

{EBOOK} Early Cinema In Scotland

Graeme Morton

Cinema Beyond the City Judith Thissen, Clemens Zimmermann, 2019-07-25 Cinema is often perceived as a metropolitan medium - an entertainment product of the big city and for the big city. Yet film exhibitors have been bringing moving pictures to towns and villages since the early days of itinerant shows. This volume presents for the first time an exploration of the social, cultural and economic dynamics of film culture in the European countryside. Spanning more than a century of film exhibition from the early twentieth-century to the present day, *Cinema Beyond the City* examines the role that movie-going has played in small-town and rural communities across Europe. It documents an amazing diversity of sites and situations that are relevant for understanding historical and current patterns in film consumption. In chapters written by leading scholars and young academics, interdisciplinary research is used to address key questions about access, economic viability, audience behaviour, film programming and the cultural flows between cities and hinterlands. With its wide range of regional studies and innovative methodological approaches, the collection will be of interest not only to film historians, but also to scholars in the fields of urban history, rural studies and cultural geography.

Scottish cinema Christopher Meir, 2016-05-16 Over the last three decades, Scottish cinema has seen an unprecedented number of international successes. Films ranging from *Local Hero* to *The Last King of Scotland* have not only raised the profile of film-making north of Hadrian's Wall, but have also raised a number of questions about the place of cinema originating from a small, historically marginalised, as yet stateless nation, within national and transnational film cultures. By providing detailed case studies of some of the biggest films of contemporary Scottish cinema, including *Local Hero*, *Mrs. Brown*, *Morvern Callar* and others, this volume will help readers to understand the key works of the period as well as the industrial, critical and cultural contexts surrounding their creation and reception. As the field of Scottish film studies has also grown and developed during this period, this volume will also introduce readers to the debates sparked by the key works discussed in the book.

Contemporary Scottish Fictions Duncan J. Petrie, 2004 The last 20 years have witnessed an unprecedented flourishing of cultural expression in Scotland, regarded by some as a response to a growing sense of political disenfranchisement. *Contemporary Scottish Fictions* explores some of the major figures, works, themes and aesthetics of this cultural renaissance in the high profile areas of film, television drama and the novel. This book is aimed at a wide readership of students and

academics in Scottish Studies, Literary Studies, Film and TV Studies, as well as the general reader with an interest in contemporary Scottish culture.--BOOK JACKET.

Discomfort and Joy Jonathan Murray, 2011 Filmmaker Bill Forsyth is one of the most important and fondly regarded of all living Scottish artists. His filmmaking career, beginning with *That Sinking Feeling* (1979), paved the way for the emergence of an indigenous Scottish cinema. It also established Forsyth as one of the most distinctive and original voices in late twentieth-century European film. This book offers the first integrated and comprehensive study of the director's complete oeuvre. Through extended textual analysis and contextual discussion of each of Forsyth's eight features, it traces the key formal and thematic characteristics of a remarkable career, one which encompasses both three-figure production budgets in Glasgow and multi-million-dollar adventures in the heart of Hollywood. The book also uses Forsyth's films to explore the diverse range of film industrial contexts the director has worked within. Most importantly, it sheds light upon the hitherto under-documented zero-budget travails of 1970s Scotland and inflated expectations of early-1980s British film.

Locating the Moving Image Julia Hallam, Les Roberts, 2013-11-07 Essays exploring the methodologies used by film scholars to develop a spatial history of the moving image. Leading scholars in the interdisciplinary field of geo-spatial visual studies examine the social experience of cinema and the different ways in which film production developed as a commercial enterprise, as a leisure activity, and as modes of expression and communication. Their research charts new pathways in mapping the relationship between film production and local film practices, theatrical exhibition circuits and cinema going, creating new forms of spatial anthropology. Topics include cinematic practices in rural and urban communities, development of cinema by amateur filmmakers, and use of GIS in mapping the spatial development of film production and cinema going as social practices. "Introduces some of the concrete ways practical mapping and GIS technologies help elaborate historical film projects. . . . The scope of many of these projects is breathtaking in scale. . . . Others embrace ethnographic methods that tell poignant individual stories. Still others deftly merge qualitative and quantitative approaches. . . . As a whole, the volume brings together disparate fields of study in interesting ways." —James Craine, California State University, Northridge "This collection breaks new ground for cinema history. Hallam and Roberts have gathered some of the foremost scholars who are mapping spatial histories of the moving image and the geographies of film production, distribution and consumption. Introducing new interdisciplinary methods and asking new questions, *Locating the Moving Image* takes film studies into new territory, beyond the boundaries of the text and its interpretation, towards an understanding of the relationship between culture, spatiality and place." —Richard Maltby, Matthew Flinders Distinguished Professor of Screen Studies, Flinders University

