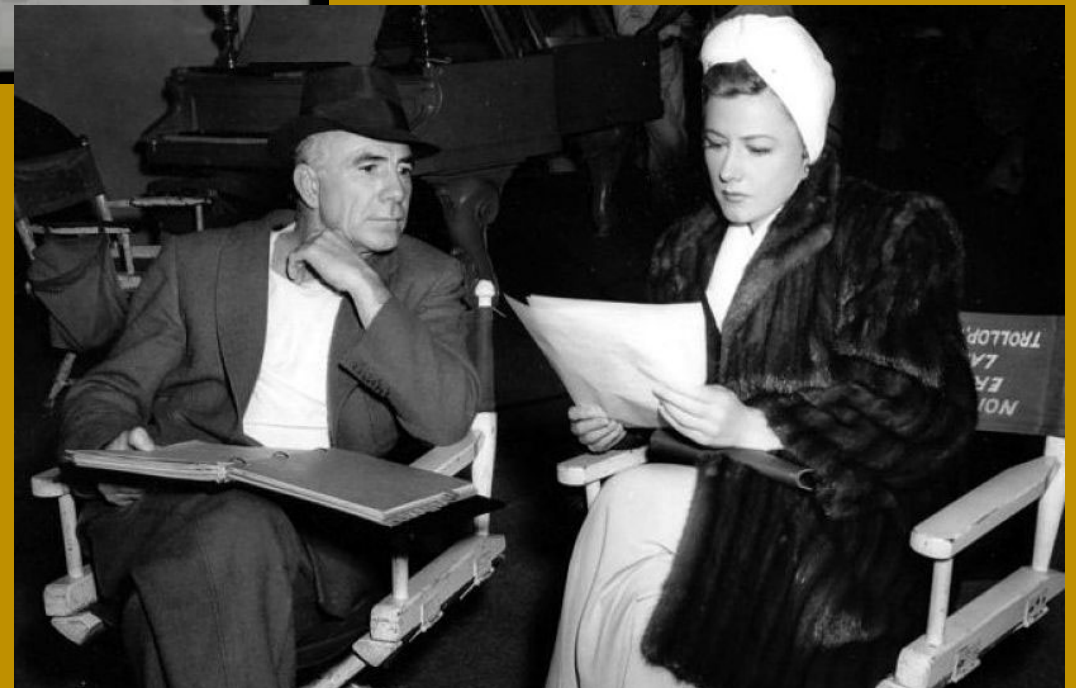
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Gregory La Cava's best films reveal a flair for improvisation and a delicate touch...

Andrew Sarris



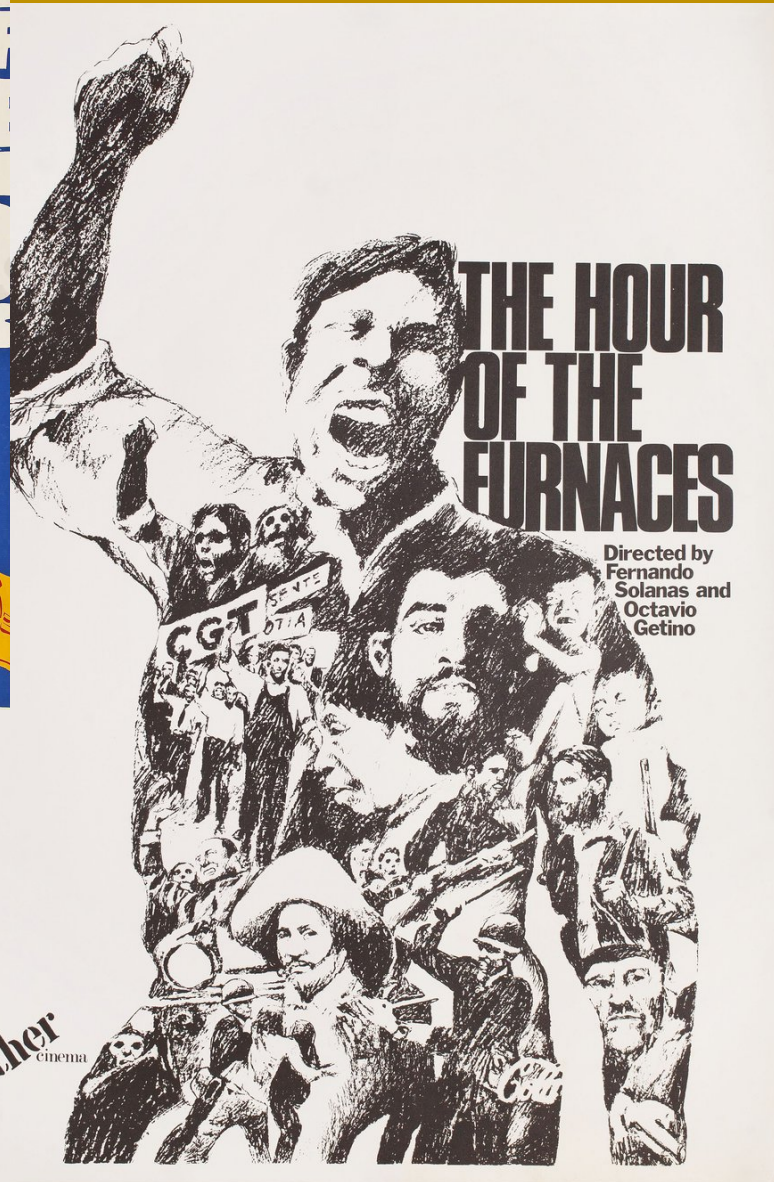
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THE HOUR OF THE FURNACES
 LA HORA DE LOS HORNOS

