



Punch At The Cinema

Kieran Fisher, Andrew J. Rausch



Punch At The Cinema:

Punch at the cinema Dilys Powell, 1978 *The Oxford Handbook of Cinematic Listening* Carlo Cenciarelli, 2021

Defines a new area of interdisciplinary research Looks at the ways in which listening to film is situated in textual spatial and historical practices Covers a broad span of film history from early cinema and European art cinema to contemporary science fiction and live score screenings Extends the study of film sound beyond film considering cinema in relation to media ranging from shadow plays and photograph musicals to video games and VR Book jacket [The Child in Cinema](#) Karen Lury, 2022-08-25 This book brings together a host of internationally recognised scholars to provide an interdisciplinary perspective on the representation of the child in cinema Individual chapters examine how children appear across a broad range of films including *Badlands* 1973 *Ratcatcher* 1999 *Boyhood* 2014 *My Neighbour Totoro* 1988 and *Howl's Moving Castle* 2004 They also consider the depiction of children in non fiction and non theatrical films including the documentaries *tre et Avoir* 2002 and *Capturing the Friedmans* 2003 art installations and public information films Through a close analysis of these films contributors examine the spaces and places children inhabit and imagine a concern for children's rights and agency the affective power of the child as a locus for memory and history and the complexity and ambiguity of the child figure itself The essays also argue the global reach of cinema featuring children including analyses of films from the former Yugoslavia Brazil and India as well as exploring the labour of the child both in front of and behind the camera as actors and filmmakers In doing so the book provides an in depth look into the nature of child performance on screen across a diverse range of cinemas and film making practices *The Cinema of Norman Mailer* Justin Bozung, 2017-09-07 The Cinema of Norman Mailer Film is Like Death not only examines the enfant terrible writer's thoughts on cinema but also features interviews with Norman Mailer himself The Cinema of Norman Mailer also explores Mailer's cinema through previously published and newly commissioned essays written by an array of film and literary scholars enthusiasts and those with a personal philosophical connection to Mailer This volume discusses the National Book Award and Pulitzer Prize winning author and filmmaker's six films created during the years of 1947 and 1987 and contends to show how Mailer's films can be best read as cinematic delineations that visually represent many of the writer's metaphysical and ontological concerns and ideas that appear in his texts from the 1950s until his passing in 2007 By re-examining Mailer's cinema through these new perspectives one may be awarded not just a deeper understanding of Mailer's desire to make films but also find a new alternative vision of Mailer himself Norman Mailer was not just a writer but more he was one of the most influential Postmodern artists of the twentieth century with deep roots in the cinema He allowed the cinema to not only influence his aesthetic approach but sanctioned it as his easiest crafted analogy for exploring sociological imagination in his writing Mailer once suggested Film is legitimately more interesting than books and with that in mind readers of Norman Mailer might begin to rethink his oeuvre through the viewfinder of the film medium as he was equally as passionate about working within cinema as he was about literature itself

The Cinema of Paul Thomas Anderson Ethan Warren, 2023-04-25 Paul Thomas Anderson's evolution from a brash self-anointed Indiewood auteur to one of his generation's most distinctive voices has been one of the most remarkable career trajectories in recent film history. From early efforts to emulate his cinematic heroes to his increasingly singular late films, Anderson has created a body of work that balances the familiar and the strange; history and myth; viewers feel perpetually off-balance, unsure of whether to expect a pitch-black joke or a moment of piercing emotional resonance. This book provides the most complete account of Anderson's career to date, encompassing his varied side projects and unproduced material, his personal and professional relationships with directors such as Jonathan Demme, Robert Altman, and Robert Downey Sr, and his work as a director of music videos for Fiona Apple, Joanna Newsom, and Haim. Ethan Warren explores Anderson's recurring thematic preoccupations, the fraught dynamics of gender and religious faith, biological and found families, and his native San Fernando Valley, as well as his screenwriting methods and his relationship to his influences. Warren argues that Anderson's films conjure up an alternate American history that exaggerates and elides verifiable facts in search of a heightened truth, marked by a deeper level of emotional hyperrealism. This book is at once an unconventional primer on Anderson's films and a provocative reframing of what makes his work so essential. *Sensational Pleasures in Cinema, Literature and Visual Culture*

