

Movie: A Journal of Film Criticism

Concluding his article, 'Films, Directors and Critics', in the second issue of *Movie* (September 1962), Ian Cameron wrote:

'In the contradiction between the sentiments expressed by the dialogue and the meaning contained in the treatment, critics have noticed only the former. *Bridge on the River Kwai*'s anti-war content is widely accepted to be impeccable. But *Hell is for Heroes*, where the ideas are expressed by the whole form of the film, can pass nearly unnoticed and even be described as equivocal in its attitude to war. The lack of perception which results in this sort of fuzzy thinking is the best argument for a detailed criticism.'

The titles Ian Cameron mentions evoke a distant context and a once-vital polemic but the call for a detailed evaluative criticism, attentive to 'the whole form of the film' remains sharply relevant almost fifty years on. In the decade since *Movie* ceased even the intermittent publication of its later years, writing on the moving image has proliferated: print publishing has expanded to feed the growth in the academic study of film and television and the internet provides opportunities for discussion and opinion at many levels of engagement. Across this diverse field there is encouraging evidence of a resurgence of interest in the procedures and practice of critical analysis. In this new context *Movie: A Journal of Film Criticism* aims to create a forum for the range of analysis and debate that can be best fostered and sustained by a journal committed to detailed film criticism.

Moving from print to the internet marks an obvious break with the past and, sadly, with the distinctive feel and look that was one of the pleasures of the old *Movie*. But across that break the name asserts continuity: we are committed to publishing rigorous but accessible critical writing, at a variety of lengths, that cares for and is responsive to the detailed texture and artistry of film and television, old and new. We will also welcome articles that illuminate concepts, analytical methods and questions in film aesthetics that are of significance to film criticism.

Equally, the name represents our tribute to Ian Cameron, publisher and designer of *Movie* from its first issue in 1962 until its last in 2000, author of some of its most enduring analyses, as a result of whose generosity we are able to give *Movie* a new lease of life. This inaugural edition of *Movie: A Journal of Film Criticism* is dedicated to him with admiration and gratitude.