"It is not a film, it is a GUN!!"
 Marco Bellochio, N.Y. Times

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 ANTIOCH HALL



THE HOUR OF THE FURNACES

Directed by
 Fernando Solanas and
 Octavio Getino

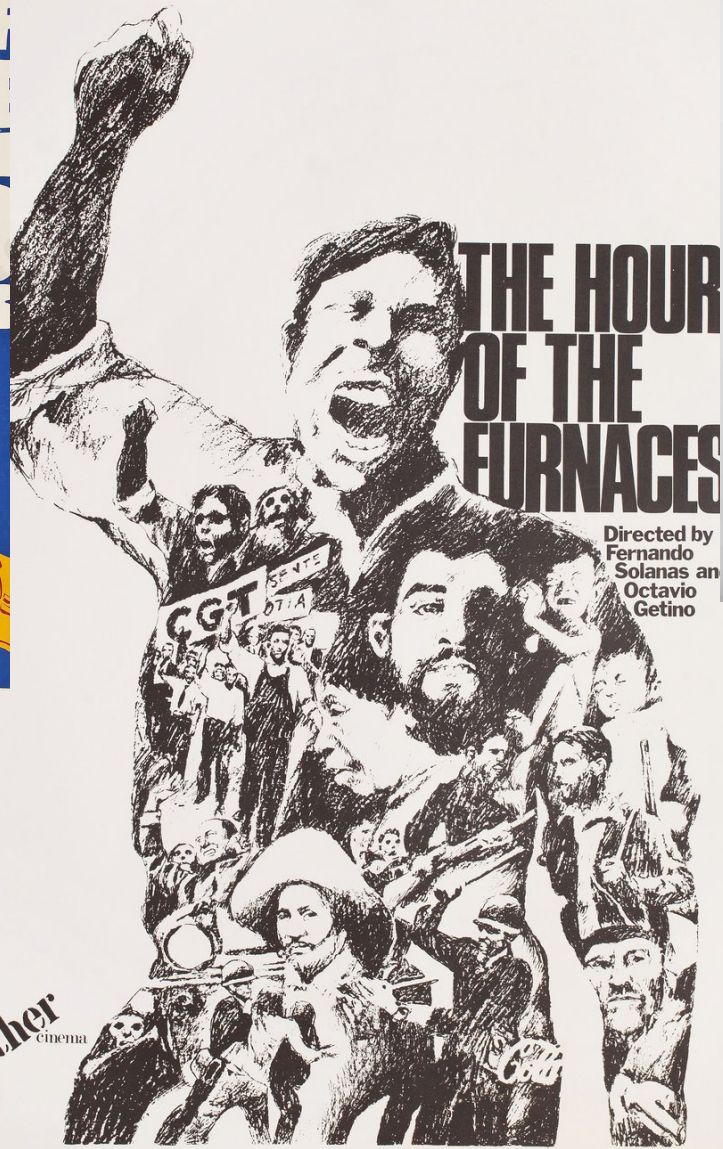
the other cinema

FERNANDO SOLANAS
THE HOUR OF THE FURNACES
 LA HORA DE LOS HORNOS

"It is not a film, it is a GUN!!"
 Marco Bellochio, N.Y. Times
 "A beautiful film...reconsidering our Latin American summer visit."
 Nelson Rockefeller III,

