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Emeric Pressburger The Life and Death of a Screenwriter

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Film Biography



Emeric Pressburger The Life And Death Of A Screenwriter

David Alderson, Linda R. Anderson



Emeric Pressburger The Life And Death Of A Screenwriter:

Emeric Pressburger Kevin Macdonald, 1994-01-01 A Hungarian Jew who lived and worked in half a dozen European countries before arriving in Britain in 1935 Pressburger's reputation rests on the series of strikingly original films he made in collaboration with Michael Powell under the banner of The Archers [A Matter of Life and Death](#) Ian Christie, 2021-10-21 Produced in the aftermath of the Second World War Michael Powell and Emeric Pressburger's A Matter of Life and Death 1946 stars David Niven as an RAF pilot poised between life and death his love for the American radio operator June Kim Hunter threatened by medical political and ultimately celestial forces The film is a magical profound fantasy and a moving evocation of English history and the wartime experience with virtuoso Technicolor special effects In the United States it was released under the title Stairway to Heaven referencing one of its most famous images a moving stairway between earth and the afterlife Ian Christie's study of the film shows how its creators drew upon many sources and traditions to create a unique form of modern masque treating contemporary issues with witty allegory and enormous visual imagination He stresses the teamwork of Powell and Pressburger's gifted collaborators among them Director of Photography Jack Cardiff production designer Alfred Junge and costume designer Hein Heckroth and explores the history of both British and international responses to the film Christie argues that the film deserves to be thought of as one of the greatest achievements of British cinema but of all cinema [The Screenwriter in British Cinema](#) Jill Nelmes, 2019-07-25 Though screenwriting is an essential part of the film production process in Britain it is yet to be fully recognised as a form in itself In this original study Jill Nelmes brings the art of screenwriting into sharp focus foregrounding the role of the screenwriter in British cinema from the 1930s to the present day Drawing on otherwise unseen drafts of screenplays correspondence and related material held in the Special Collections of the BFI National Archive Nelmes's close textual analysis of the screenplay in its many forms illuminates both the writing and the production process With case studies of a diverse range of key writers from individuals such as Muriel Box Robert Bolt and Paul Laverty to teams such as the Carry On writers Nelmes exposes the depth and breadth of this thriving field **The British Cinema Book** Robert Murphy, 2019-07-25 The new edition of The British Cinema Book has been thoroughly revised and updated to provide a comprehensive introduction to the major periods genres studios film makers and debates in British cinema from the 1890s to the present The book has five sections addressing debates and controversies industry genre and representation British cinema 1895 1939 British cinema from World War II to the 1970s and contemporary British cinema Within these sections leading scholars and critics address a wide range of issues and topics including British cinema as a national cinema its complex relationship with Hollywood film censorship key British genres such as horror comedy and costume film the work of directors including Alfred Hitchcock Anthony Asquith Alexander Mackendrick Michael Powell Lindsay Anderson Ken Russell and Mike Leigh studios such as Gainsborough Ealing Rank and Gaumont and recent signs of hope for the British film industry such as the rebirth of the low budget British horror picture

and the emergence of a British Asian cinema Discussions are illustrated with case studies of key films many of which are new to this edition including *Piccadilly* 1929 *It Always Rains on Sunday* 1947 *The Ladykillers* 1955 *This Sporting Life* 1963 *The Devils* 1971 *Withnail and I* 1986 *Bend it Like Beckham* 2002 and *Control* 2007 and with over 100 images from the BFI's collection The Editor Robert Murphy is Professor in Film Studies at De Montfort University and has written and edited a number of books on British cinema including *British Cinema and the Second World War* 2000 and *Directors in British and Irish Cinema* 2006 The contributors Ian Aitken Charles Barr Geoff Brown William Brown Stella Bruzzi Jon Burrows James Chapman Steve Chibnall Pamela Church Gibson Ian Conrich Richard Dacre Raymond Durgnat Allen Eyles Christine Geraghty Christine Gledhill Kevin Gough Yates Sheldon Hall Benjamin Halligan Sue Harper Erik Hedling Andrew Hill John Hill Peter Hutchings Nick James Marcia Landy Barbara Korte Alan Lovell Brian McFarlane Martin McLoone Andrew Moor Robert Murphy Lawrence Napper Michael O Pray Jim Pines Vincent Porter Tim Pulleine Jeffrey Richards James C Robertson Tom Ryall Justin Smith Andrew Spicer Claudia Sternberg Sarah Street Melanie Williams and Linda Wood

