

Quadrophenia Cultographies English Edition

I Spit on Your Grave David Maguire.2018-03-27 There is no denying that Meir Zarchi's *I Spit on Your Grave* (1978) deserves its title as one of the most controversial films ever made. While many condemn it as misogynistic, others praise it for raising uncomfortable issues about sexual violence. While its reputation as a cult film has undoubtedly been cemented by its unique position in the 1970s/80s exploitation era and the video nasties scandal, it has also become mythologized by its own official and unofficial franchises. David Maguire examines why the film still continues to provoke fierce debate forty years on, not only investigating the historical, social, and political landscape into which the film was first released—and condemned—but also examining how it is has inadvertently become ground zero for the rape-revenge genre because of its countless imitators. The book explores how academic study has reevaluated the film's importance as a cultural statement on gender, the conflicting readings that it throws up, the timeless appeal of its story as examined through folklore and mythology, and its updating to reflect contemporary issues in a post-9/11 world of vengeance and retaliation.

Bring Me the Head of Alfredo Garcia Ian Cooper.2011-12-13 In 1974, *The Wall Street Journal* called this movie grotesque, sadistic, irrational, obscene, incompetent, while *New York Magazine* declared it a catastrophe. Upon its initial release, Sam Peckinpah's notorious work took a critical and commercial nosedive, but in later years, the work was heralded as a demented masterpiece--a violent, hallucinatory autobiography and a brilliant example of pure Peckinpah. This study revisits the making of this controversial film, as well as its original reception and subsequent reassessment. It reads the project as an auteur work, a genre film, a confession, and a bizarre self-parody.

Keith Moon: Instant Party Alan Clayson.2005 While Keith Moon will always be known first as The Wild Man Of Rock and second as contemporary music's most unique and energetic drummer, such descriptions are far from conclusive. So where previous works have concentrated largely on these aspects of Moon's character, *Instant Party - Musings, Memories and Minutiae* takes a more rounded view of the man and the circumstances that affected his tragically short life. Not a regular, chronological biography, this book comprises a series of stand alone chapters covering areas of Keith's life which have often gone undocumented. Book jacket.

Mario Bava Leon Hunt.2022-02-24 How do we approach a figure like Mario Bava, a once obscure figure promoted to cult status? This book takes a new look at Italy's 'maestro of horror' but also uses his films to address a broader set of concerns. What issues do his films raise for film authorship, given that several of them were released in different versions and his contributions to others were not always credited? How might he be understood in relation to genre, one of which he is sometimes credited with having pioneered? This volume addresses these questions through a thorough analysis of Bava's shifting reputation as a stylist and genre pioneer and also discusses the formal and narrative properties of a filmography marked by an emphasis on spectacle and atmosphere over narrative coherence and the ways in which his lauded cinematic style intersects with different production contexts. Featuring new analysis of cult classics like *Kill, Baby ... Kill* (1966) and *Five Dolls for an August Moon* (1970), *Mario Bava: The Artisan as Italian Horror Auteur* sheds light on a body of films that were designed to be ephemeral but continue to fascinate us today.

Quota Quickies Steve Chibnall.2019-07-25 This book, the first of two volumes, will provide a major new history of the British B film, tracing the development of the low-budget supporting feature from the 1927 Films Act (which introduced a quota system for the distribution and exhibition of indigenous product) to the age of television, when B film producers channelled their energies into making TV programmes. Along the way, the authors will address leading producers and studios, B film stars, distributors, the genres and themes that tended to dominate B film production (comedy, horror, crime and fantasy). 'Quota Quickies' will include a case study of the B films of Michael Powell. The authors' argument is that the B film was hugely important in British cinema history in offering an opportunity for British actors and technicians to develop their careers, and that the films themselves provided an outlet for the exploration of peculiarly British cultural concerns in an industry traditionally dominated by Hollywood output. They also contend that some of the films stand up well to contemporary viewing and are deserving of critical re-evaluation.

Quadrophenia Simon Wells.2013-11 It's nearly 35 years since *Quadrophenia* hit the world's cinema screens. Jimmy the Mod's search for identity against the backdrop of the May Bank Holiday riots of the 1960s is regarded as the finest example of a British 'youth' movie and a warmly remembered timepiece for a generation. This book explores the making of Britain's great cult film and its subsequent influence on popular culture.

