

1. Record Nr.	UNINA9910583059103321
Autore	Kandiyoti R (Rafael)
Titolo	Solid fuels and heavy hydrocarbon liquids : thermal characterization and analysis // Rafael Kandiyoti [and three others]
Pubbl/distr/stampa	Amsterdam, Netherlands : , : Elsevier, , 2017 ©2017
ISBN	0-08-100796-5
Edizione	[Second edition.]
Descrizione fisica	1 online resource (473 pages) : illustrations
Disciplina	333.8221
Soggetti	Coal - Environmental aspects
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references at the end of each chapters and index.

2. Record Nr.	UNINA9910300032803321
Autore	Moody Paul
Titolo	EMI Films and the Limits of British Cinema // by Paul Moody
Pubbl/distr/stampa	Cham : , : Springer International Publishing : , : Imprint : Palgrave Macmillan, , 2018
ISBN	9783319948034 3319948032
Edizione	[1st ed. 2018.]
Descrizione fisica	1 online resource (224 pages)
Disciplina	791.430941
Soggetti	Motion pictures - Great Britain Motion picture industry Television broadcasting Motion pictures - Production and direction British Film and TV Film and Television Industry Film and Television Production
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	1. Introduction -- 2. And Soon the Darkness -- 3. Elstree Falling -- 4. Mr Forbes and the Pen-Pushers -- 5. All the Way Up -- 6. The Likely Lad -- 7. Trick or Treat? -- 8. American Adventure -- 9. Honky-Tonk Filmmaking -- 10. Memoirs of a Survivor -- 11. Conclusion.
Sommario/riassunto	This book is the first of its kind to trace the development of one of the largest and most important companies in British cinema history, EMI Films. From 1969 to its eventual demise in 1986, EMI would produce many of the key works of seventies and eighties British cinema, ranging from popular family dramas like <i>The Railway Children</i> (Lionel Jeffries, 1970) through to critically acclaimed arthouse successes like <i>Britannia Hospital</i> (Lindsay Anderson, 1982). However, EMI's role in these productions has been recorded only marginally, as footnotes in general histories of British cinema. The reasons for this critical neglect raise important questions about the processes involved in the creation of cultural canons and the definition of national culture. This book argues that EMI's amorphous nature as a transnational film company has led to

its omission from this history and makes it an ideal subject to explore the 'limits' of British cinema.

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