Coca-Cola CIA ARMOUR MEAT Ford STAND-ARD OIL

SUN - MON 2PM
 JUNE 6-7 KELLY
 ANTIOGH HALL





JEAN DOUCHET (France)

1. The Empress Yang Kwei Fei (Mizoguchi)
2. The Tiger of Eschnapur (Lang)
3. Tabu (Flaherty)
4. Exodus (Preminger)
5. Rio Bravo (Hawks)
6. The Naked and the Dead (Walsh)
7. Vertigo (Hitchcock)
8. The General
9. Bigger than Life (Nicholas Ray)
10. A Star is Born (Cukor)

“... J’ai cédé, en définitive, à une position esthétique générale qui m’a fait sacrifier Losey, Chaplin, Donskoi, Rossellini, Renoir, Minnelli, etc.”

As a consumer, I am a child of 'auteurism'. I was introduced, in a serious way, to the cinema while I was a student, and became involved as a script-writer soon after I left university. This was just at the time when the French New Wave burst on the world, and I became an avid reader of *Cahiers du Cinéma* and frequenter of backstreet repertory film theatres to familiarize myself with a backlog of Hollywood pictures recommended by *Cahiers* critics I ticked them off in Coursodon and Boisset's *Twenty Years of American Cinema* when I had seen them.¹

Peter Wollen, 'The Canon', *Paris Hollywood* (2002)

The Sight & Sound Top Ten Poll: 1982

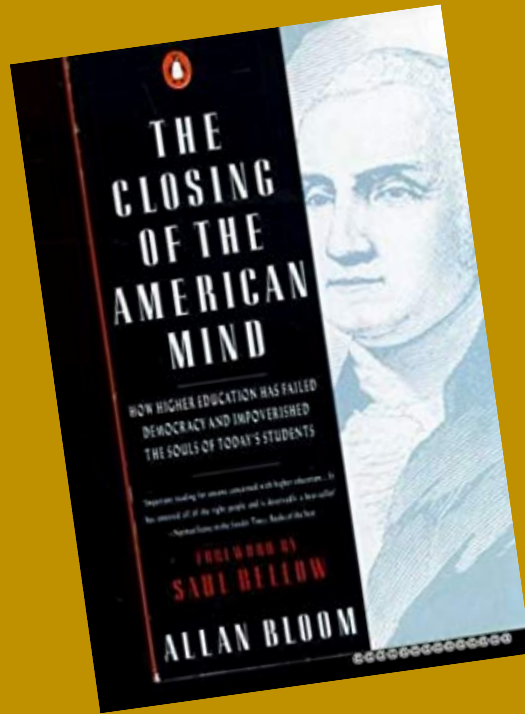
1. Citizen Kane (Welles)
2. La Règle du jeu (Renoir)
3. Seven Samurai (Kurosawa)
3. Singin' in the Rain (Kelly, Donen)
5. 8½ (Fellini)
6. Battleship Potemkin (Eisenstein)
7. L'avventura (Antonioni)
7. The Magnificent Ambersons (Welles)
7. Vertigo (Hitchcock)
10. The General (Keaton)
10. The Searchers (Ford)