The CIA in Hollywood Tricia Jenkins.2016-03-08 An in-depth study of the CIA's collaboration with Hollywood since the mid-1990s, and the important and troubling questions it creates. What's your impression of the CIA? A bumbling agency that can't protect its own spies? A rogue organization prone to covert operations and assassinations? Or a dedicated public service that advances the interests of the United States? Astute TV and movie viewers may have noticed that the CIA's image in popular media has spanned this entire range, with a decided shift to more positive portrayals in recent years. But what very few people know is that the Central Intelligence Agency has been actively engaged in shaping the content of film and television, especially since it established an entertainment industry liaison program in the mid-1990s. *The CIA in Hollywood* offers the first full-scale investigation of the relationship between the Agency and the film and television industries. Tricia Jenkins draws on numerous interviews with the CIA's public affairs staff, operations officers, and historians, as well as with Hollywood technical consultants, producers, and screenwriters who have worked with the Agency, to uncover the nature of the CIA's role in Hollywood. In particular, she delves into the Agency's and its officers' involvement in the production of *The Agency*, *In the Company of Spies*, *Alias*, *The Recruit*, *The Sum of All Fears*, *Enemy of the State*, *Syriana*, *The Good Shepherd*, and more. Her research reveals the significant influence that the CIA now wields in Hollywood and raises important and troubling questions about the ethics and legality of a government agency using popular media to manipulate its public image. "Fascinating, highly readable . . . Overall, Jenkins's work is fresh and original, and demonstrates sound scholarship. The author has a passion for the topic that translates to vibrant writing. It is also a concise as well as entertaining look at an aspect of the CIA—its media relations with Hollywood—of which little is known. Enthusiastically written and incorporating effective, illustrative case studies, *The CIA in Hollywood* is definitely recommended to students of film, media relations, the CIA, and U.S. interagency relations." —H-War

The Beatles and Film Stephen Glynn.2020-11-29 This concise yet comprehensive study explores the emblematic journey by four young men from Liverpool from the epicentre of teen-led youth culture to the experimentation of the counterculture and beyond. Beginning with the celebration of Britain's own 'youthquake' in the joyous and genre-shifting *A Hard Day's Night* (1964), the author delves into how the Beatles' film work allows us to chart their subsequent musical maturation and retreat from the tribulations of stardom in *Help!*, their tentative attempts at improvised filming in the televised *Magical Mystery Tour* (1967), their acceptance of cartoon representations as leaders of the hippie counterculture in *Yellow Submarine* (1968), and the final implosion of their musical dynamic in the recording studios of *Let It Be* (1970). The book analyses how, as they grew with their fanbase, the Beatles' films alternate stylistically between mimetic representation and allegorical interpretation, and switch narratively between fan-filled and welcoming worlds, to films relaying introspection and isolation. Offering an in-depth case study of the successes and failures of British youth culture in a volatile decade, *The Beatles and Film* is an engaging text for both scholars and general readers alike.

100 Cult Films Ernest Mathijs,Xavier Mendik.2019-07-25 Some films should never have been made. They are too unsettling, too dangerous, too challenging, too outrageous and even too badly made to be let loose on unsuspecting audiences. Yet these films, from the shocking *Cannibal Holocaust* to the apocalyptic *Donnie Darko*, from the destructive *Tetsuo* to the awfully bad *The Room*, from the hilarious *This Is Spinal Tap* to the

campy Showgirls, from the asylum of Das Cabinet des Dr. Caligari to the circus of Freaks, from the gangs of The Warriors to the gangsters of In Bruges and from the flamboyant Rocky Horror Picture Show to the ultimate cool of The Big Lebowski, have all garnered passionate fan followings. Cult cinema has made tragic misfits, monsters and cyborgs, such as Edward Scissorhands or Blade Runner's replicants, heroes of our times. 100 Cult Films explains why these figures continue to inspire fans around the globe. Cult film experts Ernest Mathijs and Xavier Mendik round up the most cultish of giallo, blaxploitation, anime, sexploitation, zombie, vampire and werewolf films, exploring both the cults that live hidden inside the underground (Nekromantik, Café Flesh) and the cult side of the mainstream (Dirty Dancing, The Lord of the Rings, and even The Sound of Music). 100 Cult Films is a true trip around the world, providing a lively and illuminating guide to films from more than a dozen countries, across nine decades, representing a wide range of genres and key cult directors such as David Cronenberg, Terry Gilliam and David Lynch. Drawing on exclusive interviews with some of the world's most iconic cult creators and performers, including Dario Argento, Pupi Avati, Alex Cox, Ruggero Deodato, Jesús Franco, Lloyd Kaufman, Harry Kümel, H. G. Lewis, Christina Lindberg, Takashi Miike, Franco Nero, George A. Romero and Brian Yuzna, and featuring a foreword by cult director Joe Dante, 100 Cult Films is your ultimate ticket to the midnight movie show.

