

Ken Russell: The Adaptor as Creator

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Ken Russell The Adaptor As Creator

Horace Newcomb



Ken Russell The Adaptor As Creator:

Ken Russell Joseph A. Gomez,1976 The Sources and Films of Ken Russell Joseph A. Gomez,1975 *Ken Russell* Kevin M. Flanagan,2009-08-03 For more than 40 years Ken Russell has directed some of the most provocative controversial and memorable films in British cinema including *Women in Love* *The Music Lovers* *Tommy* and *Altered States* In this anthology Kevin Flanagan has compiled essays that simultaneously place Russell's films within various academic contexts gender studies Victorian studies and cultural criticism on the one hand and expand the foundational history of Russell's career on the other *Ken Russell Re Viewing England's Last Mannerist* recontextualizes the director's work in light of new approaches to film studies and corrects or amends previous scholarship This collection tackles Russell's mainstream successes *Tommy* *Altered States* and his seldom seen masterpieces *The Debussy* *Film Mahler* as well as his critical flops *Salome's Last Dance* *Lady Chatterley's Lover* The book also includes information on Russell's most obscure television films insights on his controversial films of the 1970s and a new consideration of Russell's career in light of his recent return to amateur filmmaking Representing a significant collaboration among scholars *Ken Russell Re Viewing England's Last Mannerist* reflects a newly revived interest in the work of this important filmmaker *Ken Russell's Films* Ken Hanke,1984 To find more information about Rowman and Littlefield titles please visit www.rowmanlittlefield.com , **Ken Russell** Barry Keith Grant,2024-08-15 In the 1970s British filmmaker Ken Russell 1927 2011 quickly gained a reputation as the enfant terrible of British cinema His work like the man himself was regarded as flamboyant excessive and unrestrained Inheriting and yet subverting the venerable mantle of British documentary Russell did not fit comfortably in the context of a national cinema dominated by sober realism His distinct style combined realism with fictional devices often in audacious ways to create the biographical docudrama In *Ken Russell Interviews* the filmmaker discusses his colorful life and career from his youth fascinated by movies to his early work in television through his feature films and his retreat to home movies Russell first drew notice in the early 1960s for a series of unorthodox biographical films about artists and composers In these early television films Russell was already exhibiting an unconventional approach to biography that combined historical fact aesthetic interpretation and outlandish personal vision After the critical and commercial success of his adaptation of D H Lawrence's *Women in Love* Russell continued to explore the related themes of art sexuality and music in *The Music Lovers* *The Boy Friend* *Mahler* *Tommy* and *Lisztomania* His career foundered after *Valentino* however and he found it increasingly difficult to get funding Toward the end of his career Russell was restricted to making movies with his own equipment using family and friends as actors with virtually no budget Throughout the ups and downs of his career Russell alternately embraced and resented his characterization as an enfant terrible While Russell's comments are often meant to provoke and shock he is articulate when discussing his films his approach to cinema music and composers and of course his critics

Experiencing Music and Visual Cultures Antonio Cascelli,Denis Condon,2021-01-31 Bringing the research of

musicologists art historians and film studies scholars into dialogue this book explores the relationships between visual art forms and music The chapters are organized around three core concepts threshold intermediality and synchresis which offer ways of understanding and discussing the interplay between the arts of sounds and images Refuting the idea that music and visual art forms only operate in parallel the contributors instead consider how the arts of sound and vision are entwined across a wide array of materials genres and time periods Contributors delve into a rich variety of topics ranging from the art of Renaissance Italy to the politics of opera in contemporary Los Angeles to the popular television series Breaking Bad Placing these chapters in conversation this volume develops a shared language for cross disciplinary inquiry into arts that blend music and visual components integrates insights from film studies with the conversation between musicology and art history and moves the study of music and visual culture forward