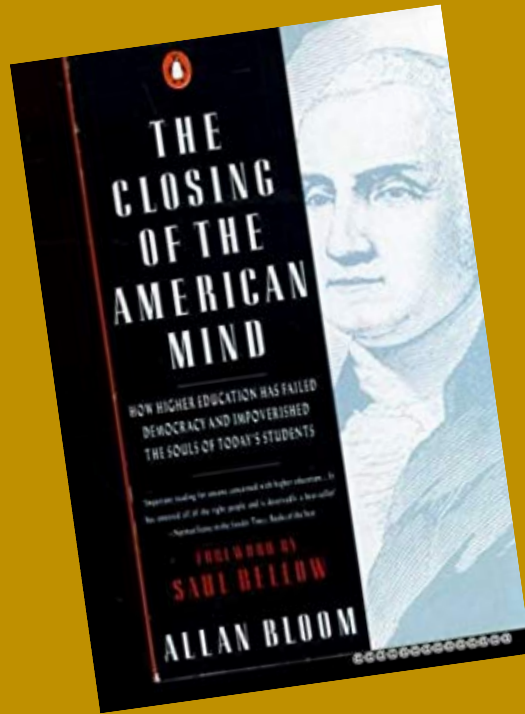
1968







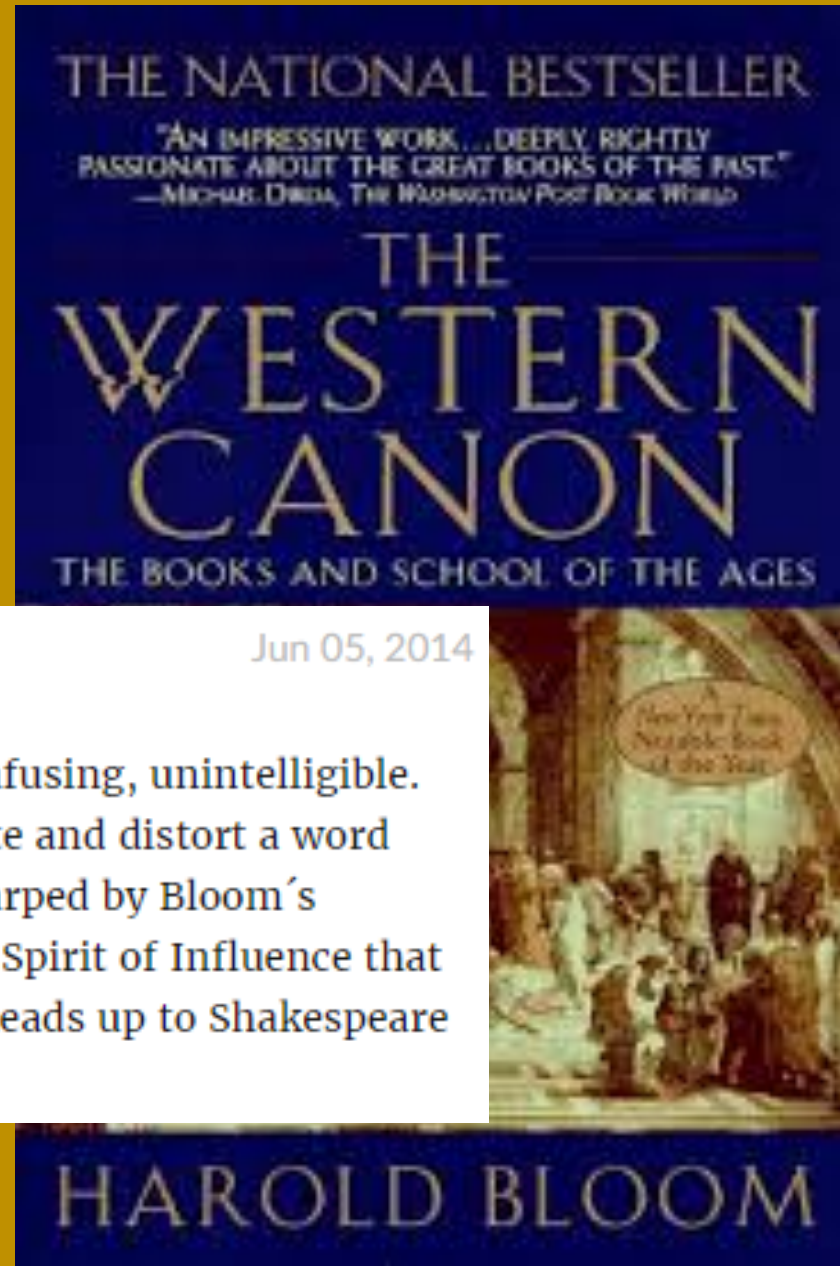
The closing of the American mind: how higher education has failed democracy and impoverished the souls of today's students
by Allan Bloom