Projecting Empire James Chapman, Nicholas J. Cull, 2009-06-17 Popular cinema is saturated with images and narratives of empire With *Projecting Empire* Chapman and Cull have written the first major study of imperialism and cinema for over thirty years This welcome text maps the history of empire cinema in both Hollywood and Britain through a series of case studies of popular films including biopics adventures literary adaptations melodramas comedies and documentaries from the 1930s and *The Four Feathers* to the present with *Indiana Jones* and *Three Kings* The authors consider industry wide trends and place the films in their wider cultural and historical contexts Using primary sources that include private papers they look at the presence of particular auteurs in the cinema of Imperialism including Korda Lean Huston and Attenborough as well as the actors who brought the stories to life such as Elizabeth Taylor and George Clooney At a time when imperialism has a new significance in the world this book will fulfil the needs of students and interested filmgoers alike

Empire of Dreams Scott Eyman, 2010-09-07 BEST KNOWN AS THE DIRECTOR of such spectacular films as *The Ten Commandments* and *King of Kings* Cecil B DeMille lived a life as epic as any of his cinematic masterpieces As a child DeMille learned the Bible from his father a theology student and playwright who introduced Cecil and his older brother William to the theater Tutored by impresario David Belasco DeMille discovered how audiences responded to showmanship sets lights costumes etc He took this knowledge with him to Los Angeles in 1913 where he became one of the movie pioneers in partnership with Jesse Lasky and Lasky's brother in law Samuel Goldfish later Goldwyn Working out of a barn on streets fragrant with orange blossom and pepper trees the Lasky company turned out a string of successful silents most of them directed by DeMille who became one of the biggest names of the silent era With films such as *The Squaw Man* *Brewster's Millions* *Joan the Woman* and *Don't Change Your Husband* he was the creative backbone of what would become Paramount Studios In 1923 he filmed his first version of *The Ten Commandments* and later a second biblical epic *King of Kings* both enormous box office successes

Although his reputation rests largely on the biblical epics he made DeMille's personal life was no morality tale. He remained married to his wife Constance for more than fifty years but for most of the marriage he had three mistresses simultaneously all of whom worked for him. He showed great loyalty to a small group of actors who knew his style but he also discovered some major stars among them Gloria Swanson, Claudette Colbert and later Charlton Heston. DeMille was one of the few silent era directors who made a completely successful transition to sound. In 1952 he won the Academy Award for Best Picture with *The Greatest Show on Earth*. When he remade *The Ten Commandments* in 1956 it was an even bigger hit than the silent version. He could act too in Billy Wilder's classic film *Sunset Boulevard*. DeMille memorably played himself. In the 1930s and 1940s DeMille became a household name thanks to the Lux Radio Theater which he hosted. But after falling out with a union he gave up the program and his politics shifted to the right as he championed loyalty oaths and Sen Joseph McCarthy's anticommunist witch hunts. As Scott Eyman brilliantly demonstrates in this superbly researched biography which draws on a massive cache of DeMille family papers not available to previous biographers, DeMille was much more than his clichéd image. A gifted director who worked in many genres, a devoted family man and loyal friend with a highly unconventional personal life, a pioneering filmmaker, DeMille comes alive in these pages, a legend whose spectacular career defined an era.

The Cinema of Michael Powell Ian Christie, Andrew Moor, 2019-07-25. The films of Michael Powell 1905-90 and Emeric Pressburger 1902-88 among them *I Know Where I'm Going* 1945, *A Matter of Life and Death* 1947 and *The Red Shoes* 1948 are landmarks in British cinema standing apart from the realist and comic mainstream with their highly stylised aesthetic and their themes of romantic longing and spiritual crisis. Powell and Pressburger are revered by film lovers and film makers. Martin Scorsese has called them the most successful experimental film makers in the world. In this first ever collection of essays on Powell an international group of critics and scholars map out his film making skills providing new readings of individual films analysing recurrent techniques and themes and relating them to contemporary debates about gender, sexuality, nationality and cinematic spectacle. Powell with and without Pressburger emerges as a film maker of lasting originality and significance.

Destination London Tim Bergfelder, Christian Cargnelli, 2008. The legacy of emigrants in the British film industry from the silent film era until after the Second World War has been largely neglected in the scholarly literature. *Destination London* is the first book to redress this imbalance. Focusing on areas such as exile, genre, technological transfer, professional training and education, cross cultural exchange and representation it begins by mapping the reasons for this neglect before examining the contributions made to British cinema by emigrant directors, actors, screenwriters, cinematographers, set designers and composers. It goes on to assess the cultural and economic contexts of transnational industry collaborations in the 1920s, artistic cosmopolitanism in the 1930s and anti-Nazi propaganda in the 1940s.

