

# *Flashback*

AN AUTOBIOGRAPHY OF  
A BRITISH FILM MAKER

GEORGE PEARSON

# Flashback An Autobiography Of A British

**Geoff Brown**



## **Flashback An Autobiography Of A British:**

The Sounds of the Silents in Britain Julie Brown, Annette Davison, 2013 The Sounds of the Silents in Britain explores the sonic dimension of film exhibition in Britain from the emergence of cinema to the introduction of synchronized sound Written by experts on British silent film and film music the chapters provide an introduction to diverse aspects of early film sound vocal performance from lecturing and reciting to voicing the drama music from developments in accompanying techniques to the impact of legislation on musical practice overall and performance in cinemas more generally from dancing and singalong films to live stage prologues The book also debunks some of the myths about the sonic dimension of film exhibition it reveals that exhibition practices in London were arguably more sophisticated than those in New York before the onset of World War I for instance and that venue licensing decisions had a profound effect on whether music could even be performed with film in some theatres Based on extensive archival research and musicological analysis The Sounds of the Silents in Britain

represents an important addition to early film and film music scholarship **A Bibliography of British History, 1914-1989** Keith Robbins, American Historical Association, Royal Historical Society (Great Britain), 1996 Containing over 25 000 entries this unique volume will be absolutely indispensable for all those with an interest in Britain in the twentieth century Accessibly arranged by theme with helpful introductions to each chapter a huge range of topics is covered There is a comprehensive index The Oxford History of World Cinema, 1996-10-17 From its humble beginnings as a novelty in a

handful of cities cinema has risen to become a billion dollar industry and the most spectacular and original contemporary art form It has spread to all parts of the globe and is enjoyed by audiences that cut across all sections of society The Oxford History of World Cinema traces the history of this enduringly popular entertainment medium Covering all aspects of its development stars studios and cultural impact the book celebrates and chronicles over one hundred years of diverse achievement from westerns to the New Wave from animation to the Avant Garde and from Hollywood to Hong Kong An international team of distinguished film historians tells the story of the major inventions and developments in the cinema business its institutions genres and personnel other chapters outline the evolution of national cinemas round the world the varied and distinctive filmic traditions that have developed alongside Hollywood A unique aspect of the book are the special inset features on the film makers and personalities Garbo and Godard Keaton and Kurosawa Bugs Bunny and Bergman who have had an enduring impact in popular memory and cinematic lore With over 300 illustrations a full bibliography and an extensive index this is the buff's ultimate guide to cinema worldwide **Englishness and Empire 1939-1965** Wendy

Webster, 2007-10-11 Did loss of imperial power and the end of empire have any significant impact on British culture and identity after 1945 Within a burgeoning literature on national identity and what it means to be British this is a question that has received surprisingly little attention Englishness and Empire makes an important and original contribution to recent debates about the domestic consequences of the end of empire Wendy Webster explores popular narratives of nation in the

mainstream media archive newspapers newsreels radio film and television The contours of the study generally follow stories told through prolific filmic and television imagery the Second World War the Coronation and Everest colonial wars of the 1950s and Winston Churchill's funeral The book analyses three main narratives that conflicted and collided in the period a Commonwealth that promised to maintain Britishness as a global identity siege narratives of colonial wars and immigration that showed a little England threatened by empire and its legacies and a story of national greatness celebrating the martial masculinity of British officers and leaders through which imperial identity leaked into narratives of the Second World War developed after 1945 The book also explores the significance of America to post imperial Britain Englishness and Empire considers how far and in what contexts and unexpected places imperial identity and loss of imperial power resonated in popular narratives of nation As the first monograph to investigate the significance of empire and its legacies in shaping national identity after 1945 this is an important study for all scholars interested in questions of national identity and their intersections with gender race empire immigration and decolonization

**From Silent Film Idol to Superman** Jonathan Croall, 2023-06-08 A popular romantic actor with a fan club rivalling that of Ivor Novello John Stuart was frequently mobbed by his adoring fans He starred in films by Alfred Hitchcock and G W Pabst played opposite British stars such as Madeleine Carroll Fay Compton Gracie Fields and German actor Conrad Veidt and was also the first actor to ever speak on screen in Britain Yet despite a film career lasting six decades and 172 films his name and achievement are little known today With access to Stuart's private archive his surviving films press cuttings film reviews interviews profiles features and gossip columns his son Jonathan Croall presents a detailed account of an actor who made a significant contribution to the British film industry of the 20th century