The closing of the American mind: how higher education has failed democracy and impoverished the souls of today's students
by Allan Bloom



Canon wars rumble on:
Harold Bloom defends
in 1994... and reactions
continue



Alejandro Teruel rated it ★★★★★
Shelves: e-libros, crítica

Jun 05, 2014

Exasperating, brilliant, outrageous, nonsensical, confusing, unintelligible. This is a book of provocations, to borrow, appropriate and distort a word from James Joyce, a *shapesphere*, that is a book so warped by Bloom's deification of Shakespeare, so imbued with the Holy Spirit of Influence that sometimes it seems to imply that everything either leads up to Shakespeare or wrestles with or in his shadow.



26TH EDINBURGH INTERNATIONAL FILM FESTIVAL

25p

WOMEN'S FILM FESTIVAL

A festival of films made by women must take as its starting-point the overpowering imbalance which has always worked against women in the cinema. A festival of men's films would simply be absurd only because so few women have been able to make films and a women's festival exists.

The bar against women as directors has not sprung out of thin air. Confidence in women's artistic powers, though no doubt it exists in its part. Primarily it exists because a film director is in a position of economic and executive power. He has to exert authority over the whole process of film-making, planning a complex battle of nerves and bringing the film in within budget. In a way, John Ford set it up when he said a woman could never be a good director because she could not throw a straight left to the jaw.

The greater the financial investment in a project, the less likely it is to be entrusted to a woman. In the twenties, before the heyday of the studio system, it was relatively easier for women to make films, simply because there was more independent budget production. The same is true today. The high watermark in Hollywood was the low watermark for women. Only a few women found regular work in Hollywood as directors: Dorothy Arzner, Jean Yarbrough and Ida Lupino. Naturally the triumph of women over male domination were transmitted into the films themselves. Because of the grotesque discrimination against women in the cinema, it is right to pay homage to those few women who have managed to make films, against all the odds. But a festival of women's films need not stop short at homage. The growth of the Women's Liberation Movement gives us every right to expect that the barriers will be broken down. It is possible to expect that more women's films will be made by

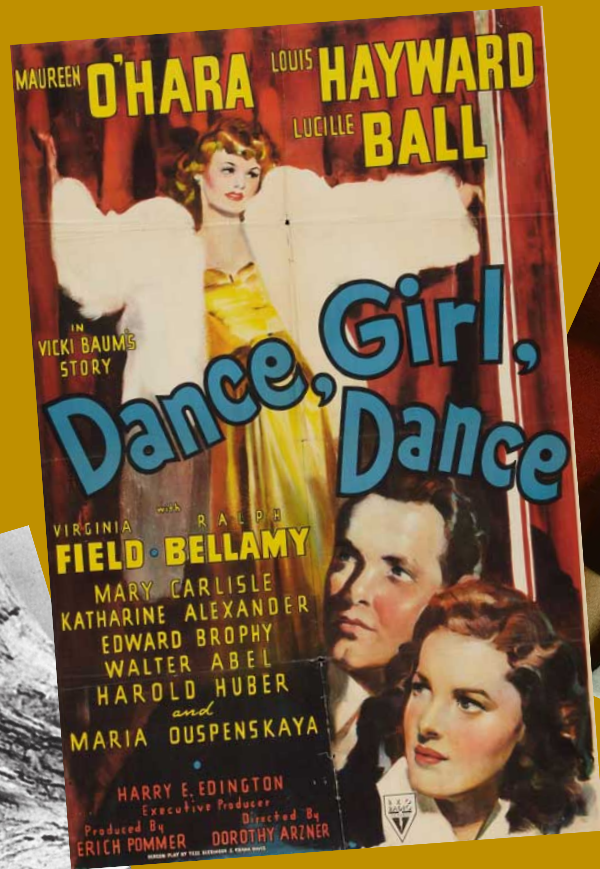


1972 – the Women's Event, EIFF

Two of the most anticipated films in the 1972 EIFF Women's Event: Leni Riefenstahl's **The Blue Light** and Leontine Sagan's **Mädchen in Uniform**



Well, don't fall in love.