Phallic Frenzy Joseph Lanza, 2007-08-01 Ken Russell has made some of the most daring disturbing and beautifully photographed films of all time Drawing from a wealth of historic and literary references Russell s subjects are astounding deranged Ursuline nuns in a 17th century French province the inner demons of Mary Shelley and Lord Byron the sexual angst of Tchaikovsky the emotionally drained life of Rudolph Valentino the messianism of a pinball wizard the fury of lesbian vampires the introspections of prostitutes Russell s movies offer not just brazen sensationalism but food for thought they horrify yet inspire And through it all Russell maintains a simultaneously impish and intellectual sense of humor The first full biography of the director *Phallic Frenzy* is far from a dry film by film analysis It shows how Russell s real life has often been as engaging and vibrant as his film scenarios Here you ll learn how Alan Bates and Oliver Reed compared their penis sizes for the nude wrestling scene in *Women in Love* how Russell disfigured Paddy Chayevsky s script for *Altered States* by having the actors holler out the lines as fast as possible accompanied by spewed food and streams of spittle and how Russell was slated to direct *Evita* starring Liza Minnelli and the creative differences that ensued A madcap tale full of wild ideas surreal situations and a cavalcade of colorful personalities *Phallic Frenzy* is as thrilling a ride as any Ken Russell film

Sixties British Cinema Robert Murphy, 2019-07-25 British films of the 1960s are undervalued Their search for realism has often been dismissed as drabness and their more frivolous efforts can now appear just empty headed Robert Murphy s *Sixties British Cinema* is the first study to challenge this view He shows that the realist tradition of the late 50s and early 60s was anything but dreary and depressing and gave birth to a clutch of films remarkable for their confidence and vitality *Saturday Night and Sunday Morning* *A Kind of Loving* and *A Taste of Honey* are only the better known titles *Sixties British Cinema* revalues key genres of the period horror crime and comedy and takes a fresh look at the swinging London films finding disturbing undertones that reflect the cultural changes of the decade Now that our cinematic past is constantly recycled on television Murphy s informative engaging and perceptive review of these films and their cultural and industrial context offers an invaluable guide to this neglected era of British cinema

The Unsilvered Screen Graeme Harper, Rob Stone, 2007 Critics from the UK US Australia Canada and Japan discuss views on

canonical surrealist works and the role of surrealism in modern cinema animation digital cinema and documentary **Derek Jarman: The Authorised Biography** Tony Peake, 2025-03-20 Tony Peake enjoyed unprecedented access to the visionary artist's archives in order to bring the extraordinary life of Derek Jarman to the page This authorised and unique biography covers Jarman's story from the bleakness of post war Britain and his RAF childhood to student life at The Slade and his work as a designer painter and filmmaker It tells how energetic home filmmaking with dazzling friends led to distinctive feature films including *Sebastiane* *The Tempest* and *Caravaggio* There were collaborations with the likes of Sir John Gielgud and Tilda Swinton and Jarman was also at the forefront of popular culture producing distinctive music videos for Pet Shop Boys and The Smiths Alongside his art and a significant body of writing Jarman created a singular garden in the shingle surrounding Prospect Cottage at Dungeness in Kent which has become a site of memorial celebration and pilgrimage He became known as an impassioned and provocative spokesperson not only for gay men but for anyone oppressed by bigotry Derek Jarman died of AIDS related causes in February 1994 and Peake describes his inimitable courage and grace in the face of painful death and the legacies Jarman left behind With new contributions from Olivia Laing and Jon Savage [Becoming Helen Mirren](#) Philip Ward, 2019-10-25 *Becoming Helen Mirren* is a freewheeling combination of theatre film and TV history literary criticism and personal memoir *Routledge Revivals: D.H. Lawrence (1983)* Thomas Jackson Rice, 2018-02-01 Originally published in 1983 D H Lawrence is an annotated bibliographic collection of works by and about D H Lawrence Consisting of three parts the primary bibliography contains separate bibliographies of Lawrence's major publications of collection editions of his works of his letters and of concordances to his writings The secondary bibliography contains bibliographies of biographical and critical publications concerning Lawrence generally or his individual works Appendixes and Indexes include an extensive checklist of major foreign language publications concerning Lawrence and a useful topical and thematic subject index for the guide [The Devils](#) Darren Arnold, 2019-06-25 Undoubtedly the most notorious title in director Ken Russell's controversial filmography *The Devils* 1973 caused a real furor on its initial theatrical release only to largely disappear for many years This *Devil's Advocate* considers the film's historical context as the timing of the first appearance of *The Devils* is of particular importance its authorship and adaptation Russell's auteur reputation aside the screenplay is based on John Whiting's 1961 play of the same name which was in turn based on Aldous Huxley's 1952 book *The Devils of Loudun* and its generic hybridity Darren Arnold goes on to examine the themes prevalent in the film this is the only film of Russell's which the director considered to be political and considers the representation of gender and sexuality gender fluidity and how sex and religion clash to interesting and controversial effect He concludes by revisiting the film's censorship travails and the various versions of *The Devils* that have appeared on both big and small screens and the film's legacy and influence **British films of the 1970s** Paul Newland, 2015-11-01 *British films of the 1970s* offers highly detailed and insightful critical analysis of a range of individual films of the period This analysis draws upon an innovative