Danger: Diabolik Leon Hunt.2018-02-20 Danger: Diabolik (1968) was adapted from a comic that has been a social phenomenon in Italy for over fifty years, featuring a masked master criminal—part Fantômas, part James Bond—and his elegant companion Eva Kant. The film partially reinvents the character as a countercultural prankster, subverting public officials and the national economy, and places him in a luxurious and futuristic underground hideout and Eva in a series of unforgettable outfits. A commercial disappointment on its original release, Danger: Diabolik's reputation has grown along with that of its director, Mario Bava, the quintessential cult auteur, while the pop-art glamour of its costumes and sets have caught the imagination of such people as Roman Coppola and the Beastie Boys. This study examines its status as a comic-book movie, including its relation both to the original fumetto and to its sister-film, Barbarella. It traces its production and initial reception in Italy, France, the U.S., and the UK, and its cult afterlife as both a pop-art classic and campy bad film featured in the final episode of Mystery Science Theatre 3000.

They Live D. Harlan Wilson.2014-12-16 Born out of the cultural flamboyance and anxiety of the 1980s, They Live (1988) is a hallmark of John Carpenter's singular canon, combining the aesthetics of multiple genres and leveling an attack against the politics of Reaganism and the Cold War. The decision to cast the professional wrestler Rowdy Roddy Piper as his protagonist gave Carpenter the additional means to comment on the hypermasculine attitudes and codes indicative of the era. This study traces the development of They Live from its comic book roots to its legacy as a cult masterpiece while evaluating the film in light of the paranoid/postmodern theory that matured in the decidedly Big 80s. Directed by a reluctant auteur, the film is examined as a complex work of metafiction that calls attention to the nature of cinematic production and reception as well as the dynamics of the cult landscape.

Rip It Up and Start Again Simon Reynolds.2006-02-17 Rip It Up and Start Again is the first book-length exploration of the wildly adventurous music created in the years after punk. Renowned music journalist Simon Reynolds celebrates the futurist spirit of such bands as Joy Division, Gang of Four, Talking Heads, and Devo, which resulted in endless innovations in music, lyrics, performance, and style and continued into the early eighties with the video-savvy synth-pop of groups such as Human League, Depeche Mode, and Soft Cell, whose success coincided with the rise of MTV. Full of insight and anecdotes and populated by charismatic characters, Rip It Up and Start Again re-creates the idealism, urgency, and excitement of one of the most important and challenging periods in the history of popular music.

Flaming Creatures Constantine Verevis.2019-11-26 Banned soon after its first midnight screenings, the prints seized and the organizers arrested, Jack Smith's incendiary Flaming Creatures (1963) quickly became a cause célèbre of the New York underground. Championed and defended by Jonas Mekas and Susan Sontag, among others, the film wildly and gleefully transgresses nearly every norm of Hollywood morality and aesthetics. In a surreal and visually dense series of episodes, the titular "creatures" reenact scenes drawn from the collective cinematic unconscious, playing on mainstream film culture's moral code in a way that is at once a love letter to classical Hollywood and a searing send-up of its absurdities. Tracing the film's production and reception history, Constantine Verevis argues that it embodies a unique type of cinematic rewriting, one that combines Smith's multifaceted artistic work with exotic fragments drawn from the cinematic past. This study of Smith's magnum opus explores its status as a cult film that appropriates the visual texture, erotic nuance, and overt fabrication of old Hollywood exoticism.

British Cinema of the 1950s Sue Harper, Vincent Porter.2003 In this history of 1950s British cinema, the authors draw extensively on previously unknown archive material to chart the growing rejection of post-war deference by both film-makers and cinema audiences.