G. Padva, N. Buchweitz, 2014-02-25 This international collection focuses on the phallic character of classic and contemporary literary and visual cultures and their invasive nature. It focuses on thrillers, horror, cinema, sexual art, and photography, erotic literature, female and male body politics, queer pleasures, gender, cross-gender, transgenderism, CCTV, and phallic ethnicities. **The Cinema of Poetry** P. Adams Sitney, 2015 Informed by the criticism of iconic filmmaker Pier Paolo Pasolini, *The Cinema of Poetry* offers spirited explorations of poetry's influence on classic films by Dimitri Kirsanoff, Ingmar Bergman, and Andrei Tarkovsky. It also highlights how avant-garde films made by Joseph Cornell, Lawrence Jordan, Jerome Hiler, Gregory Markopoulos, and others found rich, unexpected sources of inspiration in a diverse group of poets that includes Stéphane Mallarmé, Emily Dickinson, H.D., Ezra Pound, Robert Duncan, John Ashbery, and Aeschylus. Written with verve and panache, it represents the culmination of P. Adams Sitney's career-long fascination with the intersection of poetry, film, and the avant-garde. **Popular Cinema and Politics in South India** S. Rajanayagam, 2015-06-12 This work breaks new ground in the understanding of South Indian cinema and politics. Through incisive analysis and original concepts, it illustrates the private, public, and cinematic personas of MGR and Rajinikanth. It challenges the popular and scholarly myths surrounding them and shows the constant negotiation of their on-screen and off-screen identities. The book revisits the entire political history of post-Independent Tamil Nadu through its cinema and presents a refreshing psycho-political and cultural map of contemporary South India. This absorbing volume will be an important read for scholars, teachers, and students of film studies, culture, and media studies, and politics, especially those interested in South India. *George Kleine and American Cinema*

Joel Frykholm, 2015-10-29 George Kleine was a New York City optician who moved to Chicago in 1893 to set up an optical store. In

1896 he branched out and began selling motion picture equipment and films Within a few years he became America's largest film distributor and a pivotal figure in the movie business In chronicling the career of this motion picture pioneer including his rapid rise to fame and fortune but also his gradual downfall after 1915 as the era of Hollywood began Joel Frykholm provides an in depth account of the emergence of the motion picture business in the United States and its development throughout the silent era Through the lens of Kleine's fascinating career this book explores how motion pictures gradually transformed from a novelty into an economic and cultural institution central to both American life and an increasingly globalised culture of mass entertainment *The Cinema of Quentin Tarantino* Kieran Fisher, Andrew J. Rausch, 2025-05-16

Quentin Tarantino is one of the most influential filmmakers to emerge in the last half century His films have been both critically acclaimed and embraced by audiences With an oeuvre that includes such iconic films as *Reservoir Dogs* *Pulp Fiction* *Jackie Brown* *Kill Bill* Volumes 1 2 *Inglourious Basterds* *Django Unchained* and *Once Upon a Time in Hollywood* among others Tarantino's work has had a significant impact on popular culture with his work frequently being quoted imitated and cited in films on television and in literature Over the span of Tarantino's career critics and scholars have studied and debated the methods artistry and legitimacy of his work This book of original essays assembles a range of critical thought observation and debate about the importance of these films the underlying themes found within them their historical significance and Tarantino's artistic methods These essays employ new perspectives while building on the insights of previous studies Topics include Tarantino's approach to subject matter involving race Tarantino's use of pastiche as a form of adaptation the significance of the appearance of feet in the films and an examination of Tarantino's reworking of Elmore Leonard's novel *Rum Punch* in his film *Jackie Brown* **The Cinema and the Origins of Literary Modernism** Andrew Shail, 2012-11-12

Modernist writing has always been linked with cinema The recent renaissance in early British film studies has allowed cinema to emerge as a major historical context for literary practice Treating cinema as a historical rather than an aesthetic influence this book analyzes the role of early British film culture in literature thus providing the first account of cinema as a cause for modernism Shail's study draws on little known sources to create a detailed picture of cinema following its second birth as both institution and medium The book presents a comprehensive account of how UK based modernism originated as a consequence of rather than a conscious aesthetic response to this new component of the cultural landscape Film's new accounts of language endeavor time collectivity and political change are first considered then related to the patterns that comprised modernist texts Authors discussed include Ford Madox Ford Joseph Conrad Wyndham Lewis Ezra Pound H D James Joyce Virginia Woolf and Dorothy Richardson Cinema's Sinister Psychiatrists Sharon Packer, M.D., 2012-09-18

Film history is merged with psychiatric history seamlessly to show how and why bad depictions of mind doctors especially hypnotists occur in early film long before Hannibal Lecter burst upon the scene The German Expressionist *Dr Caligari* is not cinema's first psychotic charlatan but he launches the stereotype of screen psychiatrists who are sicker than their patients

Many film psychiatrists function as political metaphors while many more reflect real life clinical controversies This book discusses films with diabolical drugging unethical experimentation involuntary incarceration sexual exploitation lobotomies shock schlock conspiracy theories and military medicine to show how fact informs fantasy and when fantasy trumps reality Traditional asylum thrillers changed after hospital stays shortened and laws protected people against involuntary commitment Except for six short golden years from 1957 to 1963 portrayals of bad psychiatrists far outnumber good ones and this book tells how and why that was *Focus On: 100 Most Popular 2010s Fantasy Films* Wikipedia contributors,