range of critical methodologies which place the film texts within a rich variety of historical contexts The book sets out to examine British films of the 1970s in order to get a clearer understanding of two things the fragmentary state of the filmmaking culture of the period and the fragmentary nature of the nation that these films represent It argues that there is no singular narrative to be drawn about British filmmaking in the 1970s other than the fact that these films offer evidence of a Britain and ideas of Britishness characterised by vicissitudes While this was a period of struggle and instability it was also a period of openings of experiment and of new ideas Newland looks at many films including Carry On Girls O Lucky Man That'll be the Day The Shout and The Long Good Friday *Encyclopedia of Television* Horace Newcomb, 2014-02-03 The Encyclopedia of Television second edition is the first major reference work to provide description history analysis and information on more than 1100 subjects related to television in its international context For a full list of entries contributors and more visit the Encyclopedia of Television 2nd edition website [Ken Russell](#) Gene D. Phillips, 1979 Biography of Ken Russell a British film director known for his pioneering work in television and film and for his flamboyant and controversial style **British Film Culture in the 1970s** Sue Harper, 2013-01-28 This volume draws a map of British film culture in the 1970s and provides a wide ranging history of the period **D. H. Lawrence** Greiff, Louis K, 2001 Greiff also evaluates the films as social and cultural documents showing why they had such an effect on filmmakers and audiences during certain phases in American and Anglo European history Significantly the films were not spread evenly throughout these decades but appeared in clusters Jacket **Romanticism and Film** Will Kitchen, 2020-11-26 The relationship between Romanticism and film remains one of the most neglected topics in film theory and history with analysis often focusing on the proto cinematic significance of Richard Wagner's music dramas One new and interesting way of examining this relationship is by looking beyond Wagner and developing a concept of audio visual explanation rooted in Romantic philosophical aesthetics and employing it in the analysis of film discourse and representation Using this concept of audio visual explanation the cultural image of the Hungarian pianist and composer Franz Liszt a contemporary of Wagner and another significant practitioner of Romantic audio visual aesthetics is examined in reference to specific case studies including the rarely explored films *Song Without End* 1960 and *Lisztomania* 1975 This multifaceted study of film discourse and representation employs Liszt as a guiding thread structuring a general exploration of the concept of Romanticism and its relationship with film more generally This exploration is supported by new theories of representation based on schematic cognition the philosophy of explanation and the recently developed film theory of Jacques Rancière Individual chapters address the historical background of audio visual explanation in Romantic philosophical aesthetics Liszt's role in the historical discourses of film and film music and various filmic representations of Liszt and his compositions Throughout these investigations Will Kitchen explores the various ways that films explain or make sense of things through a Romantic aesthetic combination of sound and vision

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