Withnail and Us Justin Smith.2010-02-28 Cult has entered the cultural psyche in a profound and pervasive way. There is no corner of popular culture beyond the potential for cult transformation. Indeed, in entering common parlance the term has effectively lost its clandestine mystique. But why? And how did we get here with cult? Withnail and Us charts the journey of cult in culture through an exploration of British cult films and their fans. It is about our bizarre and enduring fascination with once obscure or shocking movies, from A Clockwork Orange to The Wicker Man. What is it about certain films that provokes such obsessive fan devotion? What impells people to remote locations in search of filmic relics? Why do they gather in groups to re-enact scenes learnt by heart? Is any film worth re-viewing over 100 times? From 1968 and all that, through the cultural byways of the 1970s, this book attempts to explain such strange practices, and to trace their origins in the makings of some remarkable films, including Tommy, The Man Who Fell To Earth, Quadrophenia, Withnail & I, Trainspotting and Performance. Prepare to enter the arena of the unwell!

Deep Red Alexia Kannas.2017-02-07 The release of Italian director Dario Argento's Deep Red in 1975 saw both a return to form for the director and the crystallization of tropes of the giallo genre. While the film's immense popularity in Italy spawned a wave of copy-cat formula thrillers, this enthusiastic reception was not replicated by English-speaking audiences on its theatrical release. With its loosely woven narrative and hyper-stylized violent set pieces, Deep Red was critically panned in the United States and the UK as clichéd and exploitative Euro-schlock. Tracing the film's history of censorship, re-edited releases, and its subsequent celebration by cult film audiences, this book considers how these competing discourses have helped to transform the film's cultural status and to fashion it as an exemplar of cult cinema.

To Be Someone Ian Stone.2020-06-25 'Ian Stone has one of the sharpest comic minds in the country. I would read anything he's written about anything. This book made me start listening to The Jam' Romesh Ranganathan 'Full of wit, cheek and energy - not just for fans of The Jam, this is for fans of London, of youth, of life itself' Rory Bremner 'This is a funny, fascinating, absorbing, surprising and readable book with the added bonus of Phill Jupitus's delicious cartoons . . . A book for anyone who is now middle-aged and looking back joyfully at their youth' Jo Brand 'I really liked this book. I'd forgotten how shit it was in the seventies' Paul Weller Ian Stone grew up in a Jewish, working-class house in north London in the mid-1970s. Everywhere around him, adults were behaving badly. His parents' relationship was in freefall so he tried not to spend too much time at home. But outside, there was industrial unrest, football violence, racism and police brutality. As for the music, it was all 'Save All Your Grandma's Kisses for My Love Sweet Jesus'. It made him feel physically sick. Then The Jam appeared. This is Ian's story of that time. Of weekend jobs so that he could go to gigs. Of bunking into the Hammersmith Odeon and ending up on the roof. Of going to see The Jam in Paris and somehow finding himself being interviewed for Melody Maker. Of attempting to keep out of the way of skinheads and trying (and failing) to work out how to talk to girls. And of devastation when in 1982 Paul Weller announced that the band were splitting up. There will never be another band like The Jam. For those who went on that journey with them, the love ran deep. And still does. They helped Ian and thousands like him to grow up - to be someone.

The Holy Mountain Alessandra Santos.2017-08-08 Alejandro Jodorowsky's El Topo helped inaugurate the midnight movie phenomenon. Its success spawned The Holy Mountain, through interventions by John Lennon

and Allen Klein. After a scandalous release and a 16-month midnight career, *The Holy Mountain* was relegated to the underground world of fan bootlegs for over thirty years until its limited restored release in 2007. This short study reveals how *The Holy Mountain*, a poetic, hilarious, and anarchist cult film by an international auteur, anchored in post-1968 critiques, is – at the same time – an archaeological capsule of the counterculture movement, a timely subversion of mystical tenets, and one of the most mysterious films in the history of world cinema.

Faster, Pussycat! Kill! Kill! Dean DeFino.2014-02-22 Russ Meyer's *Faster, Pussycat! Kill! Kill!* (1965) is an enigma. A box-office failure when initially released on the grindhouse circuit, it has since been embraced by art-house audiences, and referenced in countless films, television series, and songs. A riot of styles and story clichés lifted from biker, juvenile delinquency, and beach party movies, it has the coherence of a dream, and the improvisatory daring of a jazz solo. John Waters has called it the greatest movie ever made, and Quentin Tarantino has long promised to remake it. But what draws them, and so many other cult fans to *Pussycat*? To help answer that question, this book looks at the production and critical reception of the film, its place within the cultural history of the 1960s, its representations of gender and sexuality, and the specific ways it meets the criteria of a cult film.

