

Authorship And The Films Of David Lynch

Film and television have never been more prevalent or watched than they are now, yet we still have little understanding of how people process and make use of what they see. And though we acknowledge the enormous role the media plays in our lives, we have only a vague sense of how it actually influences our attitudes and desires. In *Perverse Spectators*, Janet Staiger argues that studying the interpretive methods of spectators within their historical contexts is both possible and necessary to understand the role media plays in culture and in our personal lives. This analytical approach is applied to topics such as depictions of violence, the role of ratings codes, the horror and suspense genre, historical accuracy in film, and sexual identities, and then applied through works like *JFK*, *The Silence of the Lambs*, *The Texas Chain Saw Massacre*, *Psycho*, and *A Clockwork Orange*. This chapter shows a different approach to reconstructing audience responses to films, consistently and ingeniously finding what would otherwise appear to be unrecoverable information. Using vivid examples, charting key concepts, and offering thoughtful syntheses of long-standing debates, *Perverse Spectators* constitutes a compelling case for a reconsideration of the theories about film reception which underlie contemporary scholarship in media studies. Taking on widely influential theories of film scholars, *Perverse Spectators* is certain to spark controversy and help redefine the study of film as it enters the new millennium. This book analyses the work of Oliver Stone - arguably one of the foremost political filmmakers in Hollywood during the last thirty years. From early productions like *Platoon* (1986) and *Wall Street* (1987) to contemporary dramas and documentaries such as *World Trade Center* (2006), *Wall Street: Money Never Sleeps* (2010) and *The Untold History of the United States*, Stone has re-defined political filmmaking in an era when Hollywood and the United States in general has been experiencing radical change. Drawing on previously unseen production files as well as hours of interviews with the director and his colleagues within the industry, this book is a thematic exploration of Stone's life and work, charting the development of political and aesthetic changes in his filmmaking. Those changes are mapped onto academic debates about the relationship between film and history as well as wider critiques about Hollywood and the film industry.

Discover the fascinating and secretive process of audience testing of Hollywood movies through these first-hand stories from famous filmmakers, studio heads, and stars. Audience-ology takes you to one of the most unknown places in Hollywood where famous directors are reduced to tears and multi-millionaire actors to fits of rage. A place where dreams are made and fortunes are lost. This book is the chronicle of how real people have written and rewritten America's cinematic masterpiece, showing up, watching a rough cut of a new film, and giving their unfettered opinions so that directors and studios can avoid their blunders, or better yet, turn their movies into all-time classics. Each chapter informs an aspect or two of the testing process and then, through behind-the-scenes stories, illustrates how that particular aspect was carried out. Nicknamed

of audience-ology," Kevin Goetz shares how he helped filmmakers and movie execs confront the misses and how he ways to fix the blockbusters, as well as first-hand accounts from Ron Howard, Cameron Crowe, Ed Zwick, Renny Harlin, Blum, and other Hollywood luminaries who brought you such films as La La Land, Chicago, Titanic, Wedding Crashers and Forrest Gump. Audience-ology explores one of the most important (and most underrated) steps in the filmmaking with enough humor, drama, and surprise to entertain those with only a spectator's interest in film, offering us a new movie history.

"Hollywood Versus The Author is a collection of non-fiction anecdotes by authors who've had the pleasure of experiencing development room firsthand--some who have successfully managed to straddle the two worlds, seeing their works in all kinds of feature films and TV shows that make them proud, and others who stepped blindsided into that room after their first or second novels. All the stories in this collection illustrate the great divide between the world of literature and the small screen. They underscore the insanity of every crazy thing you've ever heard about Hollywood. For insiders and outsiders alike, Hollywood Versus The Author delivers the goods."--Page [4] of cover.