Sucker Punch Amanda J Field,2023-10-16 The 1930s 40s and 50s were the heyday of the boxing film attracting some of the biggest stars of the time including Errol Flynn James Cagney Kirk Douglas and Paul Newman and some of the best directors Yet it is a genre that has received little critical attention apart from a few films singled out because they can be categorised as film noir It would be easy to assume therefore that the typical boxing film of this period was a dark melodrama with the tragic and doomed figure of the boxer at its centre but that gives a false picture of a genre that included comedies and costume dramas among its 130 plus films Sucker Punch invites the reader to take a wider look at the scope and breadth of the genre by providing a detailed discussion of 20 boxing films a selection from each decade from Hollywood and British studios Some such as *Body and Soul* have become part of the established canon of Film Studies while lighter fare such as *Ringside Maisie* or *Gentleman Jim* have been overlooked by the critics but are worthy of re examination not simply because they are enjoyable films in their own right but also because they offer insights into social attitudes of the times The book draws on contemporary sources such as trade paper film reviews as well as modern academic criticism to build a highly readable account of the development of the boxing genre and its narrative conventions *Film as Argument* Darren Paul Fisher,2025-09-09 If you've picked up this book it's most likely that you have an interest in movies over and above the typical audience member Perhaps a screenwriter producer or director looking to improve your work always searching for any insight that will result in better cinematic storytelling If that's the case then good news this is the book for you It asks a deceptively straightforward question Why do we make feature films Is it to entertain To move and audience To tell a powerful story For fame and fortune You may have answered yes to each but those answers don't account for the practice overall Most books about screenwriting and directing are primarily concerned with craft and technique but how can you truly understand filmmaking or make the best films unless you know what purpose it really serves So what's the secret As the title of this book suggests making feature films is fundamentally the practice of making a very specific type of argument To see how this works we will deep dive into how filmmakers are trained and taught to think about filmmaking and what traditions they knowingly or unknowingly follow We will look at hundreds of films and some major case studies including *Toy Story 3* *Schindler's List* *Raiders of the Lost Ark* *Amour* and *Mother* to explore how and what films argue and why knowing this can both unlock both a greater appreciation of the form and improve the impact your films make *Ripping England!* Roger Rawlings,2017-12-04

Ripping England investigates a fertile moment for British satire the period between 1947 and 1953 which produced the films *Passport to Pimlico* *Kind Hearts and Coronets* and *The Lavender Hill Mob* as well as the seminal radio program *The Goon Show* Against the postwar background of fading empire universal rationing and the implementation of a welfare state these satires laid the foundation for a new British cultural identity later fleshed out by the Angry Young Men the Movement poets the Social Realists and those involved in the satire boom of the 1960s which lives on even to this day The peculiarity of these satires and the British identity they shaped is better understood when seen in relief against postwar cinematic cultures of Italy France and the United States Roger Rawlings places postwar British film in the context of contemporaneous European national film movements and contrasts it with Hollywood s comedies and satires of the same period British satires of the late forties and early fifties held up a mirror to a nation that was in the throes of change moving from a colonial empire to an inward turning island culture Ripping England looks at the all too often neglected miracle of postwar British cinema and popular culture

Cinema's Original Sin Paul McEwan,2022-12-13 For over a century cinephiles and film scholars have had to grapple with an ugly artifact that sits at the beginnings of film history D W Griffith s profoundly racist epic *The Birth of a Nation* inspired controversy and protest at its 1915 release and was defended as both a true history of Reconstruction although it was based on fiction and a new achievement in cinematic art Paul McEwan examines the long and shifting history of its reception revealing how the film became not just a cinematic landmark but also an influential force in American aesthetics and intellectual life In every decade since 1915 filmmakers museums academics programmers and film fans have had to figure out how to deal with this troublesome object and their choices have profoundly influenced both film culture and the notion that films can be works of art Some critics tried to set aside the film s racism and concentrate on the form while others tried to relegate that racism safely to the past McEwan argues that from the earliest film retrospectives in the 1920s to the rise of remix culture in the present day controversies about this film and its meaning have profoundly shaped our understandings of film race and art

Hollywood Action Films and Spatial Theory Nick Jones,2015-03-02 This book applies the discourse of the so called spatial turn to popular contemporary cinema in particular the action sequences of twenty first century Hollywood productions Tackling a variety of spatial imaginations contemporary iconic architecture globalisation and non places phenomenological knowledge of place consumerist spaces of commodity purchase cyberspace the diverse case studies not only detail the range of ways in which action sequences represent the challenge of surviving and acting in contemporary space but also reveal the consistent qualities of spatial appropriation and spatial manipulation that define the form Jones argues that action sequences dramatise the restrictions and possibilities of space offering examples of radical spatial praxis through their depictions of spatial engagement struggle and eventual transcendence **Tom**

Masson's Annual Thomas L. Masson,1925 [Cinemas and cinemagoing in wartime Britain, 1939-45](#) Richard

Farmer,2016-06-24 In this groundbreaking book Richard Farmer provides a social and cultural history of cinemas and

cinemagoing in Britain between 1939 and 1945 and explores the impact that the war had on the places in which British people watched films

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