Visual Culture in the Northern British Archipelago Ysanne Holt, David Martin-Jones, Owain Jones, 2018-05-16. This edited collection including contributors from the disciplines of art history, film studies, cultural geography and cultural anthropology explores

ways in which islands in the north of England and Scotland have provided space for a variety of visual cultural practices and forms of creative expression which have informed our understanding of the world. Simultaneously the chapters reflect upon the importance of these islands as a space in which and with which to contemplate the pressures and the possibilities within contemporary society. This book makes a timely and original contribution to the developing field of island studies and will be of interest to scholars studying issues of place, community and the peripheries. **On Sunset Boulevard** Ed

Sikov, 2017-06-14 *On Sunset Boulevard* originally published in 1998 describes the life of acclaimed filmmaker Billy Wilder. 1906-2002 director of such classics as *Sunset Boulevard*, *The Lost Weekend*, *The Seven Year Itch* and *Sabrina*. This definitive biography takes the reader on a fast-paced journey from Billy Wilder's birth outside of Krakow in 1906 to Vienna where he grew up, to Berlin where he moved as a young man while establishing himself as a journalist and screenwriter, and triumphantly to Hollywood where he became as successful a director as there ever was. *Double Indemnity*, *Sunset Boulevard*, *Some Like It Hot* and *The Apartment*. Wilder's cinematic legacy is unparalleled. Not only did he direct these classics and twenty-one other films, he co-wrote all of his own screenplays. Volatile, cynical, hilarious and driven, Wilder arrived in Hollywood an all-but penniless refugee who spoke no English. Ten years later he was calling his own shots and he stayed on top of the game for the next three decades. Wilder battled with Humphrey Bogart, Marilyn Monroe, Bing Crosby and Peter Sellers, kept close friendships with William Holden, Audrey Hepburn, Jack Lemmon, and Walter Matthau, amassed a personal fortune by way of blockbuster films and shrewd investments in art, including Picassos, Klees, and Mir's, and won Oscars yet Wilder ever conscious of his thick accent always felt the sting of being an outsider. *On Sunset Boulevard* traces the course of a turbulent but fabulous life both behind the scenes and on the scene, from Viennese cafes and Berlin dance halls in the twenties to the Hollywood soundstages of the forties and the on-location shoots of the fifties and sixties. Crammed with Wilder's own caustic wit, *On Sunset Boulevard* reels out the story of one of cinema's most brilliant and prolific talents. British

War Films, 1939-1945 S. P. MacKenzie, 2001-02-01 The cinema was the most popular form of entertainment during the Second World War. Film was a critically important medium for influencing opinion. Films such as *In Which We Serve* and *One of Our Aircraft is Missing* shaped the British people's perceptions of the conflict. *British War Films 1939-1945* is an account of the feature films produced during the war rather than government documentaries and official propaganda, making the book an important index of British morale and values at a time of desperate national crisis. **Beyond the Epic** Gene D.

Phillips, 2006-11-24 Two-time Academy Award winner Sir David Lean (1908-1991) was one of the most prominent directors of the twentieth century, responsible for the classics *The Bridge on the River Kwai* (1957), *Lawrence of Arabia* (1962) and *Doctor Zhivago* (1965). British-born Lean asserted himself in Hollywood as a major filmmaker with his epic storytelling and panoramic visions of history, but he started out as a talented film editor and director in Great Britain. As a result, he brought an art-house mentality to blockbuster films. Combining elements of biography and film criticism, *Beyond the Epic: The Life and Films of*

David Lean uses screenplays and production histories to assess Lean's body of work. Author Gene D Phillips interviews actors who worked with Lean and directors who knew him and their comments reveal new details about the director's life and career. Phillips also explores Lean's lesser studied films such as *The Passionate Friends* 1949, *Hobson's Choice* 1954 and *Summertime* 1955. The result is an in depth examination of the director in cultural, historical and cinematic contexts. Lean's approach to filmmaking was far different than that of many of his contemporaries. He chose his films carefully and as a result directed only sixteen films in a period of more than forty years. Those films however have become some of the landmarks of motion picture history. Lean is best known for his epics but Phillips also focuses on Lean's successful adaptations of famous works of literature including retellings of plays such as *Brief Encounter* 1945 and novels such as *Great Expectations* 1946, *Oliver Twist* 1948 and *A Passage to India* 1984. From expansive studies of war and strife to some of literature's greatest high comedies and domestic dramas, Lean imbued all of his films with his unique creative vision. Few directors can match Lean's ability to combine narrative sweep and psychological detail and Phillips goes beyond Lean's epics to reveal this unifying characteristic in the director's body of work. *Beyond the Epic* is a vital assessment of a great director's artistic process and his place in the film industry.