Frankenstein Robert Horton.2014-02-25 James Whale's *Frankenstein* (1931) spawned a phenomenon that has been rooted in world culture for decades. This cinematic Prometheus has generated countless sequels, remakes, rip-offs, and parodies in every media, and this granddaddy of cult movies constantly renews its followers in each generation. Along with an in-depth critical reading of the original 1931 film, this book tracks *Frankenstein* the monster's heavy cultural tread from Mary Shelley's source novel to today's Internet chat rooms.

The British School Film Stephen Glynn.2016-10-05 Through close textual and contextual analysis of British films spanning a century, this book explores how pupils, teachers and secondary education in general have been represented on the British screen. The author addresses a number of topics including the nature of public (fee-paying) and state schooling; the values of special, single-sex and co-education; the role of male and female teachers; and the nature of childhood and adolescence itself. From the silents of Hitchcock to the sorcery of Harry Potter, British cinema's continued explorations of school life highlights its importance in the nation's everyday experience and imaginary landscape. Beyond this, the school film, varying in scope from low-budget exploitation to Hollywood-financed blockbusters, serves both as a prism through which one can trace major shifts in the British film industry and as a barometer of the social and cultural concerns of the cinema-going public. This applies especially for gender, race and, in all senses, class.

Quadrophenia .1979

The British Football Film Stephen Glynn.2018-05-03 This book constitutes the first full volume dedicated to an academic analysis of British football as depicted on film. From early single-camera silents to its current multi-screen mediations, the repeated treatment of football in British cinema points to the game's importance not only in the everyday rhythms of national life but also, and especially, its immutable place in the British imaginary landscape. Through close textual analysis together with production and reception histories, this book explores the ways in which professional footballers, amateur players and supporters (the devoted and the demonized) have been represented on the British screen. As well as addressing the joys and sorrows the game necessarily engenders, British football is shown to function as an accessible structure to explore wider issues such as class, race, gender and even the whole notion of 'Britishness'.

Quadrophenia - the Complete Guide Layne Patterson.2017-01-31 What is the connection between Queen Elizabeth II and the 1973 album? What character in the film was played by a Baron? Which actor had his part in the film cut, before going on to serve as a Conservative MP in Margaret Thatcher's Government? The answers to these, and many more questions are all here! Including details of all known locations, and personnel involved with both the Album and Film, illustrated with in excess of 200 photographs over nearly 350 pages! This book will tell you all you will ever need to know about Pete Townshend's masterpiece that is, *Quadrophenia*.

The Outside Child, In and Out of the Book Christine Wilkie-Stibbs.2008-03-25 *The Outside Child, In and Out of the Book* is situated at the intersection between children's literature studies and childhood studies. In this provocative book, Christine Wilkie-Stibbs juxtaposes the narratives of literary and actual children/young adults to explore how Western culture has imagined, defined, and dealt with their outsider status – whether orphaned, homeless, refugee, victims of abuse, or exploited – and how processes of economic, social, or political impoverishment are sustained and naturalized in regimes of power, authority, and domination. In five chapters titled: Outsider, Displaced, Erased, Abject, Unattached, and Colonized, the book situates and repositions a range of pre- and post-millennium children's/young adult fictions, autobiographies, policy documents, and reports in the current climate of rabid globalization, new out-group definitions, and prescribed normativity. Children's/young adult fictions considered include: Malorie Blackman's *Noughts and Crosses* trilogy; Mark Haddon's *The Curious Incident of the Dog in the Night-Time*; Jacqueline Wilson's *The Illustrated Mum*; Shyam Selvadurai's *Funny Boy*; Ann Provoost's *Falling*; Meg Rosoff's, *How I Live Now*; Elizabeth Laird's *A Little Piece of Ground*. Autobiographical works include Zlata Filipovic's *Zlata's Diary*; Kevin Lewis's *The Kid*; Latifa's *My Forbidden Face*; and Valérie Zenatti's *When I Was a Soldier*.

