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**CITING CITIES**

**Abstracts**

**Tara Brabazon:** There is a Light that Never Goes Out: Neil Finn, Johnny Marr and the Flickering of Popular Music

Some pop concerts arch beyond a single night or list of yearly favourites. Remember The Beatles at the top of the Apple Building, with John Lennon's wild fur coat, squalling hair and flying fingers. The Band's *Last Waltz* was transposed, via Martin Scorsese's incisive editing, camera work and direction, beyond a great final gig for Dylan's backing group and into the eulogy of a generation. The *Last Waltz* danced between mockumentary and documentary, generational envy and generational angst.

Another great concert enfolds passionate and complex musical trajectories from Manchester to Melbourne, London to Auckland. In late March 2001, Neil Finn assembled musicians he respected. They rehearsed for a few days at Kare Kare above a gothic beachfront, and then performed four concerts at St James Theatre in Auckland, New Zealand. The resultant concert survives on compact disc, video and DVD under the title *7 Worlds Collide*. Besides contacting his brother Tim, Neil Finn telephoned Eddie Vedder and Radiohead's Ed O'Brien and Philip Selway, who all decided to appear on stage with a songwriter they admire. One more notable performer also journeyed into the Pacific to join the ensemble.

When Neil Finn gathered his postmodern supergroup at Kare Kare, Johnny Marr became the fulcrum of the band. It was a fascinating choice. The Smiths had a success always promised to Split Enz, but never delivered. This article takes Johnny Marr's



### **Dilek Inan:** Harold Pinter's Cinema: Filming the City

For Walter Benjamin film is most important in the visualisation of the urban environment. He notes that only film commands optical approaches to the essence of the city, this is because it is able to capture the flux and movement of the urban environment, to record the spontaneous and the ephemeral.

This paper will look at three film adaptations by Harold Pinter. Films focus on an analysis of society and social space—an environment *beyond* the closed space, *beyond* the film set—metaphorically, symbolically and linguistically. Filming the city is about 'gaze structures', watching, and becoming a *flâneur* in a commodity world.

*Reunion* is the German painter Fred Uhlman's Holocaust story. *Reunion* deals with an historical fact, the reality of metropolitan life in the decaying world of Stuttgart in Nazi Germany—a terrifying wasteland. The protagonist's mental space shows the historical decomposition of the city and it becomes a real, physical sphere, which is implanted in every contemporary audience's mind. The film shows the city as an extension of the protagonist's own experience as a child; at present it is an alien place of his memories, the depositor of a frozen, historic past and a nauseating present.

*The Comfort of Strangers*, Pinter's screen treatment of Ian McEwan's novel, is another script that is infected with the catastrophe and corruption of fascism, which translates a disturbing notion of "otherness," another alien place of the characters' dreams and memories but this time Pinter interprets the 'other' foreign city as identical with

sembolik olarak kapalı sahne setinin dı na çıkarlar. ehrin filmini çekmek; bakmak, izlemek ve ürün dünyasında amaçsızca dola mak ile ilgilidir.

*Tekrar Birle mek (Reunion)* Alman ressam Fred Uhlman'ın Holocaust hikayesidir. *Reunion* Nazi Almanyasının çürüyen ve ürkü

investigates how these discourses of the city provide a mnemotechnics for narratives of the modern nation. For Beijing of the late 1970s, this relation to modernity is uniquely situated in its post-imperial/post-colonial revolutions that took place during the twentieth century. [Keywords: China, Historiography, Residual Modernism, Bei Dao]

**Alexander Murray:** Forgetting London's Future: Urban Memory, Critique and the Threat of Nostalgic Entropy in Michael Moorcock's *King of the City*

As London's postwar communities began to alter rapidly with the onset and acceleration of gentrification, there remains a problematic question as to how cultural production should regard these changes and recall those communities that have disappeared. For canonical London novelist Michael Moorcock, these changes, along with the cultural legacy of the 1960s, bring about the threat of what this essay terms "newsow-2a5echni(ol)6[50 T0 8(a)-6(o7 King,