A Novel by the Author of Ready Player One

Aesthetic Receptions in Contemporary Hollywood

The Studio Authorship of Hollywood Motion Pictures

Optional Thinking and Narrative Movies

The Films of Martin Scorsese 1963-1977

Hollywood Vs. the Author

Another Bullshit Night in Suck City: A Memoir

Before his mysterious murder in 1975, Pier Paolo Pasolini had become famous—and infamous—not only for his groundbreaking films and literary works but also for his homosexuality and criticism of capitalism, colonialism, and Western materialism. In *Pier Paolo Pasolini: Performing Authorship*, Gian Maria Annovi revisits Pasolini's oeuvre to examine the author's performance as a way of assuming an antagonistic stance toward forms of artistic, social, and cultural oppression. Annovi connects Pasolini's notion of authorship to contemporary radical artistic practices and today's multimedia authorship. Annovi considers the entire range of Pasolini's work, including his poetry, narrative and documentary film, dramatic writings, and painting, as well as his often scandalous essays on politics, art, literature, and theory. He interprets Pasolini's multimedia authorial performance as a masochistic act to elicit rejection, generate hostility, and highlight the contradictions that structure a repressive society. Annovi shows how questions of authorial self-representation and self-projection relate to the artist's effort to undermine the assumptions of his audience and criticize the conformist practices that the culture industry and mass society impose on the author. Pasolini reveals the critical potential of his spectacular

celebrity by using the author's corporeal or vocal presence to address issues of sexuality and identity, and through his strategic self-fashioning in films, paintings, and photographic portraits he destabilizes the audience's assumptions about the author.

From the bestselling author of "Ready Player One." After sighting a UFO, high-school student Zack and his new comrades must scramble to prepare for an alien onslaught, in this rollicking, surprising thriller and coming-of-age adventure. How should we understand film authorship in an era when the idea of the solitary and sovereign auteur has come under attack, with critics proclaiming the death of the author and the end of cinema? The Bressonians provides an answer in the form of a strikingly original study of Bresson and his influence on the work of filmmakers Jean Eustache and Maurice Pialat. Extending the discourse of authorship beyond the idea of a singular visionary, it explores how the imperatives of excellence function within cinema's pluralistic community. Bresson's example offered both an artistic legacy and a creative burden within which filmmakers reckoned in different, often arduous, and altogether compelling ways.

Casting fresh light on New Hollywood - one of American cinema's most fertile eras - Authoring Hal Ashby is the first sustained argument that, rather than a period dominated by genius auteurs, New Hollywood was an era of intense collaboration producing films of multiple-authorship. Centering its discussion on the films and filmmaking practice of director Hal Ashby (Harold and Maude, Shampoo, Being There), Hunter's work demonstrates how the auteur paradigm has served not only to diminish several key films and filmmakers of the era, but also to underestimate and undervalue the key contributions to the era's films of cinematographers, editors, writers and other creative crew members. Placing Ashby's films and career within the historical context of his era to show how he actively resisted the auteur label, the author demonstrates how this resistance led to Ashby's marginalization by film executives of his time and within subsequent film scholarship. Through rigorous analysis of several films, Hunter moves on to demonstrate Ashby's own signature authorial contributions to his films and provides thorough and convincing demonstrations of the authorial contributions made by several of Ashby's key collaborators. Building on emerging scholarship on multiple-authorship, Authoring Hal Ashby lays out a creative new approach to understanding one of Hollywood cinema's most exciting eras and one of its most vital filmmakers.

Citizen Spielberg

The cinema of Oliver Stone

America's Corporate Art

Enigma Variations

The Presence of the Author in the Biographical Films of Truffaut and Fellini

Books in Motion

On Film as Philosophy

Contemporary media authorship is frequently collaborative, participatory, non-site specific, or quite simply goes unrecognized. In this volume, media and film scholars explore the theoretical debates around authorship, intention, and identity within the rapidly transforming and globalized culture industry of new media. Defining media broadly, across a range of creative artifacts and production cultures—from visual arts

to videogames, from textiles to television—contributors consider authoring practices of artists, designers, do-it-yourselfers, media professionals, scholars, and others. Specifically, they ask: What constitutes "media" and "authorship" in a technologically converged, globally conglomerated, multiplatform environment for the production and distribution of content? What can we learn from cinematic and literary models of authorship—and critiques of those models—with regard to authorship not only in television and recorded music, but also interactive media such as videogames and the Internet? How do we conceive of authorship through practices in which users generate content collaboratively or via appropriation? What institutional prerogatives and legal debates around intellectual property rights, fair use, and copyright bear on concepts of authorship in "new media"? By addressing these issues, *Media Authorship* demonstrates that the concept of authorship as formulated in literary and film studies is reinvigorated, contested, remade—even, reauthored—by new practices in the digital media environment.