Territories of Desire in Queer Culture David Alderson, Linda R. Anderson, 2000. This book engages with and develops current debates about desire and sexual identification by focusing on a wide selection of contemporary literature, film and theory. These texts range from the novels of Alan Hollinghurst and Paul Magrs to the work of Pedro Almodovar, RuPaul, Derek Jarman and Camille Paglia as well as TV programs like *Ellen* and *Shinjuku Boys* and individual films such as *Collard's Savage Nights*.

Silent to Sound Geoff Brown, 2024-10-22. Silent cinema was never silent. But from the mid 1920s onwards the sound part of the cinema experience was transformed by the arrival of films long and short with clearly audible talk music and sound effects built in. It marked the most fundamental shift in cinema technology since cinema's birth. The first book devoted to Britain's conversion to talkies and the result of eight years research, *Silent to Sound: British Cinema in Transition* takes a lively and comprehensive look at the production side of the British sound revolution stretching from experimental efforts in the late 19th century through the sound shorts of the 1920s to the key year of 1929, the year of Hitchcock's *Blackmail*, Britain's first home grown talkie feature and the industry turmoil that followed. The narrative concludes in 1934 when John Grierson's GPO Film Unit finally acquired sound equipment, prompting a late burst of experimentation just when commercial feature soundtracks had settled down. Films familiar, neglected and unknown are examined: overripe melodramas, the lost *Black Waters*, local versions of Hollywood musicals, *Harmony Heaven*, visually elaborate science fiction, *High Treason*, plus newsreels, documentaries, amateur films and the last phase of British silent production. The impact of sound on studio technique is examined along with the industry's complex relations with Britain's strong theatre traditions with Europe and above all cinema's superpower America. It's also never forgotten that the sound transition was shaped not just by technology but by the talents, foibles and follies of individual people. Film history with a

human face *Kate Bush and the Moving Image* Stephen Glynn, 2024-07-05 In this unique study Stephen Glynn demonstrates that Kate Bush's work in both sound and vision has long been influenced and characterised by and at times aimed at film and television media The volume explores in depth Bush's music of allusion and analyses first the significance of film and television references throughout the lyrics and settings of her songs beginning with her breakthrough hit Wuthering Heights It also surveys the shaping presence of film and television in the look narrative and artistry of her music videos including the examination of celebrated works such as Cloudbusting and Hounds of Love Finally the book assesses Bush's most intensive cinematic undertaking her 1993 album The Red Shoes with its evident homage to the 1948 film of Michael Powell and Emeric Pressburger and its concurrent visual reworking as Bush's sole film venture The Line The Cross The Curve Thus with its deployment across music video and film Glynn demonstrates the centrality of Kate Bush's cinephilia to her work Accessible yet academically rigorous *Kate Bush and the Moving Image* is a stand out study of the iconic singer songwriter's discography and cinematic ventures It will appeal to both students and scholars of Film Television Media Cultural and Popular Music Studies *Powell and Pressburger's War* Greg M. Colón Semenza, Garrett A. Sullivan Jr., 2023-09-07 A focused study on Michael Powell and Emeric Pressburger's cinematic contributions to the war effort arguing for the centrality of propaganda to their work as film artists Michael Powell and Emeric Pressburger are widely hailed as two of the greatest filmmakers in British cinema history The release of their first movie *The Spy in Black* barely preceded the beginning of World War Two and a number of their early masterworks including *The Life and Death of Colonel Blimp* *A Canterbury Tale* and *A Matter of Life and Death* were produced in the service of the war effort Through exploring the relationship between art and propaganda this book shows that Powell and Pressburger saw no contradiction between their aesthetic ambitions and their cinematic war work propaganda imperatives were highly conducive to their objectives as both commercial cinema practitioners and artists Drawing on production materials from the archives of the British Film Institute this book charts three phases in Powell and Pressburger's wartime career from first time collaborators who strive to reconcile popular cinematic forms with developing notions of what constitutes effective propaganda to accomplished and sometimes controversial propagandists whose movies center upon Britain's relations with its enemies and allies to filmmakers whose responsiveness to the propaganda requirements of the late war is matched by a focus shared by the Ministry of Information on what the post war future would bring *Prisoners of Britain* Panikos Panayi, 2018-02-28 During the First World War hundreds of thousands of Germans faced incarceration in hundreds of camps on the British mainland This is the first book on these German prisoners almost a century after the conflict The book covers the three different types of internees in Britain in the form of civilians already present in the country in August 1914 civilians brought to Britain from all over the world and combatants Using a vast range of contemporary British and German sources the volume traces life experiences through initial arrest and capture to life behind barbed wire to return to Germany or to the remnants of the

