



DENNIS POTTER

Seeing The Blossom

Two Interviews and a Lecture

Introduction by
Melvyn Bragg

Seeing The Blossom Two Interviews And A Lecture

Monica Riera, Gavin Schaffer



Seeing The Blossom Two Interviews And A Lecture:

Seeing the Blossom Dennis Potter,1994 Contains the interview between Dennis Potter and Melvyn Bragg conducted on 5 April 1994 on Channel 4 television Potter knew he had only a few weeks to live so the discussion is of great poignancy and power Their conversation records Potter s honest dissection of his life and work This book also contains Potter s celebrated James MacTaggart Memorial Lecture at the Edinburgh Film Festival in 1993 and an earlier BBC2 television interview

Dying Words Martin Crowley,2000 This volume presents a series of essays which consider the ways in which the death scenes of different writers have inflected the reception of their work Figures and topics addressed include Moli re Mayakovsky Pasolini Proust Dennis Potter Foucault the death mask the literary encomium and the place of the critic in relation to this scene Of interest to all those involved in literary studies and critical theory this collection reveals the moment of death as that which binds life and work together a relation which here is as urgent as it is impossible **Viewing**

America C. W. E. Bigsby,2013-10-10 Christopher Bigsby explores the potential of television drama to offer a radical critique of American politics myths and values **Dennis Potter: Between Two Worlds** Glen Creeber,1998-05-20 Dennis Potter is the most well known respected and controversial television dramatist Britain has ever produced Plays and serials such as The Singing Detective and Pennies From Heaven received huge critical acclaim whilst always attracting audiences in their millions This book will critically analyse both the strengths and the weaknesses of Potter s oeuvre whilst investigating his status as both an author and a celebrity Re examining the drama it foregrounds its ambiguities and contradictions whilst clarifying the complex mixture of themes styles and techniques that produced its distinctive and often provocative appeal

Seeing the Blossom Dennis Potter,1994 **Dissident Voices** Mike Wayne,1998-09-20 Wayne s study offers an impressive range of readings and critical methodologies within a collection of exceptional coherence *Dissident Voices* is consistently compulsive reading and a must for all students and specialists in the field of recent and contemporary television culture Professor Madeleine MacMurrough Kavanagh University of Reading Two decades of institutional and structural changes in television broadcasting have both informed and reflected profound shifts in British culture How have programme makers themselves approached the tensions and anxieties of the last twenty years *Dissident Voices* examines the ways in which certain forms and genres have registered a period of cultural upheaval and to what extent they have developed a more reflexive and a more critical television culture This collection covers a broad range of issues including class gender and sexuality the monarchy identity and nationhood It examines their representation in a variety of dramas and genres including police procedurals documentaries game shows sitcoms and satire The contributors challenge the notion of television as a bland purveyor of the status quo presenting it as a complex and potentially subversive medium Television culture is portrayed here as still resistant to the total control of either markets or ideologies In an age of political consensus it is an important and popular site where anxiety about and dissent from current social trends frequently surface **Theology in a**

Suffering World Christopher Southgate, 2018-08-30 The book proposes a new way of understanding the glory of God in Christian theology based on glory as sign

The Art of Invective Dennis Potter, 2015-05-12 Dennis Potter 1935-94 was Britain's leading television dramatist for almost thirty years and remains an inspiration to today's programme makers as a result of such ground-breaking work as *Pennies from Heaven*, *Blue Remembered Hills* and *The Singing Detective*. But he also engaged with his audience through reviews, journalism, interviews, broadcasts and speeches. *The Art of Invective*, the first collection of its kind, brings together some of his finest non-fiction work. Published to mark 80 years since Potter's birth, this book includes his merciless television columns, penetrating literary criticism and angry writings on class and politics as well as his sketches for Sixties satire shows including *That Was the Week That Was*, *From Frost to Nixon* to *Coronation Street*. David Hare to *Doctor Who*, Orwell to *Emu*: this collection shows Potter's distinctive voice at its entertaining, thought-provoking and uncompromising best.

Media Studies Sarah Casey, Benyahia, Abigail Gardner, Philip Rayner, Peter Wall, 2013-12-13 Bringing together key writings with original textbook material, the second edition of *Media Studies: The Essential Resource* explains central perspectives and concepts within Media Studies. Readers are introduced to a range of writing on media topics, promoting an understanding of the subject from both contemporary and historical perspectives. The text is split into three parts covering Analysis and Perspectives, Media Audiences and Ecologies, and Creativities. The key areas of study are discussed with accessible readings from essential theoretical texts and fully supported with an author commentary. Theoretical perspectives are used to analyse contemporary media forms and activities; direct students to interrogate readings further and apply their learning. Encouraging critical and analytical study, *Media Studies: The Essential Resource* helps students to understand the main theories and theorists within Media Studies.

