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— Richard Coombe, *TIME MAGAZINE*

The Long Day Closes

THE BOSTON FILM FESTIVAL and FILM FOUR INTERNATIONAL present A BFI PRODUCTION "THE LONG DAY CLOSES"
LIGHT SCREENING: MARLBOROUGH FILMS Executive Producer MONICA HOWE Music Supervisor BOB LAST Editor WILLIAM DIVER
Production Designer CHRISTOPHER BROWN Screenplay MICHAEL COULTER, B.S.C. Executive in Charge of Production ANGELA TOPPING
Executive Producer GARY BARRETT Producer OLIVIA STEWART Written and Directed by TERENCE DAVIES

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The Long Day Closes

Wendy Everett



The Long Day Closes:

The Long Day Closes Beatrice Tunstall, 1934 Love and treachery center around English mansion at time of Bonnie Prince Charlie 1720 88 The Magic Hour J. Hoberman, 2003 The magic hour is the name film makers give the pre dusk late afternoon when anything photographed can be bathed in a melancholy golden light This work anthologizes J Hoberman's movie reviews cultural criticism and political essays published in The Village Voice Artforum and elsewhere during the period bracketed by the fall of the Berlin Wall and the collapse of the World Trade Towers **Terence Davies** Wendy Everett, 2004-09-04 Terence Davies has made some of the most innovative harrowing and hauntingly lyrical films of the contemporary era This first ever book length study of his work combines detailed analysis of all his films with a persuasive and stimulating investigation of key filmic issues of time and memory identity and selfhood and the nature of literary adaptation as well as a previously unpublished interview with Davies himself The book demonstrates that Davies's films successfully subvert traditional division between popular culture and art house cinema Gardner explores not only Davies's debt to social realism the British Documentary movement and Ealing comedies but equally to the European auteur tradition and to the great Hollywood musicals and melodramas that continue to inspire him It provides fresh insight into the centrality of music in Davies's work and into his conviction that film itself is closer to music than to any other art form **Moving Pictures, Still Lives** James Tweedie, 2018-05-04 Moving Pictures Still Lives reframes and rediscovers the virtues and limitations of movies created during the late twentieth century between the fading modernity crystallized in cinema and the ascendant new digital media visible in the offing **Terence Davies** Michael Koresky, 2014-10-15 Called the most important British filmmaker of his generation Terence Davies made his reputation with modern classics like Distant Voices Still Lives and The Long Day Closes personal works exploring his fractured childhood in Liverpool His idiosyncratic and unorthodox narrative films defy easy categorization as their seeming existence within realism and personal memory cinema is undermined by an abstractness that makes the way he lays bare personal pain come across as distant even alien Film critic Michael Koresky explores the unique emotional tenor of Davies's work by focusing on four paradoxes within the director's oeuvre films that are autobiographical yet fictional melancholy yet elating conservative in tone and theme yet radically constructed and obsessed with the passing of time yet frozen in time and space Through these contradictions the films intricate designs reveal a cumulative deeply personal meditation on the self Koresky also analyzes how Davies's ongoing negotiation of and struggle with questions of identity related to his past and his homosexuality imbue the details and jarring juxtapositions in his films with a queer sensibility which is too often overlooked due to the complexity of Davies's work and his unfashionable ambivalence toward his own sexual orientation Re-Viewing British Cinema, 1900-1992 Wheeler Winston Dixon, 1994-07-01 Re-Viewing British Cinema 1900 1992 is a collection of essays on British cinema history and practice It offers both the casual reader and the film scholar a different view of British filmmaking during the past century

Arranged in chronological order the book explores those areas of British cinema that have not been fully examined in other works and also offers fresh interpretations of a number of classic films From the work of Frederic Villiers the pioneering British newsreel cameraman who at the turn of the century brought home images of battlefield carnage to essays on the British B film and the long forgotten Independent Frame method of film production to new readings of classics such as *The Red Shoes* *Passport to Pimlico* and *Peeping Tom* the authors offer a look behind the scenes of the British film industry and engage the reader in some of the most compelling interpretational and historical issues of recent film history and critical theory In addition the volume contains a number of interviews with such key directors as Stephen Frears Terence Davies Wendy Toye and Lindsay Anderson and also pays particular attention to the work of early twentieth century British feminist filmmakers whose films have often been ignored by conventional film theory and history It also offers new material on the British film noir the English horror film and the pioneering gay director Brian Desmond Hurst Taken as a whole this book presents an entirely new series of viewpoints on British film practice theory and reception and affords a fresh and vibrant view of the British film medium

Collected Interviews Wheeler W. Dixon, 2001 Noted film scholar Wheeler Winston Dixon offers a behind the scenes look into the lives of both major and marginalized figures who have dynamically transformed the landscape of international cinema in the twentieth century Fifteen interviews spanning two decades of research are collected here with many appearing in uncut form for the first time Dixon s interviewees represent a wide range of cinematic professions directors animators actors writers and producers from several branches of cinema artistic avant garde and commercial with Dixon providing an introduction prior to each interview Purposeful in his selections Dixon offers up voices from twentieth century cinema that have never before had the chance to speak at such length and detail as well as much more well known figures addressing unique and obscure aspects of their respective careers Collectively this volume presents a treasure trove of firsthand information of keen interest to film scholars and movie buffs alike while providing a glimpse into the future of cinema in the twenty first century

Complicating Articulation in Art Cinema Benedict Morrison, 2021-12-02 *Complicating Articulation in Art Cinema* argues that art cinema draws attention to its disjointed multi parted form but that criticism has too frequently sought to explain this complexity away by stitching the parts together in totalizing readings This stitching together has often relied on the assumption that the solution to art cinema s puzzles lies in interpreting each film as the expression of a focalizing character s internal disturbance This book challenges this assumption It argues that the attempt to explain formal complexity through this character centric approach reduces formal achievements and enigmatic characters to inadequate approximations of one another Reference to character cannot fully tame unschematic and unpredictable combinations of and collisions between contradictory levels of narration clashing styles discontinuously edited shots jarring allusions dislocated genre signifiers and intermedial elements Through close analyses of films by Roberto Rossellini Robert Bresson Luis Buñuel Terence Davies Peter Greenaway and Kelly Reichardt *Complicating Articulation in Art*

Cinema offers an ethics of criticism that suggests that the politics of art cinema's eccentric form are limited by character centred readings. Each of the featured films presents inarticulate characters whose emotional and intellectual lives are unknowable, further complicating the relationship between character and form. This book argues that by acknowledging this resistance to interpretation, critics can think in new ways about art cinema's interrogation of the possibilities of knowledge.

English Filming, English Writing Jefferson Hunter, 2010-04-05 Jefferson Hunter examines English films and television dramas as they relate to English culture in the 20th century. He traces themes such as the influence of U.S. crime drama on English film and film adaptations of literary works as they appear in screen work from the 1930s to the present. *A Canterbury Tale* and the documentary *Listen to Britain* are analyzed in the context of village pageants and other wartime explorations of Englishness at risk. English crime dramas are set against the writings of George Orwell while a famous line from Noel Coward leads to a discussion of music and image in works like *Brief Encounter* and *Look Back in Anger*. Screen adaptation is also broached in analyses of the 1985 BBC version of Dickens's *Bleak House* and Merchant Ivory's *The Remains of the Day*.

Have You Seen? David Thomson, 2008 Including masterpieces, oddities, guilty pleasures and classics with just a few disasters. Cover

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