



**“FIRES WERE STARTED –”**

.....  
*Brian Winston*



# Fires Were Started Bfi Film Classics

**Mark Polizzotti**



## **Fires Were Started Bfi Film Classics:**

**Fires Were Started** - Brian Winston, 2019-07-25 Humphrey Jennings 1907-50 was perhaps the most gifted film maker of the British documentary movement. Involved in the Mass Observation project of the 1930s, Jennings' talent lay in picturing ordinary life in ways that were inventive yet authentic. *Fires Were Started* (1943) is his major achievement. A film about a day's work for a unit of mainly auxiliary volunteer firemen at the height of the blitz, it blends observation with reconstruction to achieve a particularly poignant kind of propaganda. Lindsay Anderson expressed the opinion of many commentators and viewers when he wrote in *Sight and Sound* in a 1954 article reprinted as an appendix to this volume that Jennings was the only real poet the British cinema has yet produced. But how could a documentarist also be a poet? This is one of the questions addressed by Brian Winston in his study of *Fires Were Started*, a question which is particularly relevant today in the wake of the massive public controversies surrounding faked documentaries. For Winston, documentary film making is always creatively treated actuality and must be taken as such if it is to be properly valued and understood.

**"Fires Were Started--"** Brian Winston, 2019 Humphrey Jennings 1907-50 was perhaps the most gifted film maker of the British documentary movement. Involved in the Mass Observation project of the 1930s, Jennings' talent lay in picturing ordinary life in ways that were inventive yet authentic. *Fires Were Started* (1943) is his major achievement. A film about a day's work for a unit of mainly auxiliary volunteer firemen at the height of the blitz, it blends observation with reconstruction to achieve a particularly poignant kind of propaganda. Lindsay Anderson expressed the opinion of many commentators and viewers when he wrote in *Sight and Sound* in a 1954 article reprinted as an appendix to this volume that Jennings was the only real poet the British cinema has yet produced. But how could a documentarist also be a poet? This is one of the questions addressed by Brian Winston in his study of *Fires Were Started*, a question which is particularly relevant today in the wake of the massive public controversies surrounding faked documentaries. For Winston, documentary film making is always creatively treated actuality and must be taken as such if it is to be properly valued and understood.

Publisher's website: [Encyclopedia of the Documentary Film 3-Volume Set](#)

Ian Aitken, 2013-10-18 The *Encyclopedia of the Documentary Film* is a fully international reference work on the history of the documentary film from the Lumière brothers' *Workers Leaving the Lumière Factory* (1885) to Michael Moore's *Fahrenheit 9/11* (2004). This Encyclopedia provides a resource that critically analyzes that history in all its aspects. Not only does this Encyclopedia examine individual films and the careers of individual film makers, it also provides overview articles of national and regional documentary film history. It explains concepts and themes in the study of documentary film, the techniques used in making films, and the institutions that support their production, appreciation, and preservation.

*Film - An International Bibliography* Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis

hin zu Fernsehen Video Multimedia      *The City of Coventry* Adrian Smith, 2006-10-27 The image of Coventry in flames was one of the most haunting of the Second World War Yet the excitement and optimism of the 1950s and 1960s were succeeded by a quarter century of urban blight and economic slump The collapse of manufacturing industry machine tools aeroplanes cars left a proud community adrift and demoralised Today a revitalised twenty first century city Coventry has embraced the new millennium and evolved from bleak post industrial desert to vibrant cultural oasis in the process rediscovering a sense of purpose and a vision for the future The City of Coventry tells the story of an experiment in social democracy carried out by a Labour controlled council which envisaged the bomb shattered city as a model of urban regeneration and imaginative planning Post war reconstruction could be a striking success as in the pedestrian friendly Precinct and the bold new cathedral or a notable failure as in the ever more intrusive ring roads and grim high rise flats In offering a fresh perspective on the city this innovative volume of essays rediscovers Coventry as an inspiration for poets and painters such as Philip Larkin and Terry Frost musicians as varied as Benjamin Britten and The Specials and film makers such as Humphrey Jennings whose *Heart of Britain* was shot in the immediate aftermath of the Blitz Adrian Smith skilfully mixes memoir family history and meticulous scholarship to paint a complete and incisive portrait of Coventry Drawing on new research into topics as diverse as the place of Surrealism in West Midlands culture and the shadowy presence of rugby league in a union bastion Smith brings a unique insight into the recent history of his native city Attractively presented highly readable and with broad appeal *The City of Coventry* is a lively re examination of an iconic city of the twentieth century illuminating the profound changes that engulfed industrial England during and after the Second World War      Sight and Sound , 2003      **Screening the Past** Pam Cook, 2004-08-02 From *Mildred Pierce* and *Brief Encounter* to *Raging Bull* and *In the Mood for Love* this lively and accessible collection explores film culture s obsession with the past offering searching and provocative analyses of a wide range of titles *Screening the Past* engages with current debates about the role of cinema in mediating history through memory and nostalgia suggesting that many films use strategies of memory to produce diverse forms of knowledge which challenge established ideas of history and the traditional role of historians Classic essays sit side by side with new research contextualized by introductions which bring them up to date and provide suggestions for further reading as the work of contemporary directors such as Martin Scorsese Kathryn Bigelow Todd Haynes and Wong Kar wai is used to examine the different ways they deploy creative processes of memory Pam Cook also investigates the recent history of film studies reviewing the developments that have culminated in the exciting if daunting present moment The result is a rich and stimulating volume that will appeal to anyone with an interest in cinema memory and identity      *If....* Mark Sinker, 2019-07-25 Lindsay Anderson s film *if* 1968 starring Malcolm McDowell as a schoolboy who leads a guerilla insurgency imagines how repression conformity and fusty ritual at an English public school could lead to anarchy and bloody revolt Its title is a sardonic nod to Rudyard Kipling s most famous poem and its story a radical updating of Kipling s 1899