Some of the women directors shown in Edinburgh in 1972: Maya Deren, Dorothy Arzner, Vera Chytilová, Nelly Kaplan



Jeanne Dielmann, 23, quai du commerce, 1080 Bruxelles
Chantal Akerman, 1975

L'une chante, l'autre pas,
Agnes Varda, 1977





La souriante Mme Beudet (Germaine Dulac, 1923)

PRESSURE
(Cert. 15)

The first Black British feature film 1975

+ Q&A with director
Horace Ové

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An **Burning Illusion**

the story of
a Black woman's
awakening



Burning Illusion

CASSIE MIFALANE
VICTOR BOMERO
ANGELA WYNNE RIVERLEY SMITH
MILLOLE FRONCKE GINA LINDNER
THEY'LL LAUGH JUSTY A.D. EDNAE BISHOP-CUTLER

Pressure (1975)
Burning an Illusion (1981)

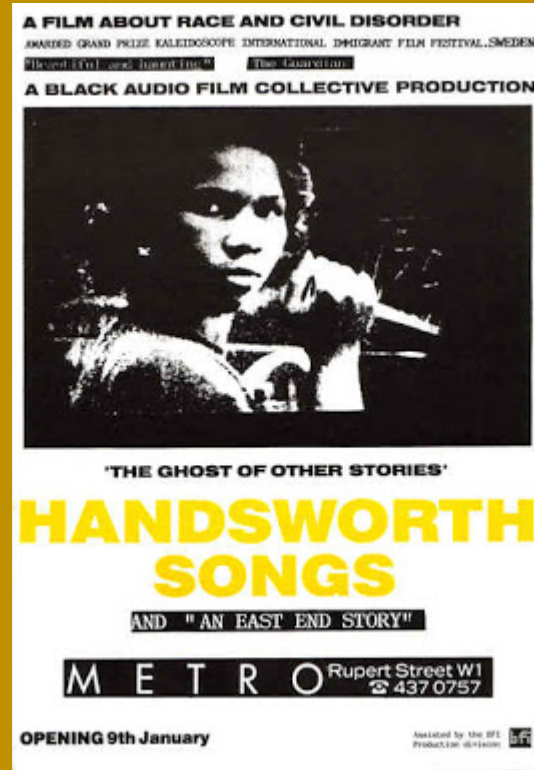


Pressure, Horace Ove, 1975



These films' 'refusal to represent the black experience in Britain as monolithic, self-contained, sexually stabilized and always 'right-on'".

Stuart Hall, 'New ethnicities' (1988)