Photography of Victorian Scotland Roddy Simpson, 2012-09-03 This is the first book to provide a full and coherent introduction to the photography of Victorian Scotland. The material has been structured and the topics organised, with

appropriate illustrations, as both a readable narrative and a foundation text for

Cinema and Cinema-Going in Scotland, 1896-1950 Trevor Griffiths,2013-08-20 This book deals with the growth of cinema-going in Scotland in an extended scholarly manner, integrating the study of cinema into wider debates in social and economic history.

Directory of World Cinema: Scotland Bob Nowlan,Zach Finch,2015-05-29 Scotland, its people and its history have long been a source of considerable fascination and inspiration for filmmakers, film scholars and film audiences worldwide. A significant number of critically acclaimed films made in the last twenty-five years have ignited passionate conversations and debates about Scottish national cinema. Its historical, industrial and cultural complexities and contradictions have made it all the more a focus of attention and interest for both popular audiences and scholarly critics. Directory of World Cinema: Scotland provides an introduction to many of Scottish cinema's most important and influential themes and issues, films and filmmakers, while adding to the ongoing discussion concerning how to make sense of Scotland's cinematic traditions and contributions. Chapters on filmmakers range from Murray Grigor to Ken Loach, and Gaelic filmmaking, radical and engaged cinema, production, finance and documentary are just a few of the topics explored. Film reviews range from popular box office hits such as *Braveheart*, and *Trainspotting* to lesser known but equally engaging independent and lower budget productions, such as *Shell and Orphans*. This book is both a stimulating and accessible resource for a wide range of readers interested in Scottish film.

Music and Sound in Silent Film Ruth Barton,Simon Trezise,2018-12-07 Despite their name, the silent films of the early cinematic era were frequently accompanied by music and other sound elements of many kinds, including mechanical instruments, live performers, and audience sing-alongs. The 12 chapters in this concise book explore the multitude of functions filled by music in the rapidly changing context of the silent film era, as the concept of cinema itself developed. Examples are drawn from around the globe and across the history of silent film, both during the classic era of silent film and later uses of the silent format. With contributors drawn from film studies and music disciplines, and including both senior and emerging scholars, *Music and Sound in Silent Film* offers an essential introduction to the origins of film music and the cinematic art form.

A Companion to Scottish Literature Gerard Carruthers,2023-12-08 *A Companion to Scottish Literature* offers fresh readings of major authors and periods of Scottish literary production from the first millennium to the present. Bringing together contributions by many of the world's leading experts in the field, this comprehensive resource provides the historical background of Scottish literature, highlights new critical approaches, and explores wider cultural and institutional contexts. Dealing with texts in the languages of Scots, English, and Gaelic, the *Companion* offers modern perspectives on the historical milieu, thematic contexts and canonical writers of Scottish literature. Original essays apply the most up-to-date

critical and scholarly analyses to a uniquely wide range of topics, such as Gaelic literature, national and diasporic writing, children's literature, Scottish drama and theatre, gender and sexuality, and women's writing. Critical readings examine William Dunbar, Robert Burns, Walter Scott, Robert Louis Stevenson, Muriel Spark and Carol Ann Duffy, amongst others. With full references and guidance for further reading, as well as numerous links to online resources, *A Companion to Scottish Literature* is essential reading for advanced students and scholars of Scottish literature, as well as academic and non-academic readers with an interest in the subject.

