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Cinema and the Wealth of Nations explores how media, principally in the form of cinema, was used during the interwar years by elite institutions to establish and sustain forms of liberal political economy beneficial to their interests. It examines the media produced by institutions such as states, corporations, and investment banks, as well as the emergence of a corporate media industry and system supported by state policy and integral to the establishment of a new consumer system.

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As a beacon for the scholarly agenda he espouses, Grieveson gives us, in Cinema and the Wealth of Nations, a history of the role played by cinema and other mass media (radio, in particular) in both the ideological dominance and internal functioning of capitalism in the United States and the United Kingdom in the period between 1913 and 1939, the heyday of the "liberal world system", before the combined effects of fascism, war, the threat of communism and the anti-colonial revolutions ...

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Cinema and the Wealth of Nations: Media, Capital, and the Liberal World System Lee Grieveson Oakland , University of California Press, 2018, ISBN: 978-0520291683; 492pp.; Price: £24.90

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Lee Grieveson Cinema and the Wealth of Nations Media ...

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Through the hard work and dedication of the committee, and a wealth of volunteer support, the cinema was leased and an option was acquired to purchase it from the current owners, by Plaza Community Cinema, a registered charity operating through a company limited by guarantee. The Cinema was reopened on July 18th 1997 with Jurassic Park-The Lost ...

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The vast and influential American military has been aided and abetted by cinema since the earliest days of the medium. The army, navy, and air force put films to work in myriad ways, enlisting them to entertain, train, and heal soldiers as well as to propagandize, strategize, spy, map, and develop weapons, from rifles to atomic bombs. Presenting new essays based on archival research, Cinema's Military Industrial Complex addresses the relationship of military cinema to Hollywood, technological innovation, new modes of filmmaking, unique film styles and genres, and the rise of American soft power across the long twentieth century. This rich and timely volume is essential for scholars interested in the military's use of media and the exercise of influence within and beyond American borders.

"MacDonald's selections tread a pitch-perfect path between being comprehensive and making an engrossing and illuminating narrative. He has perfected his voice, and controls the entire history of U.S. avant-garde film with an easy and graceful confidence."—David E. James, author of *The Most Typical Avant-Garde: History and Geography of Minor Cinemas in Los Angeles*

In these two volumes of original essays, scholars from around the world address the history of British colonial cinema stretching from the emergence of cinema at the height of imperialism, to moments of decolonization and the ending of formal imperialism in the post-Second World War.

'This important new volume reconstructs the forms of production, distribution and exhibition of films made in and about the colonies. It then ties them

to wider theoretical issues about film and liberalism, spectacle and political economy, representation and rule. The result is one of the first volumes to examine how imperial rule is intimately tied to the emergence of documentary as a form and, indeed, how the history of cinema is at the same time the history of Empire.' BRIAN LARKIN, Barnard College 'This superb collection of new scholarship shows how cinema both communicated and aided the imperialist agenda throughout the twentieth century. In doing so, it shows film can be understood as one of the tools of empire, as much as the technology of weaponry or modes of administration: a means of education and indoctrination in the colonies and at home.' TOM GUNNING, University of Chicago At its height in 1919, the British Empire claimed 58 countries, 400 million subjects, and 14 million square miles of ground. Empire and Film brings together leading international scholars to examine the integral role cinema played in the control, organisation, and governance of this diverse geopolitical space. The essays reveal the complex interplay between the political and economic control essential to imperialism and the emergence and development of cinema in the late nineteenth and first half of the twentieth century. Contributors address how the production, distribution and exhibition of film were utilised by state and industrial and philanthropic institutions to shape the subject positions of coloniser and colonised; to demarcate between 'civilised' and 'primitive' and codify difference; and to foster a political economy of imperialism that was predicated on distinctions between core and periphery. The generic forms of colonial cinema were, consequently, varied: travelogues mapped colonial spaces; actuality films re-presented spectacles of royal authority and imperial conquest and conflict; home movies rendered colonial self-representation; state-financed newsreels and documentaries fostered political and economic control and the 'education' of British and colonial subjects; philanthropic and industrial organisations sponsored films to expand Western models of capitalism; British and American film companies made films of imperial adventure. These films circulated widely in Britain and the empire, and were sustained through the establishment of imperial networks of distribution and exhibition, including in particular innovative mobile exhibition circuits and non-theatrical spaces like schools, museums and civic centres. Empire and Film is a significant revision to the historical and conceptual frameworks of British cinema history, and is a major contribution to the history of cinema as a global form that emerged amid, and in dialogue with, the global flows of imperialism. The book is produced in conjunction with a major website housing freely available digitised archival films and materials relating to British colonial cinema, www.colonialfilm.org.uk, and a companion volume entitled Film and the End of Empire.