Different accounts of the Black experience in Britain





My Beautiful Laundrette ext

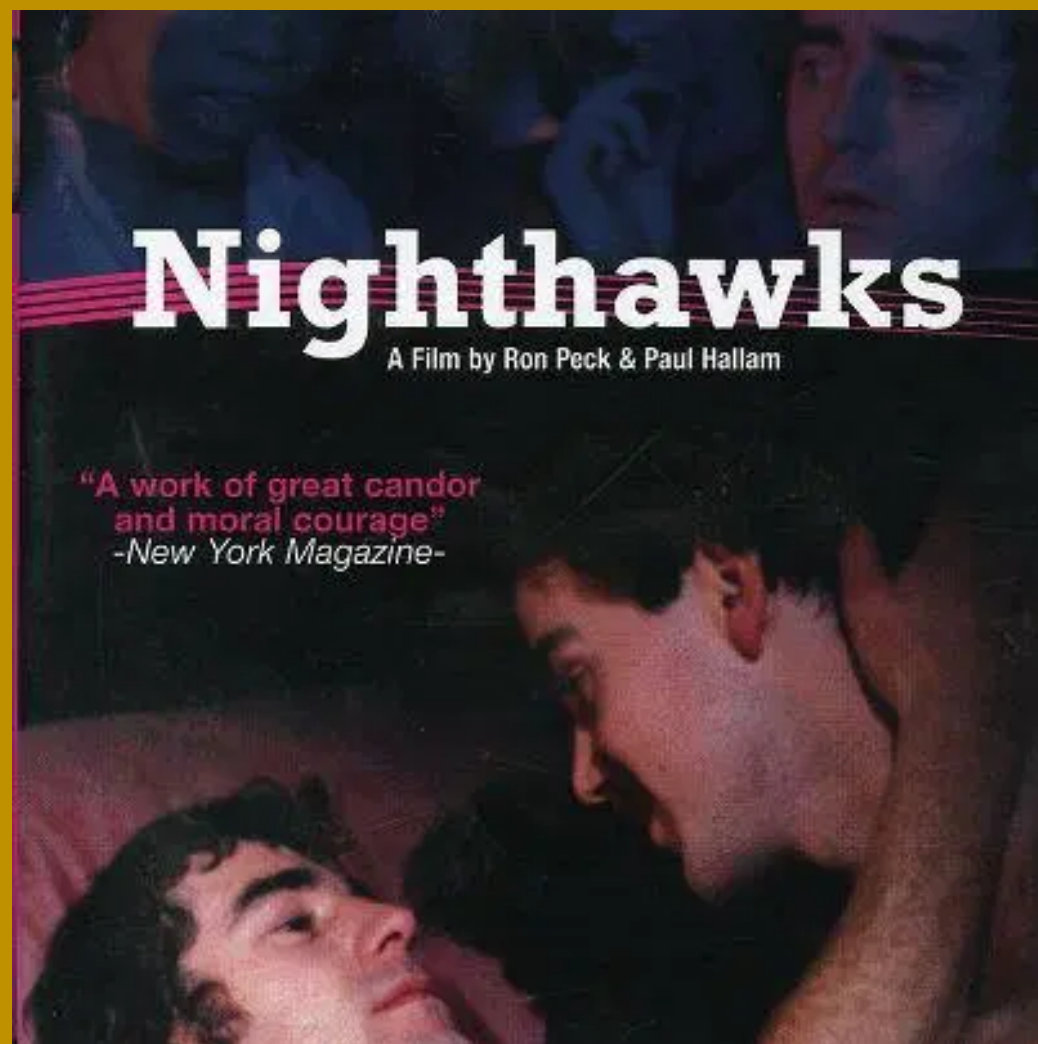


These films' 'refusal to represent the black experience in Britain as monolithic, self-contained, sexually stabilized and always 'right-on'".

Stuart Hall, 'New ethnicities' (1988)



Young Soul Rebels trailer



Nighthawks

A Film by Ron Peck & Paul Hallam

"A work of great candor
and moral courage"
-New York Magazine-

Stories we tell ourselves

The Cultural Impact of UK Film 1946–2006

A study for the UK Film Council

By Narval Media / Birkbeck College / Media Consulting Group



Get Carter



Look Back In Anger



Young Soul Rebels

June 2009

UK FILM COUNCIL

Looking back on those years, I can now see that 'auteurism' was the last major and explicit attempt to rewrite the film canon. Rather than simply a theory of 'authorship' per se, it involved championing a specific set of film-makers. These were the 'auteurs' celebrated in critical articles and named, in hierarchical order, in the *Cahiers* 'Top Ten Lists', in *Movie* magazine's histogram of British and American directors, and in Andrew Sarris's Pantheon (two versions, with promotions and demotions which I carefully studied).² Lists seem trivial, but in fact they are crucial symptomatic indices of underlying struggles over taste, evaluation and the construction of a canon.

Peter Wollen, 'The Canon', 2002

The truest and most human story of the Great White Snows

A picture with more drama, greater thrill, and stronger action than any picture you ever saw.



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ROBERT J. FLAHERTY, F.R.G.S.

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'MOANA'

ROBERT FLAHERTY'S
TRUE EPIC OF LIFE AND
LOVE IN THE SOUTH SEAS.