Cinema of Small Nations Mette Hjort, 2007-11-21 Within cinema studies there has emerged a significant body of scholarship on the idea of 'National Cinema' but there has been a tendency to focus on the major national cinemas. Less developed within this field is the analysis of what we might term minor or small national cinemas, despite the increasing significance of these small entities with the international domain of moving image production, distribution and consumption. *The Cinema of Small Nations* is the first major analysis of small national cinemas, comprising twelve case studies of small national--and sub national--cinemas from around the world, including Ireland, Denmark, Iceland, Scotland, Bulgaria, Tunisia, Burkina Faso, Cuba, Singapore, Taiwan, Hong Kong and New Zealand. Written by an array of distinguished and emerging scholars, each of the case studies provides a detailed analysis of the particular cinema in question, with an emphasis on the last decade, considering both institutional and textual issues relevant to the national dimension of each cinema. While each chapter contains an in-depth analysis of the particular cinema in question, the book as a whole provides the basis for a broader and more properly comparative understanding of small or minor national cinemas, particularly with regard to structural constraints and possibilities, the impact of globalization and internationalisation, and the role played by economic and cultural factors in small-nation contexts.

Charting Scottish Tourism and the Early Scenic Film Samantha Wilson, 2020-04-29 What impact did walking tours and scenic films have on leisure activities? In what ways did working class travel disrupt normative narratives concerning nature and identity? The appreciation of nature and leisure travel have a complex and interrelated history in Scotland. In *Charting Scottish Tourism*, Wilson looks at how scenic filmmaking altered the construction of the tourist map and spatial identities at the turn of the 20th Century. Scenic film, the author argues, played a key role in the expansion of regional travel and national tourism during the period. In addition, scenic film provides the modern researcher with an unrivalled source of documentary evidence relating to the manner in which Scottish working and middle class communities explored and reclaimed the natural spaces around them. The author examines the central role of the Scottish scenic within leisure performances and the way in which these films promoted and challenged normative spatial narratives. These discursive shifts, she argues, had a wide-reaching impact on popular assumptions concerning space, nature and identity both home and away. *Charting Scottish Tourism* provides a fascinating case study and numerous methodological insights for students and researchers interested in

documentary film as well as the construction of identity and the natural world.

Military History of Scotland Spiers Edward M. Spiers,2014-07-11 The Scottish soldier has been at war for over 2000 years. Until now, no reference work has attempted to examine this vast heritage of warfare.A Military History of Scotland offers readers an unparalleled insight into the evolution of the Scottish military tradition. This wide-ranging and extensively illustrated volume traces the military history of Scotland from pre-history to the recent conflict in Afghanistan. Edited by three leading military historians, and featuring contributions from thirty scholars, it explores the role of warfare in the emergence of a Scottish kingdom, the forging of a Scottish-British military identity, and the participation of Scots in Britain's imperial and world wars. Eschewing a narrow definition of military history, it investigates the cultural and physical dimensions of Scotland's military past such as Scottish military dress and music, the role of the Scottish soldier in art and literature, Scotland's fortifications and battlefield archaeology, and Scotland's military memorials and museum collections.

The New Scottish Cinema Jonathan Murray,2015-03-31 From a near standing start in the 1970s, the emergence and expansion of an aesthetically and culturally distinctive Scottish cinema proved to be one of the most significant developments within late-twentieth and early twenty-first-century British film culture. Individual Scottish films and filmmakers have attracted notable amounts of critical attention as a result. The New Scottish Cinema, however, is the first book to trace Scottish film culture's industrial, creative and critical evolution in comprehensive detail across a forty-year period. On the one hand, it invites readers to reconsider the known - films such as *Shallow Grave*, *Ratcatcher*, *The Magdalene Sisters*, *Young Adam*, *Red Road* and *The Last King of Scotland*. On the other, it uncovers the overlooked, from the 1980s comedic film makers who followed in the footsteps of Bill Forsyth to the variety of present-day Scottish film making - a body of work that encompasses explorations of multiculturalism, exploitation of the macabre and much else in between.In addition to analysing an eclectic range of films and filmmakers, *The New Scottish Cinema* also examines the diverse industrial, institutional and cultural contexts which have allowed Scottish film to evolve and grow since the 1970s, and relates these to the images of Scotland which artists have put on screen. In so doing, the book narrates a story of interest to any student of contemporary British film.

Early Cinema Simon Popple,Joe Kember,2004 Focusing upon the period from 1895 to 1914, Popple and Kember introduce cinema enthusiasts to a series of debates on the aesthetic, technological, cultural, ideological and economic aspects of the medium, whilst exploring new and challenging approaches to the subject.