ethnically cleansed German community in Britain The book will prove essential reading for anyone interested in the history of prisoners of war or the First World War and will also appeal to scholars and students of twentieth century Europe and the human consequences of war *War Pictures* Kent Puckett, 2017-05-01 In this original and engaging work author Kent Puckett looks at how British filmmakers imagined saw and sought to represent its war during wartime through film The Second World War posed unique representational challenges to Britain's filmmakers Because of its logistical enormity the unprecedented scope of its destruction its conceptual status as total and the way it affected everyday life through aerial bombing blackouts rationing and the demands of total mobilization World War II created new critical opportunities for cinematic representation Beginning with a close and critical analysis of Britain's cultural scene *War Pictures* examines where the historiography of war the philosophy of violence and aesthetics come together Focusing on three films made in Britain during the second half of the Second World War Michael Powell and Emeric Pressburger's *The Life and Death of Colonel Blimp* 1943 Lawrence Olivier's *Henry V* 1944 and David Lean's *Brief Encounter* 1945 Puckett treats these movies as objects of considerable historical interest but also as works that exploit the full resources of cinematic technique to engage with the idea experience and political complexity of war By examining how cinema functioned as propaganda criticism and a form of self analysis *War Pictures* reveals how British filmmakers writers critics and politicians understood the nature and consequence of total war as it related to ideas about freedom and security national character and the daunting persistence of human violence While Powell and Pressburger Olivier and Lean developed deeply self conscious wartime films their specific and strategic use of cinematic eccentricity was an aesthetic response to broader contradictions that characterized the homefront in Britain between 1939 and 1945 This stylistic eccentricity shaped British thinking about war violence and commitment as well as both an answer to and an expression of a more general violence Although *War Pictures* focuses on a particularly intense moment in time Puckett uses that particularity to make a larger argument about the pressure that war puts on aesthetic representation past and present Through cinema Britain grappled with the paradoxical notion that in order to preserve its character it had not only to fight and to win but also to abandon exactly those old decencies those sporting club rules that it sought also to protect **The British monarchy on screen** Mandy Merck, 2016-02-28 This electronic version has been made available under a Creative Commons BY NC ND open access license Moving images of the British monarchy are almost as old as the moving image itself dating back to an 1895 American drama *The Execution of Mary Queen of Scots* And from 1896 actual British monarchs appeared in the new animated photography led by Queen Victoria Half a century later the 1953 coronation of Elizabeth II was a milestone in the adoption of television watched by 20 million Britons and 100 million North Americans At the century's end Princess Diana's funeral was viewed by 2.5 billion worldwide In the first book length examination of film and television representations of this enduring institution distinguished scholars of media and political history analyze the screen representations of royalty from Henry VIII to William and Kate Seventeen

essays by Ian Christie Elisabeth Bronfen Andrew Higson Karen Lury Glynn Davies Jane Landman and other international commentators examine the portrayal of royalty in the actuality picture the early extended feature amateur cinema the movie melodrama the Commonwealth documentary New Queer Cinema TV current affairs the big screen ceremonial and the post historical boxed set A long overdue contribution to film and television studies this book will be essential reading for scholars and students of British media and political history

Women in British Cinema Sue Harper, 2000-06-01 This book takes a broad perspective and analyses the ways in which the British film industry has dealt with women and their creativity from 1930 to the present The first part of the book deals comprehensively with different historical periods in British film culture showing how the agency of production company director distribution company or scriptwriter can bring about new patterns of female stereotyping The second part looks at the input of women workers into the film process It assesses the work of women in a variety of roles directors such as Wendy Toye and Sally Potter producers such as Betty Box scriptwriters such as Clemence Dane and Muriel Box costume designers such as Shirley Russell and Jocelyn Rickards and editors and art directors This is a polemical book which is written in a lively and often confrontational manner It uses fresh archival material and takes energetic issue with those explanatory models of film analysis which impose easy answers onto complex material

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