British cinema of the 1950s Ian Mackillop, Neil Sinyard.2018-07-30 This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. Offers a startling re-evaluation of what has until now been seen as the most critically lacklustre period of the British film history. Covers a variety of genres, such as B-movies, war films, women's pictures and theatrical adaptations; as well as social issues which affect film-making, such as censorship. Includes fresh assessment of maverick directors; Pat Jackson, Robert Hamer and Joseph Losey, and even of a maverick critic Raymond Durgnat. Features personal insights from those individually implicated in 1950s cinema; Corin Redgrave on Michael Redgrave, Isabel Quigly on film reviewing, and Bryony Dixon of the BFI on archiving and preservation. Presents a provocative challenge to conventional wisdom about 1950s film and rediscovers the Festival of Britain decade.

The British 'B' Film Steve Chibnall, Brian McFarlane.2019-07-25 This is the first book to provide a thorough examination of the British 'B' movie, from the war years to the 1960s. The authors draw on archival research, contemporary trade papers and interviews with key 'B' filmmakers to map the 'B' movie phenomenon both as artefact and as industry product, and as a reflection on their times.

Stranger Than Paradise Jamie Sexton.2018-04-24 A low-budget breakout film that wowed critics and audiences on its initial release, *Stranger Than Paradise* would prove to be a seminal film in the new American independent cinema movement and establish its director, Jim Jarmusch, as a hip, cult auteur. Taking inspiration from 1960s underground filmmaking, international art cinema, genre cinema, and punk culture, Jarmusch's film provides a bridge between midnight movie features and a new mode of quirky, offbeat independent filmmaking. This book probes the film's production history, initial reception, aesthetics, and legacy in order to understand its place within the cult film canon. In examining the film's cult pedigree, it explores a number of threads that fed into the film—including New York downtown culture of the early 1980s and Jarmusch's involvement in music—as well as reflecting on how the film's status has developed alongside Jarmusch's subsequent output and reputation.

Ms. 45 Alexandra Heller-Nicholas.2017-02-28 Despite its association with the broadly disparaged rape-revenge category, Abel Ferrara's *Ms. 45* is today considered one of the most significant feminist cult films of the 1980s. Straddling mainstream, arthouse, and exploitation film contexts, *Ms. 45* is a potent case study for cult film analysis. At its heart lies two figures: Ferrara himself, and the movie's star, the iconic Zoe Lund, who would further collaborate with Ferrara on later projects such as *Bad Lieutenant*. This book explores the entwining histories and contexts that led to *Ms. 45*'s creation and helped establish its enduring legacy, particularly in terms of feminist cult film fandom, and the film's status as one of the most important, influential, and powerful rape-revenge films ever made.

Serenity Frederick Blichert.2017-11-28 Joss Whedon's *Serenity* (2005) is at once a symbol of failure and a triumphant success of fan activism. The cult television icon's feature directorial debut functions as an extension of his canceled Fox series *Firefly*. Mourning their loss, fans of the show fought for more, making *Serenity* not just a cult film but a monument to cultdom. A minor box-office success upon first release, *Serenity* continues

to be a sci-fi favorite, attracting fans, cosplayers, fan fiction authors, and more to conventions and charity screenings internationally. This book examines the relationship between the film and its peculiar cult following, largely established before a cult object even existed, and situates the film in relation to the series and its other transmedia continuations to plumb the status of different media texts and their platforms. Additionally, it explores those cult features of *Serenity*—a playful engagement with genre, with high and low culture, with gender roles—that predisposed it to such a fierce following, one that would follow Whedon into future series and blockbuster projects such as *The Avengers*.