**The Great War in Popular British Cinema of the 1920s** L. Napper, 2015-04-20 This book discusses British cinema's representation of the Great War during the 1920s It argues that popular cinematic representations of the war offered surviving audiences a language through which to interpret their recent experience and traces the ways in which those interpretations changed during the decade

*First World War and Popular Cinema* Michael Paris, 2019-08-06 No detailed description available for The First World War and Popular Cinema

**Flashback** George Pearson, 1957

**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

Films for the Colonies Tom Rice, 2019-10-01 Films for the Colonies examines the British Government's use of film across its vast Empire from the 1920s until widespread independence in the 1960s Central to this work was the Colonial Film Unit which produced distributed and through its network of mobile cinemas exhibited instructional and educational films throughout the British colonies Using extensive archival research and rarely seen films Films for the Colonies provides a new historical perspective on the last decades of the British Empire It also offers a fresh exploration of British and global cinema charting the emergence and endurance of new forms of cinema culture from Ghana to Jamaica Malta to Malaysia In highlighting the integral role of film in managing and maintaining a rapidly changing Empire Tom Rice offers a compelling and far reaching account of the media propaganda and the legacies of colonialism

**Flashbacks, an Autobiography** Timothy Leary, 1983

**From Journey's End to The Dam Busters** Roland Wales, 2016-09-30 Kingston playwright R C Sherriff came to fame with his First World War drama Journeys End which was based on his own experiences as a young officer on the Western Front Its success made him a household name and opened the door to a highly lucrative career as a novelist playwright and screenwriter in Hollywood and in Britain Many of his movies The Invisible Man Goodbye Mr Chips The Four Feathers Odd Man Out Quartet and of course The Dam Busters are still well known but the man behind them much less so This book rediscovers Sherriff using his own words his letters diaries published and unpublished manuscripts to shed light on a man who ironically gained his greatest success from the trench warfare he found so difficult to bear

Britain's Forgotten Film Factory Ed Harris, 2012-11-15 From the first Sherlock Holmes film to the African Queen the only full account of this important film studio

The Institutionalization of Educational Cinema Marina Dahlquist, Joel Frykholm, 2020-01-14 Essays by scholars on how film has been used by schools libraries governments and organizations for educational purposes The potential of films to educate has been crucial for the development of cinema intended to influence culture and is as important as conceptions of film as a form of art science industry or entertainment Using the concept of institutionalization as a heuristic for generating new approaches to the history of educational cinema contributors to this volume study the co evolving discourses cultural practices technical standards and institutional frameworks that transformed educational cinema from a convincing idea into an enduring genre The Institutionalization of Educational Cinema examines the methods of production distribution and exhibition established for the use of educational films within institutions such as schools libraries

and industrial settings in various national and international contexts and takes a close look at the networks of organizations individuals and government agencies that were created as a result of these films circulation Through case studies of educational cinemas in different North American and European countries that explore various modes of institutionalization of educational film this book highlights the wide range of vested interests that framed the birth of educational and nontheatrical cinema

**Acting for the Silent Screen** Chris O'Rourke, 2016-11-30 A shop girl wins a newspaper competition and is transformed overnight into a transatlantic celebrity An aristocrat swaps high society for the film studio when she consents to perform in a series of films thus legitimising acting for what some might have considered a low art Stories like these were the stuff of newspaper headlines in 1920s and reflected a craze for the cinema They also demonstrated radical changes in attitudes and values within society in the wake of World War I Chris O Rourke investigates the myths and material practices that grew up around film actors during the silent era The book sheds light on issues such as the social and cultural reception of cinema the participatory film culture expressed through fan magazines instructional booklets and movie star competitions and the working conditions encountered by actors behind the scenes of silent films Drawing on extensive research and a wealth of archival materials O Rourke examines how dreams of stardom were fuelled and exploited in the interwar period and reconstructs the personal narratives and experiences of the first generation to imagine making a living on screen In doing so he reveals a missing and much sought after piece of cinematic history to bring to life the developing industries social attitudes and norms of a period of enormous change