"Describing what is available, what is rare and what is valuable, the author demonstrates just how graphically interesting these theatrical prop notes are. Based on research and interviews with prop masters, set decorators and numismatics experts, this work catalogs and illustrates more than 270 types of motion picture and other theatrical prop money - including nearly 2,000 sub-varieties. The book has more than 2,000 photographs, a bibliography, and an index."--Jacket.

In his Poetics, the cornerstone of narratology, Aristotle establishes plot as the most, and spectacle as the least, important of the six elements of tragedy. This initiates a bias for time and against space that continues to shape the narratological agenda to the present day. In the only book-length treatment of narrative space in Homer to date, Brigitte Hellwig reduces the wealth of spatial detail in the Iliad and Odyssey to a finite number of places and charts their trajectory throughout each respective epic. As such, she applies to space the structuralist methodology typically devoted to time, extracting from it as hypothetical temporality that subordinates experience to exegesis and disregards all but those spatial phenomena that survive the process of paraphrase. There exists, however, an aesthetic dimension of narrative as well, within which actions are conveyed to the audience in real time before they are abstracted into story-events. In this book, I offer a narratological reading of Homer's Iliad from the standpoint of space rather than, the usual emphasis, time. I adapt Meyer Schapiro's conception of the picture frame as "a finding and focusing device placed between the observer and the image" to the dynamic medium of epic narrative, and establish the manipulation of frames as the basis for a poetics of narrative engagement. I demonstrate how Homer employs four cinematic devices in the Iliad-decomposition, intercutting, meta-audience, and vignette-to achieve montage-like control over his audience's attention and to reveal a semantic component of the epic that manifests itself exclusively within narrative space.

DIVCritical biography of Sessue Hayakawa, a Japanese actor who became a popular silent film star in the U.S., that looks at how Hollywood treated issues of race and nationality in the early twentieth century./div

Bodies in Suspense presents a powerful new way to think through postdigital cinema and the affective turn in critical theory. According to Alanna Thain, suspense films allow us to experience the relation between two bodies: that of the film and that of the viewer. Through the "time machine" of suspense, film form, gender, genre, and spectatorship are revealed in innovative and different ways. These films not only engage us directly in ethical concerns, but also provide a key for understanding corporeal power in the digital era. Offering a new framework for understanding cinematic suspense, Bodies in Suspense argues that the "body in time" enables us to experience the temporal dimension of the body directly. This is the first book to link two contemporary frames of analysis: questions of cinematic temporality and contemporary affect theory. Thain conducts close readings of influential suspense films by Alfred Hitchcock, David Lynch, Christian Marclay, Rian Johnson, and Lou Ye, and sets forth a compelling new theory of cinema, reading

for the productivity of the "crime of time" that stages the duplicity of cinematic bodies. Through these films that foreground doubled characters and looping, Thain explores Gilles Deleuze's claim that "the direct time-image is the phantom which has always haunted cinema." A vital new addition to film theory, corporeality and affect theory, feminist theory, and the philosophy of time—and one of the first books to explore David Lynch's Hollywood trilogy—Bodies in Suspense asks us to pay attention, above all, to the ways in which the condition of spectatorship creates a doubling sensation with important philosophical repercussions.

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