Early Cinema and the "National" Richard Abel,Giorgio Bertellini,Rob King,2008-12-17 Essays on “how motion pictures in the first two decades of the 20th century constructed ‘communities of nationality’ . . . recommended.” —Choice While many studies have been written on national cinemas, *Early Cinema and the “National”* is the first anthology to focus on the concept of national film culture from a wide methodological spectrum of interests, including not only visual and narrative forms, but

also international geopolitics, exhibition and marketing practices, and pressing linkages to national imageries. The essays in this richly illustrated landmark anthology are devoted to reconsidering the nation as a framing category for writing cinema history. Many of the 34 contributors show that concepts of a national identity played a role in establishing the parameters of cinema's early development, from technological change to discourses of stardom, from emerging genres to intertiting practices. Yet, as others attest, national meanings could often become knotty in other contexts, when concepts of nationhood were contested in relation to colonial/imperial histories and regional configurations. Early Cinema and the "National" takes stock of a formative moment in cinema history, tracing the beginnings of the process whereby nations learned to imagine themselves through moving images.

Scottish Cinema Now Fidelma Farley,Jonathan Murray,Rod Stoneman,2009-01-14 Cinema from Scotland has attained an unprecedented international profile in the decade or so since *Shallow Grave* (1995) and *Trainspotting* (1996) impinged on the consciousness of audiences and critics around the world. *Scottish Cinema Now* is the first collection of essays to examine in depth the new films and filmmakers that have emerged from Scotland over the last ten years. With contributions from both established names and new voices in British Cinema Studies, the volume combines detailed textual analysis with discussion of industrial issues, scholarship on new movies with historical investigation of unjustly forgotten figures and film from Scotland's cinematic past, and a focus on international as well as indigenous images of Scottishness. Responding to the ways in recent Scottish filmmaking has transformed the country's cinematic landscape, *Scottish Cinema Now* reexamines established critical agendas and sets new ones for the study of Scotland's relationship with the moving image in the twenty-first century.

Poor Things Alasdair Gray,2001 One of Alasdair Gray's most brilliant creations, *Poor Things* is a postmodern revision of *Frankenstein* that replaces the traditional monster with Bella Baxter--a beautiful young erotomaniac brought back to life with the brain of an infant. Godwin Baxter's scientific ambition to create the perfect companion is realized when he finds the drowned body of Bella, but his dream is thwarted by Dr. Archibald McCandless's jealous love for Baxter's creation.The hilarious tale of love and scandal that ensues would be the whole story in the hands of a lesser author (which in fact it is, for this account is actually written by Dr. McCandless). For Gray, though, this is only half the story, after which Bella (a.k.a. Victoria McCandless) has her own say in the matter.Satirizing the classic Victorian novel, *Poor Things* is a hilarious political allegory and a thought-provoking duel between the desires of men and the independence of women, from one of Scotland's most accomplished authors.

A Companion to Early Cinema André Gaudreault,Nicolas Dulac,Santiago Hidalgo,2012-07-02 An authoritative and much-needed overview of the main issues in the field of early cinema from over 30 leading international scholars in the field First collection of its kind to offer in one reference: original theory, new research, and reviews of existing studies in the field

Features over 30 original essays from some of the leading scholars in early cinema and Film Studies, including Tom Gunning, Jane Gaines, Richard Abel, Thomas Elsaesser, and André Gaudreault Caters to renewed interest in film studies' historical methods, with strict analysis of multiple and competing sources, providing a critical re-contextualization of films, printed material and technologies Covers a range of topics in early cinema, such as exhibition, promotion, industry, pre-cinema, and film criticism Broaches the latest research on the subject of archival practices, important particularly in the current digital context

Cinema, Television and History Laura Mee, Johnny Walker, 2014-10-16 Including essays from established and up-and-coming scholars, *Cinema, Television and History: New Approaches* rethinks, recontextualises and reviews the relationship between cinema, television and history. This volume incorporates a wide range of methods to a variety of topics, welcoming both empirical and theoretical approaches, as well as studies which merge the two. It is a book about how historical events are interpreted and adapted across cinema and television as the basis of a story, as much as it is about the endeavours of the practising historian through the exploration of the archive. Divided into five parts—"New meanings, new methods", "Re-contextualising cinema and television history", "Rethinking histories of cinema and television", "Rethinking history through cinema and television", and "The impact of new technologies"—the book is knowingly broad and diverse in terms of the case studies featured within it, and the means through which these examples are examined, explored, and utilised in their respective chapters.