Acts of God and Man Michael Powers.2014-01-01 Much has been written about the ups and downs of financial markets, from the lure of prosperity to the despair of crises. Yet a more fundamental and pernicious source of uncertainty exists in today's world: the traditional “insurance” risks of earthquakes, storms, terrorist attacks, and other disasters. Insightfully exploring these acts of God and man, Michael R. Powers guides readers through the methods available for identifying and measuring such risks, financing their consequences, and forecasting their future behavior within the limits of science. A distinctive characteristic of earthquakes, hurricanes, bombings, and other insurance risks is that they impact the values of stocks, bonds, commodities, and other market-based financial products, while remaining largely unaffected by or “aloof” from the behavior of markets. Quantifying such risks given limited data is difficult yet crucial for achieving the financing objectives of insurance. Powers begins with a discussion of how risk impacts our lives, health, and possessions and proceeds to introduce the statistical techniques necessary for analyzing these uncertainties. He then considers the experience of risk from the perspectives of both policyholders and insurance companies, and compares their respective responses. The risks inherent in the private insurance industry lead naturally to a discussion of the government's role as both market regulator and potential insurer of last resort. Following a thoughtful and balanced analysis of these issues, Powers concludes with an interdisciplinary investigation into the nature of uncertainty, incorporating ideas from physics, philosophy, and game theory to assess science's limitations in predicting the ramifications of risk.

The Severed Head Julia Kristeva.2012 Renowned philosopher and cultural theorist Kristeva (*Powers of Horror: An Essay on Abjection*) offers an extended consideration of artistic figurations of the severed head, the organizing theme to an exhibition she coordinated at the Louvre in 1998. Though she follows a single historical trajectory, moving from Paleolithic skull cults to antique Greek sculpture to the Surrealist drawings, Kristeva eschews the disciplinary constraints of art history, instead employing psychoanalysis to explore the intertwined problems of representation and mortality posed by the severed head. For Kristeva, the capacity to figure the life of the mind first requires a confrontation with this horrific object that stands at the boundary between life and death, registering not only the loss of corporeal form but also subjective interiority. Though this book does not engage with recent images of decapitation, it is not without contemporary political-cultural import; for Kristeva, these cruel artistic figurations offer us the capacity to contemplate the sacred within a technology-driven contemporary visual culture. Verdict While a challenging text, this beautifully written and richly layered meditation on mortality and representation will undoubtedly appeal to those readers interested in semiotic and psychoanalytically informed readings of art.-Jonathan Patkowski, CUNY Graduate Ctr.(c) Copyright 2012. Library Journals LLC, a wholly owned subsidiary of Media Source, Inc. No redistribution permitted.

The British Pop Music Film S. Glynn.2013-05-07 The first detailed examination of the place of pop music film in British cinema, Stephen Glynn explores the interpenetration of music and cinema in an economic, social and aesthetic context through case studies ranging from Cliff Richard to The Rolling Stones, and from The Beatles to Plan B.

Quadrophenia Stephen Glynn.2014-02-22 1964: Mods clash with Rockers in Brighton, creating a moral panic. 1973: ex-Mod band The Who release *Quadrophenia*, a concept album following young Mod Jimmy Cooper to the Brighton riots and beyond. 1979: Franc Roddam directs *Quadrophenia*, a film based on Pete Townshend's album narrative; its cult status is immediate. 2013: almost fifty years on from Brighton, this first academic study explores the lasting appeal of 'England's Rebel Without a Cause'. Investigating academic, music, press, and fan-based responses, Glynn argues that the 'Modyssey' enacted in *Quadrophenia* intrigues because it opens a hermetic subculture to its social-realist context; it enriches because it is a cult film that dares to explore the dangers in being part of a cult; it endures because of its 'emotional honesty', showing Jimmy as failing, with family, job, girl, and group; it excites because we all know that, at some point in our lives, 'I was there!'

The British Horseracing Film Stephen Glynn.2019-01-05 This book constitutes the first full volume dedicated to an academic analysis of horseracing in British cinema. Through comprehensive contextual histories of film production and reception, together with detailed textual analysis, this book explores the aesthetic and emotive power of the enduringly popular horseracing genre, its ideologically-inflected landscape and the ways in which horse owners and riders, bookmakers and punters have been represented on British screen. The films discussed span from the 1890s to the present day and include silent shorts, quota quickies and big-budget biopics. A work of social and film history, *The British Horseracing Film* demonstrates how the so-called “sport of kings” functions as an accessible institutional structure through which to explore cinematic discussions about the British nation—but also, and equally, national approaches to British cinema.