story *Stalky and Co* in which prankish rebels are groomed to police the empire Released at a time of unprecedented student uprisings in Europe and America it provided a peculiarly English perspective on the battle between generations the perennial war of the romantically passionate against the corrupt the ugly the old and the foolish Though its emotional surface is authentically anti authoritarian its intellectual substance as Mark Sinker argues is rooted in a deep familiarity with the symbols of English ruling class values No longer a vehicle for shock or dissent it is today enjoyed comfortably even nostalgically but for Sinker this renders its many knots and paradoxes the moments of poetry that Anderson argued were cinema's raison d'être all the more fascinating

**Ivan the Terrible** Yuri Tsivian, 2019-07-25 *Ivan the Terrible* 1944 46 was envisaged by its director Sergei Eisenstein as a trilogy But Eisenstein died before beginning the third part Part One had been a resounding success winning a Stalin prize but Part Two met with the Kremlin's disfavour and was eventually banned until 1958 Using research gathered from Soviet archives Yuri Tsivian offers an insight into Eisenstein's grand project He reconstructs the director's mental film that underlies the finished work The book attempts to follow the train of thought that connects the aesthetic construction and visual design of the film to Eisenstein's knowledge of iconography and painting psychoanalysis and philosophy Shakespeare and Balzac and much more BFI Film and Television Yearbook, 1983

*Shadows* Raymond Carney, 2001-05 This is a study of the film *Shadows* directed by John Cassavetes The film tells the story of three beatnik siblings living together In this book Carney addresses how the film deals with racial issues despite the director wishing it to be a human film concerned to rescue the small feelings of life

**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*

*Los Olvidados* Mark Polizzotti, 2006-04 This is the first book in English to concentrate exclusively on *Los Olvidados* and it seeks to present a concise but complete overview of the film its history production and influence International Index to Film Periodicals, 1997

**Film**, 1999 The Representation of Masculinity in British Cinema of the 1960s Elizabeth Anna Claydon, 2005 In the 1960s British cinema began rethinking the masculinist ideology and tried to portray a new type of decentered man To illustrate this theory the author analyzes several key films of this period including *Lawrence of Arabia* *The Loneliness of the Long Distance Runner* and *The Hill*

*Film/literature/heritage* Ginette Vincendeau, 2001 No Marketing Blurb

*Rome Open City (Roma Città Aperta)* David Forgacs, 2000-11 This study examines *Rome Open City* and its place in Roberto

Rossellini's career The film is based on events that took place in Nazi occupied Italy 1944 one year before the film was made The author argues that the film has value as a commemorative piece and as a documentary record **BFI Distribution Library Catalogue, 1978** British Film Institute. Distribution Library, Julian Petley, 1978 *From Grierson to the Docu-soap* John Izod, R. W. Kilborn, Matthew Hibberd, 2000 This work explores a range of issues relating to the documentary's achievement over the past decades and considers its prospects on entering the new millennium In the first part of the book a number of writers reappraise John Grierson's contribution to the history of documentary Most focus on his influence on the international

## Reviewing **Fires Were Started Bfi Film Classics**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Fires Were Started Bfi Film Classics**," an enthralling opus penned by a highly acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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