Encyclopedia of Early Cinema Richard Abel, 2005 The Encyclopedia presents more than 1,000 entries on the basic trajectory of early cinema history, with coverage of film production, filmmakers, film genres, and individual films.

Cinemas and Cinema-Going in the United Kingdom: Decades of Decline, 1945-65 Sam Manning, 2020-03-31 Cinema-going was the most popular commercial leisure activity in the first half of the twentieth century, peaking in 1946 with 1.6 billion recorded admissions. Though 'going to the pictures' remained a popular pastime, the transition to peacetime altered citizens' leisure habits. During the 1950s increased affluence, the growth of television ownership and the diversification of leisure led to rapid declines in attendance. Cinema attendances fell in all regions, but the speed, nature and extent of decline varied widely across the United Kingdom. By linking national developments to detailed case studies of Belfast and Sheffield, this book adds nuance to our understanding of regional variations in film exhibition, audience habits and cinema-going experiences during a period of profound social and cultural change. Drawing on a wide range of quantitative and qualitative sources, *Cinema and Cinema-Going* conveys the diverse nature of this important industry, and the significance of place as a determinant of film attendance in post-war Britain.

Early Cinema in Scotland John Caughie, 2019-08-31 The popularity of cinema and cinema-going in Scotland was exceptional. Focusing on the social experience of cinema and cinema-going, this edited collection provides a detailed context

for the history of early cinema in Scotland, from its inception in 1896 until the arrival of sound in the early 1930s. Tracing the movement from travelling exhibitions and shows in varied venues to the establishment of purpose-built cinemas in major cities and small towns across the country, the book examines attempts to establish a sustainable feature film production sector, and the significance of an imaginary version of Scotland in international cinema. With case studies of key productions like *Rob Roy* (1911), early cinema in small towns like Bo'ness, Lerwick, Campbeltown and Oban, and experiments in the municipal provision of cinema as well as of the employment patterns in Scottish cinemas, this volume also includes the most complete account of Scottish-themed films produced in Scotland, England, Europe and the USA from 1896 to 1927.

Scotland in Film Forsyth Hardy, 1990 From *Whisky Galore* and *Edge of the World* to *Local Hero* and *Highlander*, Scotland has been presented on film in various degrees of reality by both Hollywood and British film-makers. This book gives an illustrated analysis of the myth and reality in Scottish films over the last 60 years. It surveys and summarizes each film in chronological order and places it in historical context. Production details of the more important films are discussed and the difficulties of funding in Britain are outlined. The book also examines the whole problem of presenting a realistic and recognizable picture of national life and achievement in Scotland.

Brigadoon, Braveheart and the Scots Colin McArthur, 2003-09-26 The films *Brigadoon* and *Braveheart* have an enormous resonance both for Scots throughout the world and the wide audience of non-Scots for whom such films provide general impressions of Scottishness. This provocative book discusses the films' representations of Scotland and the Scots, looking at that cluster of images and stories whereby Scotland is (mis)recognized and yet often comes to be known. Colin McArthur explores *Brigadoon* and documents the contempt the film has elicited, particularly from the Scots intelligentsia. He succumbs to *Brigadoon*'s charm, but finds no such mitigating features in *Braveheart*. Tracing the film's appropriation by political, touristic and sporting figures, he argues that, far from being about Scottish history, it is primarily about Hollywood and its cinematic traditions. He looks at the way film distorts history and examines *Braveheart*'s sinister appeal to the proto-fascist psyche.

Scotland David Martin-Jones, 2010-08-18 *Scotland: Global Cinema* focuses on the explosion of filmmaking in Scotland in the 1990s and 2000s. It explores the various cinematic fantasies of Scotland created by contemporary filmmakers from all over the world who braved the weather to shoot in Scotland.