Making Plays D. Wu, 2019-06-12 *Making Plays* explores great drama of the last two decades through the eyes of those who write it and those who direct it. It is at once a masterclass on theatrical technique and a unique insight into the ways in which great dramatists of our time have reacted to a rapidly changing world. In this book, Duncan Wu talks to Michael Attenborough, Alan Bennett, Michael Blakemore, Howard Brenton, David Edgar, Sir Richard Eyre, Michael Frayn, Sir David Hare, Nicholas Hytner and Max Stafford Clark.

Encyclopedia of Television Horace Newcomb, 2014-02-03 The *Encyclopedia of Television*, second edition, is the first major reference work to provide description, history, analysis and information on more than 1100 subjects related to television in its international context. For a full list of entries, contributors and more, visit the *Encyclopedia of Television* 2nd edition website.

Jimmy McGovern Steve Blandford, 2016-05-16 This is the first book-length study of one of Britain's leading television writers. Jimmy McGovern links his work to key changes in British television over the last thirty years. McGovern's versatility has meant that his work ranges from soap opera to crime series, studio-based single drama to art-house features for theatrical release. The book therefore acts partly as a survey of the way that drama for the small screen has mutated and changed over a key period in its history. Steve Blandford's perceptive and readable book extensively examines some of

McGovern's most influential work including *Brookside Cracker*, *The Lakes*, *Hillsborough* and *The Street* **The Oxford Handbook of the British Musical** Robert Gordon, Olaf Jubin, 2016-11-21 The Oxford Handbook of the British Musical provides a comprehensive academic survey of British musical theatre offering both a historical account of the musical's development from 1728 and a range of in depth critical analyses of the unique forms and features of British musicals which explore the aesthetic values and sociocultural meanings of a tradition that initially gave rise to the American musical and later challenged its modern pre eminence After a consideration of how John Gay's *The Beggar's Opera* 1728 created a prototype for eighteenth century ballad opera the book focuses on the use of song in early nineteenth century theatre followed by a sociocultural analysis of the comic operas of Gilbert and Sullivan it then examines Edwardian and interwar musical comedies and revues as well as the impact of Rodgers and Hammerstein on the West End before analysing the new forms of the postwar British musical from *The Boy Friend* 1953 to *Oliver* 1960 One section of the book examines the contributions of key twentieth century figures including Noel Coward Ivor Novello Tim Rice Andrew Lloyd Webber director Joan Littlewood and producer Cameron Macintosh while a number of essays discuss both mainstream and alternative musicals of the 1960s and 1970s and the influence of the pop industry on the creation of concept recordings such as *Jesus Christ Superstar* 1970 and *Les Misérables* 1980 There is a consideration of jukebox musicals such as *Mamma Mia* 1999 while essays on overtly political shows such as *Billy Elliot* 2005 are complemented by those on experimental musicals like *Jerry Springer the Opera* 2003 and *London Road* 2011 and on the burgeoning of Black and Asian British musicals in both the West End and subsidized venues The Oxford Handbook of the British Musical demonstrates not only the unique qualities of British musical theatre but also the vitality and variety of British musicals today *The Face on the Screen* Therese Davis, 2004 There was a time in screen culture when the facial close up was a spectacular and mysterious image The constant bombardment of the super enlarged computer enhanced faces of advertising the endless talking heads of television and the ever changing array of film stars faces have reduced the face to a banal image while the dream of early film theorists that the giant severed heads of the screen could reveal the soul of man to the masses is long since dead And yet the end of this dream opens up the possibility for a different view of the face on the screen The aim of the book is to seize this opportunity to rethink the facial close up in terms other than subjectivity and identity by shifting the focus to questions of death and recognition In doing so the book proposes a dialectical reversal or about face It suggests that we focus our attention on the places in contemporary media where the face becomes unrecognisable for it is here that the facial close up expresses the powers of death Using Walter Benjamin's theory of the dialectical image as a critical tool the book provides detailed studies of a wide range of media spectacles of faces becoming unrecognisable It shows how the mode of recognition enabled by these faces is a shock experience that can open our eyes to the underside of the mask of self the unrecognisable mortal face of self we spend our lives trying not to see Turning on itself so to speak the face exposes the fragile relationship between

