CONTENTS

	List of Illustrations Acknowledgements	vii xi
	Introduction: Ambitions and Arguments – Exploring Amateur Cinema through Fiction <i>Ryan Shand</i>	1
Part	I: Framing Fiction	
1	Historical, Aesthetic, Cultural: The Problematical Value of Amateur Cine Fiction Guy Edmonds	33
2	Sewell, Rose and the Aesthetics of Amateur Cine Fiction <i>Ian Craven</i>	55
3	Crafting Life into Film: Analysing Family Fiction Films from the 1930s <i>Martina Roepke</i>	83
4	Framing the Welfare State: Swedish Amateur Fiction Film 1930 to 1965 Mats Jönsson	102
Part	II: Studio Sensibilities	
5	Occupying a Distinguished but Lonely Place in the Amateur Movement: Ace Movies 1929 to 1964 <i>Francis Dyson</i>	125
6	'High Art' Locally: The Screen Adaptations of IuG-Film <i>Maria Vinogradova</i>	144

7	Brazilian Amateur Cinema and Fictional Films from Foto-Cine	
	Clube Gaúcho	164
	Lila Foster	

Part III: Single-Minded Scenarios

8	'This is not Hollywood!': Peter Watkins and the Challenge of Amateurism to the Professional John R. Cook	183		
9	'Start as You Mean to Go On': Ken Russell's Early Amateur Films <i>Brian Hoyle</i>	201		
10	The Nocturnal Affairs of Mr Miletić: Authorship, Genre and Cine-Amateurism in Yugoslavia <i>Greg DeCuir, Jr</i>	221		
Part IV: Genres and Genericity				
11	The Aesthetic of the Possible: <i>The Green Cockatoo</i> as Bricolage of Heterogeneous Traditions <i>Siegfried Mattl and Vrääth Öhner</i>	243		
12	The Fragile Magic of the Home: Amateur Domestic Comedies and the Intimate Geography of Childhood <i>Karen Lury</i>	260		
13	The Spence Brothers: Amateur Sci-Fi and Cine Culture in Northern Ireland <i>Ciara Chambers</i>	278		
	Notes on Contributors Index			