Cinema Against Doublethink David Martin-Jones, 2018-09-28 When is it OK to lie about the past? If history is a story, then everyone knows that the 'official story' is told by the winners. No matter what we may know about how the past really happened, history is as it is recorded: this is what George Orwell called doublethink. But what happens to all the lost, forgotten, censored, and disappeared pasts of world history? *Cinema Against Doublethink* uncovers how a world of cinemas acts as a giant archive of these lost pasts, a vast virtual store of the world's memories. The most enchanting and disturbing

films of recent years - Uncle Boonmee Who Can Recall his Past Lives, Nostalgia for the Light, Even the Rain, The Act of Killing, Carancho, Lady Vengeance - create ethical encounters with these lost pasts, covering vast swathes of the planet and crossing huge eras of time. Analysed using the philosophies of Gilles Deleuze (the time-image) and Enrique Dussel (transmodern ethics), the multitudinous cinemas of the world are shown to speak out against doublethink, countering this biggest lie of all with their myriad 'false' versions of world history. Cinema, acting against doublethink, remains a powerful agent for reclaiming the truth of history for the 'post-truth' era.

Ephemeral Cinema Spaces Maria Vélez-Serna, 2020 With changing technologies and social habits, the communal cinema experience would seem to be a legacy from another era. However, the last decade has seen a surge in interest for screening films in other, temporary public settings. This desire to turn pubs, galleries, parks, and even boats, into temporary cinema spaces is moved not only by a love for movies, but also a search for ways of being and working together. This book documents current practices of pop-up and site-specific cinema exhibition in the UK (with a focus on Scotland), tracing their links with historical forms of non-theatrical exhibition such as public hall cinema and fairground bioscopes. Through archival research, observation and interviews, the project asks how exhibitors create ephemeral social spaces, and how the combination of film and venue reinvents cinema as device and as social practice.

Corporeality in Early Cinema Marina Dahlquist, Doron Galili, Jan Olsson, Valentine Robert, 2018-11-01 Corporeality in Early Cinema inspires a heightened awareness of the ways in which early film culture, and screen praxes overall are inherently embodied. Contributors argue that on- and offscreen (and in affiliated media and technological constellations), the body consists of flesh and nerves and is not just an abstract spectator or statistical audience entity. Audience responses from arousal to disgust, from identification to detachment, offer us a means to understand what spectators have always taken away from their cinematic experience. Through theoretical approaches and case studies, scholars offer a variety of models for stimulating historical research on corporeality and cinema by exploring the matrix of screened bodies, machine-made scaffolding, and their connections to the physical bodies in front of the screen.

Scotch Reels Colin McArthur, 1982 No Marketing Blurb

Fiction and Imagination in Early Cinema Mario Sluga, 2019-11-28 When watching the latest instalment of Batman, it is perfectly normal to say that we see Batman fighting Bane or that we see Bruce Wayne making love to Miranda Tate. We would not say that we see Christian Bale dressed up as Batman going through the motions of punching Tom Hardy dressed up as Bane. Nor do we say that we see Christian Bale pretending to be Bruce Wayne making love with Marion Cotillard, who is playacting the role Miranda Tate. But if we look at the history of cinema and consider contemporary reviews from the early days of the medium, we see that people thought precisely in this way about early film. They spoke of film as no more than documentary recordings of actors performing on set. In an innovative combination of philosophical aesthetics and new

cinema history, Mario Slušan investigates how our default imaginative engagement with film changed over the first two decades of cinema. It addresses not only the importance of imagination for the understanding of early cinema but also contributes to our understanding of what it means for a representational medium to produce fictions. Specifically, Slušan argues that cinema provides a better model for understanding fiction than literature.

Performing New Media, 1890-1915 Kaveh Askari, Scott Curtis, Frank Gray, Louis Pelletier, 2014-05-29 Essays examining the effects of media innovations in cinema at the turn of the twentieth century affected performances on screen, as well as beside it. In the years before the First World War, showmen, entrepreneurs, educators, and scientists used magic lanterns and cinematographs in many contexts and many venues. To employ these silent screen technologies to deliver diverse and complex programs usually demanded audio accompaniment, creating a performance of both sound and image. These shows might include live music, song, lectures, narration, and synchronized sound effects provided by any available party—projectionist, local talent, accompanist or backstage crew—and would often borrow techniques from shadow plays and tableaux vivants. The performances were not immune to the influence of social and cultural forces, such as censorship or reform movements. This collection of essays considers the ways in which different visual practices carried out at the turn of the twentieth century shaped performances on and beside the screen.