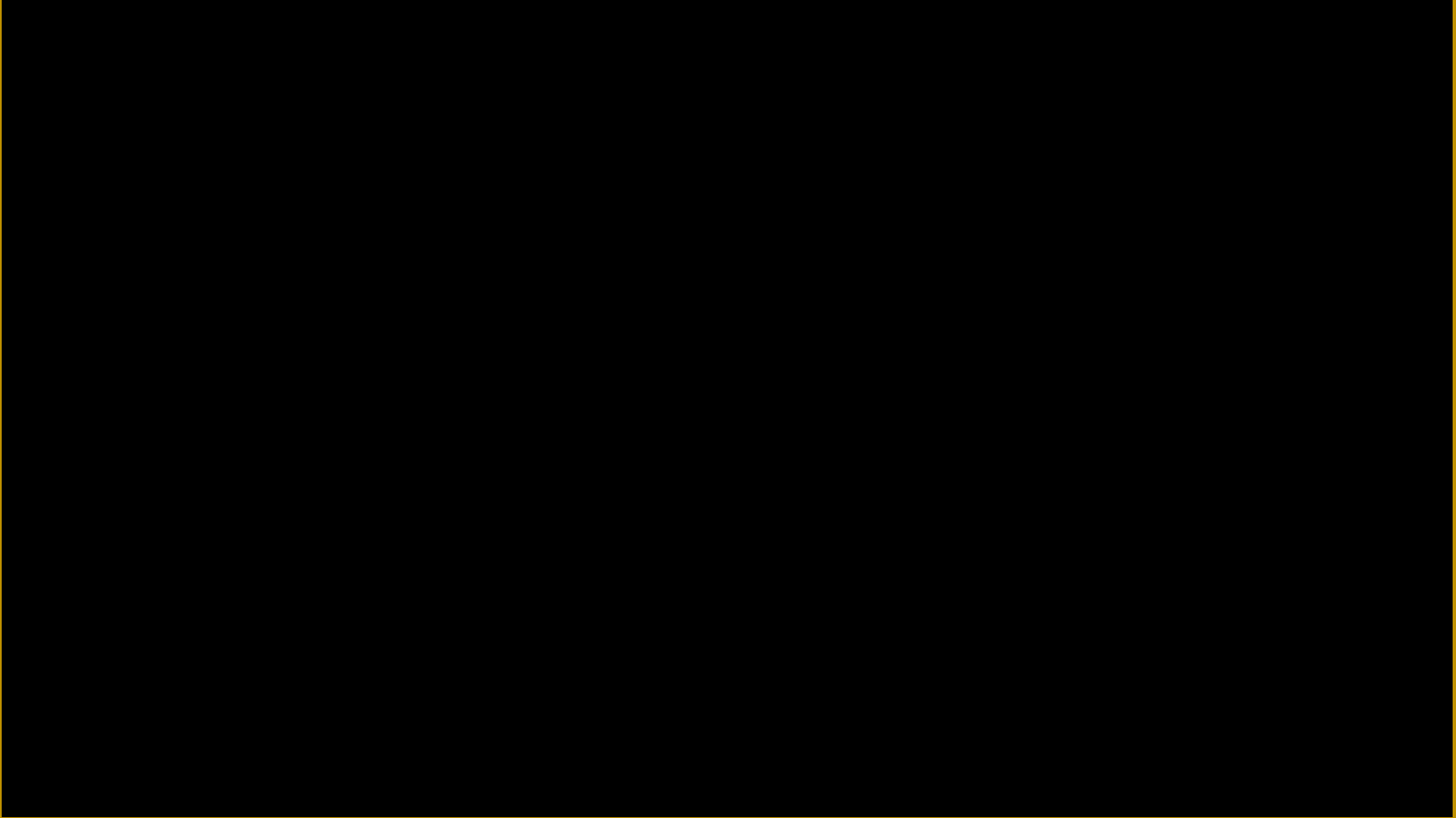
A Paramount Picture

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COUNTRY OF ORIGIN: U.S.A.

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Moana, Robert Flaherty, 1926



Embrace of the Serpent, Ciro Guerra, 2015



World Poll 2020 – Part 2

👤 the editors 🕒 January 2021 📁 World Poll 📁 Issue 97

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Michael J. Casey
Kevin Cassidy
Jeremy Chamberlin
Allison Chhorn
Ian Christie
Emily Collins

Jordan Cronk
Adrian Danks
Dustin Dasig
Henri de Corinth
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WELCOME TO ISSUE 97

World Poll!



<https://www.sensesofcinema.com/2021/world-poll/world-poll-2020-introduction/>