**Codename Intelligentsia** Russell Campbell, 2018-05-01 He was the son of a hereditary peer one of the wealthiest men in Britain His childhood was privileged at Cambridge he flourished At the age of 21 he founded The Film Society and became a pioneering standard bearer for film as art He was a collaborator of Alfred Hitchcock rescuing The Lodger and later producing his ground breaking British thrillers The Man Who Knew Too Much The 39 Steps Secret Agent and Sabotage He directed comedies from stories by H G Wells worked in Hollywood with Eisenstein and made documentaries in Spain during the Civil War He lobbied for Trotsky to be granted asylum in the UK and became a leading propagandist for the anti fascist and Communist cause Under the nose of MI5 who kept him under constant surveillance he became a secret agent of the Comintern and a Soviet spy He was a man of high intelligence and moral concern yet he was blind to the atrocities of the Stalin regime This is the remarkable story of Ivor Montagu and of the burgeoning cinematic culture and left wing politics of Britain between the wars It is a story of restless energy generosity of spirit creative achievement and intellectual corruption

From Printing to Streaming Michael Chanan, 2022-10-20 For mainstream economics cultural production raises no special questions creative expression is to be harvested for wealth creation like any other form of labour As Karl Marx saw it however capital is hostile to the arts because it cannot fully control the process of creativity But while he saw the arts as marginal to capital accumulation that was before the birth of the mass media Engaging with the major issues in Marxist theory around art and capitalism From Printing to

Streaming traces how the logic of cultural capitalism evolved from the print age to digital times tracking the development of printing photography sound recording newsprint advertising film and broadcasting exploring the peculiarities of each as commodities and their recent transformation by digital technology where everything melts into computer code Showing how these developments have had profound implications for both cultural creation and consumption Chanan offers a radical and comprehensive analysis of the commodification of artistic creation and the struggle to realise its potential in the digital age

Pictures of Poverty Lydia Jakobs, 2021-10-26 From Charles Dickens's *Oliver Twist* to George Sims's *How the Poor Live* illustrated accounts of poverty were en vogue in Victorian Britain Poverty was also a popular subject on the screen whether in dramatic retellings of well known stories or in documentary photographs taken in the slums London and its street life were the preferred setting for George Robert Sims's rousing ballads and the numerous magic lantern slide series and silent films based on them Sims was a popular journalist and dramatist whose articles short stories theatre plays and ballads discussed overcrowding drunkenness prostitution and child poverty in dramatic and heroic episodes from the lives and deaths of the poor Richly illustrated and drawing from many previously unknown sources *Pictures of Poverty* is a comprehensive account of the representation of poverty throughout the Victorian period whether disseminated in newspapers illustrated books and lectures presented on the theatre stage or projected on the screen in magic lantern and film performances Detailed case studies reveal the intermedial context of these popular pictures of poverty and their mobility across genres With versatile author George R Sims as the starting point this study explores the influence of visual media in historical discourses about poverty and the highly controversial role of the Victorian state in poor relief

The Dream That Kicks Michael Chanan, 2003-09-02 A classic account of the prehistory and early years of cinema in Britain This new paperback edition provides a fascinating account of the rich and hitherto hidden history of the origins of film

**Instructional Cinema and African Audiences in Colonial Kenya, 1926-1963** Samson Kaunga Ndanyi, 2022-03-14 In *Instructional Cinema and African Audiences in Colonial Kenya 1926-1963* the author argues against the colonial logic instigating that films made for African audiences in Kenya influenced them to embrace certain elements of western civilization but Africans had nothing to offer in return The author frames this logic as unidirectional approach purporting that Africans were passive recipients of colonial programs Contrary to this understanding the author insists that African viewers were active participants in the discourse of cinema in Kenya Employing unorthodox means to protest mediocre films devoid of basic elements of film production African spectators forced the colonial government to reconsider the way it produced films The author frames the reconsideration as bidirectional approach Instructional cinema first emerged as a tool to educate and modernize Africans but it transformed into a contestable space of cultural and political power a space that both sides appropriated to negotiate power and actualize their abstract ideas

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