Live Cinema Sarah Atkinson, Helen W. Kennedy, 2017-12-28 Live Cinema is a term used to capture a diverse range of experiences that incorporate a 'live' element in relation to a film's exhibition. The live augmentation of cinema screenings is not a new phenomenon, indeed this tendency is present throughout the entire history of cinema in the form of live musical accompaniments to silent screenings, showmanship practices, and cult film audience behaviours. The contemporary revival of experiential cinema captured within this volume presents instances where the live transcends the mediated and escapes beyond the boundaries of the auditorium. Our contributors investigate film exhibition practices that include synchronous live performance, site specific screenings, technological intervention, social media engagement, and all manner of simultaneous interactive moments including singing, dancing, eating and drinking. These investigations reveal new cultures of reception and practice, new experiential aesthetics and emergent economies of engagement. This collection brings together fifteen contributions that together trace the emergence of a vivid new area of study. Drawing on rich, diverse and interdisciplinary fields of enquiry, this volume encapsulates a broad range of innovative methodological approaches, offers new conceptual frameworks and new critical vocabularies through which to describe and analyse the emergent phenomena of Live Cinema.

Scotland in feature film Sandra-Elisabeth Haider, 2002-11-22 Inhaltsangabe: Abstract: At Glasgow's University Library I discovered a book about Scotland on film, *Scotch Reels*. Originally, *Scotch Reels* is the title of a research carried out in 1982 about the depiction of Scotland on screen. It was revealed then that the predominant image of Scotland was very much engaged with stereotypes (defined as the heather and haggis image by one of the book's critics) and had obviously nothing to

do with the contemporary reality of Scotland. Not surprisingly, that radical view has found a lot of stern critics. On superficial examination, when I think of all the recent films set in Scotland (ranging from the historical epos *Braveheart* to the contemporary fast-paced drug story *Trainspotting*, to mention two of the more popular examples), it seems to me that contemporary films set in Scotland show a wider spectrum of Scottish life than they apparently did before the 1980s, when the stories were mostly (with a few exceptions only) set in the Highlands or on an island, in a community far away from contemporary (modern and industrial) life. As a classic example of those films one can mention the musical *Brigadoon* by Vicente Minnelli from the year 1954. However, in my thesis I want to concentrate on films set in the City of Glasgow, since there would be far too much material concerned if I considered every single available recent film set in Scotland. I would like to find out whether the image of Glasgow has improved (or widened in its conception) through the release of recent films, compared to its depiction in older movies. As I could not analyse all recent feature films set in Glasgow in this context, I decided to concentrate on a few examples. By taking a closer look at these films I hope to be able to demonstrate how varied (or one-sided as will be determined) the contemporary portrayal of the city is. I do not want to omit mentioning my awareness of the fact that my selection is very subjective. Had I selected other movies, the result would naturally have been a different one. Also, I have not taken into account television films or series set in the Glasgow area. Especially in recent years a whole range of series has been produced and broadcasted, for instance the surreal hospital-drama *Psychos*, starring Douglas Henshall, the controversial *Tinsel Town*, set in Glasgow's lively clubbing scene, or *Glasgow Kiss*, which portrays the city as a modern, airy place, inhabited by sympathetic, educated middle-class people [...]

Early Cinema in Scotland John Caughie, 2018-01-23 Focusing on the social experience of cinema and cinema-going, this collection of essays provides a detailed context for the history of early cinema in Scotland, from its inception in 1896 until the arrival of sound in the early 1930s.