social recognition and facial recognizability in the images cultures of contemporary media **Physical Theatres** Simon Murray, John Keefe, 2016-03-17 This new edition of *Physical Theatres A Critical Introduction* continues to provide an unparalleled overview of non text based theatre from experimental dance to traditional mime It synthesizes the history theory and practice of physical theatres for students and performers in what is both a core area of study and a dynamic and innovative aspect of theatrical practice This comprehensive book traces the roots of physical performance in classical and popular theatrical traditions looks at the Dance Theatre of DV8 Pina Bausch Liz Aggiss and Jérôme Bel examines the contemporary practice of companies such as Théâtre du Soleil Complicité and Goat Island focuses on principles and practices in actor training with reference to figures such as Jacques Lecoq Lev Dodin Philippe Gaulier Monika Pagneux Etienne Decroux Anne Bogart and Joan Littlewood Extensive cross references ensure that *Physical Theatres A Critical Introduction* can be used as a standalone text or together with its companion volume *Physical Theatres A Critical Reader* to provide an invaluable introduction to the physical in theatre and performance New to this edition a chapter on The Body and Technology exploring the impact of digital technologies on the portrayal perception and reading of the theatre body spanning from onstage technology to virtual realities and motion capture additional profiles of Jerzy Grotowski Wrights and Sites Punchdrunk and Mike Pearson focus on circus and aerial performance new training practices immersive and site specific theatres and the latest developments in neuroscience especially as these impact on the place and role of the spectator

Mirror Talk Susanna Egan, 1999 A study of directions in autobiography Traditional autobiography tends to originate in crisis but develops a resolution whereas contemporary autobiography deals with unresolved crisis The author examines works by a range of writers including Primo Levi Ernest Hemingway and Mary Meigs Final Acts Tom Ratekin, 2010-07-02 Writers facing death offer a rare glimpse into human mortality they have the unusual opportunity to craft the closing chapter of their life stories *Final Acts* explores memoirs of terminal illness and shows a paradoxical pattern where the diagnosis of terminal illness evokes not despair but a new freedom and richness in life The memoirs analyzed by Allon White Harold Brodkey Gillian Rose and Derek Jarman provide insight into the experience of radical contingency that an awareness of mortality brings Tom Ratekin engages the concept of traversing the fantasy elaborated by Jacques Lacan and Slavoj Žižek to argue that the new richness in life each of these memoirists experiences arises from the abandonment of a particular fantasy that guided his or her earlier work a fantasy that both protected and inhibited the memoirist Freed from convention these writers while close to death can reinterpret the stories presented in their earlier work and gain new perspectives on their worlds and existence **The Lasting War** Monica Riera, Gavin Schaffer, 2008-04 The Second World War brought suffering and trauma to the people of Europe on an unprecedented scale While Europeans were not strangers to the harsh realities of international conflict World War II galvanized a new range of destructive forces that shook the continent to its intellectual psychological and material foundations This volume addresses World War II as a common European trauma by focusing on

key trans national developments and comparing the different wars as experienced by three similar civilian populations

Armchair Nation Joe Moran, 2013-08-22 But what does your furniture point at asks the character Joey in the sitcom Friends on hearing an acquaintance has no TV It s a good question since its beginnings during WW2 television has assumed a central role in our houses and our lives just as satellite dishes and aerials have become features of urban skylines Television or the idiot s lantern depending on your feelings about it has created controversy brought coronations and World Cups into living rooms allowed us access to 24hr news and media and provided a thousand conversation starters As shows come and go in popularity the history of television shows us how our society has changed Armchair Nation reveals the fascinating lyrical and sometimes surprising history of telly from the first demonstration of television by John Logie Baird in Selfridges to the fear and excitement that greeted its arrival in households some viewers worried it might control their thoughts the controversies of Mary Whitehouse s Clean Up TV campaign and what JG Ballard thought about Big Brother Via trips down memory lane with Morecambe and Wise Richard Dimbleby David Frost Blue Peter and Coronation Street you can flick between fascinating nuggets from the strange side of TV what happened after a chimpanzee called Fred J Muggs interrupted American footage of the Queen s wedding and why aliens might be tuning in to The Benny Hill Show

Theories of the Information Society Frank Webster, 2014-03-21 Information is regarded as a distinguishing feature of our world Where once economies were built on industry and conquest we are now part of a global information economy Pervasive media expanding information occupations and the development of the internet convince many that living in an Information Society is the destiny of us all Coping in an era of information flows of virtual relationships and breakneck change poses challenges to one and all In Theories of the Information Society Frank Webster sets out to make sense of the information explosion taking a sceptical look at what thinkers mean when they refer to the Information Society and critically examining the major post war approaches to informational development The fourth edition of this classic study brings it up to date with new research and with social and technological changes from the Twitter Revolutions of North Africa to financial crises that introduced the worst recession in a life time to the emergence of social media and blogging and reassesses the work of key theorists in the light of these changes More outspoken than in previous editions Webster urges abandonment of Information Society scenarios preferring analysis of the informatization of long established relationships This interdisciplinary book is essential reading for those trying to make sense of social and technological change in the post war era It addresses issues of central concern to students of sociology politics geography communications information science cultural studies computing and librarianship

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