The Making of Quadrophenia Simon Wells.2019 The definitive history of the making of *Quadrophenia*, the 1979 classic mod movie loosely based on The Who's 1973 rock opera of the same name, directed by Frank Roddam and starring Phil Daniels as the protagonist 'Jimmy'

Hollywood's Last Golden Age Jonathan Kirshner.2012-10-05 Between 1967 and 1976 a number of extraordinary factors converged to produce an uncommonly adventurous era in the history of American film. The end of censorship, the decline of the studio system, economic changes in the industry, and demographic shifts among audiences, filmmakers, and critics created an unprecedented opportunity for a new type of Hollywood movie, one that Jonathan Kirshner identifies as the seventies film. In *Hollywood's Last Golden Age*, Kirshner shows the ways in which key films from this period—including *Chinatown*, *Five Easy Pieces*, *The Graduate*, and *Nashville*, as well as underappreciated films such as *The Friends of Eddie Coyle*, *Klute*, and *Night Moves*—were important works of art in continuous dialogue with the political, social, personal, and philosophical issues of their times. These seventies films reflected the era's social and political upheavals: the civil rights movement, the domestic consequences of the Vietnam war, the sexual revolution, women's liberation, the end of the long postwar economic boom, the Shakespearean saga of the Nixon Administration and Watergate. Hollywood films, in this brief, exceptional moment, embraced a new aesthetic and a new approach to storytelling, creating self-consciously gritty, character-driven explorations of moral and narrative ambiguity. Although the rise of the blockbuster in the second half of the 1970s largely ended Hollywood's embrace of more challenging films, Kirshner argues that seventies filmmakers showed that it was possible to combine commercial entertainment with serious explorations of politics, society, and characters' interior lives.

Slow Movies Ira Jaffe.2014-05-14 In all film there is the desire to capture the motion of life, to refuse immobility, Agnes Varda has noted. But to capture the reality of human experience, cinema must fasten on stillness and inaction as much as motion. *Slow Movies* investigates movies by acclaimed international directors who in the past three decades have challenged mainstream cinema's reliance on motion and action. More than other realist art cinema, slow movies by Lisandro Alonso, Nuri Bilge Ceylan, Pedro Costa, Jia Zhang-ke, Abbas Kiarostami, Cristian Mungiu, Alexander Sokurov, Bela Tarr, Gus Van Sant and others radically adhere to space-times in which emotion is repressed along with motion; editing and dialogue yield to stasis and contemplation; action surrenders to emptiness if not death.

The British Boxing Film Stephen Glynn.2021-08-20 This book constitutes the first full volume dedicated to an academic analysis of the sport of boxing as depicted in British film. Through close textual analysis, production and reception histories and readings that establish social, cultural and political contexts, the book explores the ways in which prizefighters, amateur boxers, managers and supporters (from Regency gentry to East End gangsters) are represented on the British screen. Exploring a complex and controversial sport, it addresses not only the pain-versus-reward dilemma that boxing necessarily engenders, but also the frequently censorious attitude of those in authority, with boxing's social development facilitating a wider study around issues of class, gender and race, latterly contesting the whole notion of 'Britishness'. Varying in scope from

Northern circuit comedies to London-based 'ladsploitation' films, from auteur entries by Alfred Hitchcock to programme fillers by E.J. Fancey, the boxing film also serves as a prism through which one can trace major historical shifts in the British film industry.

Hidden Hitchcock D. A. Miller. 2016-08 Hidden Hitchcock is two things: a book about the hidden poetics of the master of suspense, Alfred Hitchcock, and a confession by Miller as he finds himself lured into Hitchcock's ineffable web. Technology has helped Miller pinpoint a secret--and baffling--film recessed alongside the easily identifiable habits of Hitchcock's trademark suspense. These are the Hidden Pictures that Miller has unearthed. In exploring Hitch's latent vision, Miller has many discoveries to share--non-narrative microstructures that he points out for the first time: the second Hitchcock cameo (not the one we are trained to spot), the verbal-to-visual charade, the faux continuity error, to name a few. Their general purpose seems to insinuate a game of hide-and-seek that, until the viewer finds one of these Hidden Pictures, s/he may never know is in play. Through Hitchcock's hidden style, we confront a resistance to meaning so deep-seated that it seems less a project than a compulsion (a psychic drive); and so anti-social that to redeem it by assigning it a point risks missing the point.

Eventually, you will completely discover a supplementary experience and talent by spending more cash. nevertheless when? do you give a positive response that you require to get those every needs in the same way as having significantly cash? Why dont you attempt to get something basic in the beginning? Thats something that will lead you to understand even more with reference to the globe, experience, some places, past history, amusement, and a lot more?

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