New Perspectives on Early Cinema History Mario Slugan, Daniël Biltereyst, 2022-06-02 In this book, editors Mario Slugan and Daniël Biltereyst present a theoretical reconceptualization of early cinema. To do so, they highlight the latest methods and tools for analysis, and cast new light on the experience of early cinema through the application of these concepts and methods. The international host of contributors evaluate examples of early cinema across the globe, including *The May Irwin Kiss* (1896), *Un homme de têtes* (1900), *The Terrible Turkish Executioner* (1904) and *Tom Tom the Piper's Son* (1905). In doing so, they address the periodization of the era, emphasizing the recent boon in the availability of primary materials, the rise of digital technologies, the developments in new cinema history, and the persistence of some conceptualizations as key incentives for rethinking early cinema in theoretical and methodological terms. They go on to highlight cutting-edge approaches to the study of early cinema, including the use of the Mediathread Platform, the formation of new datasets with the help of digital technologies, and exploring the early era in non-western cultures. Finally, the contributors revisit early

cinema audiences and exhibition contexts by investigating some of the earliest screenings in Denmark and the US, exploring the details of black cinema going in Harlem, and examining exhibition practices in Germany.

The Routledge Companion to New Cinema History Daniel Biltereyst, Richard Maltby, Philippe Meers, 2019-02-05 The Routledge Companion to New Cinema History presents the most recent approaches and methods in the study of the social experience of cinema, from its origins in vaudeville and traveling exhibitions to the multiplexes of today. Exploring its history from the perspective of the cinemagoer, the study of new cinema history examines the circulation and consumption of cinema, the political and legal structures that underpinned its activities, the place that it occupied in the lives of its audiences and the traces that it left in their memories. Using a broad range of methods from the statistical analyses of box office economics to ethnography, oral history, and memory studies, this approach has brought about an undisputable change in how we study cinema, and the questions we ask about its history. This companion examines the place, space, and practices of film exhibition and programming; the questions of gender and ethnicity within the cinematic experience; and the ways in which audiences gave meaning to cinemagoing practices, specific films, stars, and venues, and its operation as a site of social and cultural exchange from Detroit and Laredo to Bandung and Chennai. Contributors demonstrate how the digitization of source materials and the use of digital research tools have enabled them to map previously unexplored aspects of cinema's business and social history and undertake comparative analysis of the diversity of the social experience of cinema across regional, national, and continental boundaries. With contributions from leading scholars in the field, *The Routledge Companion to New Cinema History* enlarges and refines our understanding of cinema's place in the social history of the twentieth century.

Experimental and Independent Italian Cinema Cristiano Anthony Cristiano, 2020-07-06 Discussing a variety of independent and experimental Italian films, this book gives voice to a critically neglected form of Italian cinema. By examining the work of directors such as Marinella Pirelli, Mirko Locatelli and Cesare Zavattini, the book defines, inspects and studies the cinematic panorama of Italy through a new lens. It thereby explores the character of independent films and their related practices within the Italian historical, cultural and cinematic landscape.

History of Everyday Life in Scotland, 1800 to 1900 Graeme Morton, 2010-08-31 This volume explores the experience of everyday life in Scotland over two centuries characterised by political, religious and intellectual change and ferment. It shows how the extraordinary impinged on the ordinary and reveals people's anxieties, joys, comforts, passions, hopes and fears. It also aims to provide a measure of how the impact of change varied from place to place. The authors draw on a wide range of primary and secondary sources, including the material survivals of daily life in town and country, and on the history of government, religion, ideas, painting, literature, and architecture. As B. S. Gregory has put it, everyday history is 'an endeavour that seeks to identify and integrate everything - all relevant material, social, political, and cultural data - that

permits the fullest possible reconstruction of ordinary life experiences in all their varied complexity, as they are formed and transformed.'

A Dictionary of Film Studies Annette Kuhn, Guy Westwell, 2020-04-28 A Dictionary of Film Studies covers all aspects of its discipline as it is currently taught at undergraduate level. Offering exhaustive and authoritative coverage, this A-Z is written by experts in the field, and covers terms, concepts, debates, and movements in film theory and criticism; national, international, and transnational cinemas; film history, movements, and genres; film industry organizations and practices; and key technical terms and concepts. Since its first publication in 2012, the dictionary has been updated to incorporate over 40 new entries, including computer games and film, disability, ecocinema, identity, portmanteau film, Practice as Research, and film in Vietnam. Moreover, numerous revisions have been made to existing entries to account for developments in the discipline, and changes to film institutions more generally. Indices of films and filmmakers mentioned in the text are included for easy access to relevant entries. The dictionary also has 13 feature articles on popular topics and terms, revised and informative bibliographies for most entries, and more than 100 web links to supplement the text.

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