A Companion to *Media Authorship* “Gray and Johnson have brought together a stellar group of authors whose works deftly explicate the complexities of negotiating ‘authorship’ across a range of cultural production sites. This definitive collection is an important and long-overdue contribution to contemporary media studies.” Serra Tinic, author of *On Location: Canada’s Television Industry in a Global Market* “Wide-ranging and global, historical and contemporary, brimming with insights enlarging our understanding of media production and reception, this book is an important contribution to the study of authorship.” Michael Z. Newman, author of *Indie: An American Film Culture* While the idea of authorship has transcended the literary to play a meaningful role in the cultures of film, television, games, comics, and other emerging digital forms, our understanding of it is still too often limited to assumptions about solitary geniuses and individual creative expression. *A Companion to Media Authorship* is a ground-breaking collection that reframes media authorship as a question of culture in which authorship is as much a construction tied to authority and power as it is a constructive and creative force of its own. Gathering together the insights of leading media scholars and practitioners, 28 original chapters map the field of authorship in a cutting-edge, multi-perspective, and truly authoritative manner. The contributors develop new and innovative ways of thinking about the practices, attributions, and meanings of authorship. They situate and examine authorship within collaborative models of industrial production, socially networked media platforms, globally diverse traditions of creativity, complex consumption practices, and a host of institutional and social contexts. Together, the essays provide the definitive study on the subject by demonstrating that authorship is a field in which media culture can be transformed, revitalized, and reimagined.

Authorship in film has been a persistent theme in the field of cinema studies. This volume of new work revitalizes the question of authorship by connecting it to larger issues of identity—in film, in the marketplace, in society, in culture. Essays range from the auteur theory and *Casablanca* to Oscar Micheaux, from the American avant-garde to community video, all illuminating how "authorship" is a complex idea with far-reaching implications. This ambitious and wide-ranging book will be essential reading for anyone concerned with film studies and the concept of the author.

“For fans of *The Matrix* and *Memento*, a twisty, exciting adventure!”—Diana Gabaldon, #1 New York Times bestselling author of the *Outlander* series The basis for the major motion picture *Infinite* Discovered as three notebooks in an antique store in Rome at the turn of the millennium, *The Reincarnationist Papers* offers a tantalizing glimpse into the Cognomina, a secret society of people who possess total recall of their past lives. Evan Michaels struggles with being different, with having the complete memories of two other people who lived sequentially before him. He fights loneliness and believes he is unique until he meets Poppy. She recognizes his struggle because she is like him, except that she is much older, remembering seven consecutive lives. But there is something else she must share with Evan—she is a member of the secretive

Cognomina. They are, in effect, immortals—compiling experiences and skills over lifetimes into near superhuman abilities that they have used to drive history over centuries. Poppy invites Evan into the Cognomina, but he must face their tests before entering this mysterious society as their equal.

Perverse Spectators

Theories of Authorship

The Myth of the New Hollywood Auteur

Art, authorship and activism

Media Authorship

Authorship and Personal Cinema

Authorship as Promotional Discourse in the Screen Industries

Written by experts in the field, this dictionary covers all aspects of film studies, including terms, concepts, debates, and movements in film theory and criticism, national, international and transnational cinemas, film history, film movements and genres, film industry organizations and practices, and key technical terms and concepts in 500 detailed entries. Most entries also feature recommendations for further reading and a large number also have web links. The web links are listed and regularly updated on a companion website that complements the printed book. The dictionary is international in its approach, covering national cinemas, genres, and film movements from around the world such as the Nouvelle Vague, Latin American cinema, the Latsploitation film, Bollywood, Yiddish cinema, the spaghetti western, and World cinema. The most up-to-date dictionary of its kind available, this is a must-have for all students of film studies and ancillary subjects, as well as an informative read for cinephiles and for anyone with an interest in films and film criticism.

A USA TODAY BESTSELLER! A historical novel inspired by true events, Kelli Estes's brilliant and atmospheric debut is a poignant tale of two women determined to do the right thing and the power of our own stories. The smallest items can hold centuries of secrets... Inara Erickson is exploring her deceased aunt's island estate when she finds an elaborately stitched piece of fabric hidden in the house. As she peels back layer upon layer of the secrets it holds, Inara's life becomes interwoven with that of Mei Lein, a young Chinese girl mysteriously driven from her home a century before. Through the stories Mei Lein tells in silk, Inara uncovers a tragic truth that will shake her family to its core—and force her to make an impossible choice. A touching and tender book for fans of Marie Benedict, Susanna Kearsley, and Duncan Jepson.

An updated edition – with completely new chapters – of the most accessible and compelling history of the cinema yet published, and complements Mark Cousins' fascinating 15-hour film documentary The Story of Film: An Odyssey. Filmmaker and author Mark Cousins shows how filmmakers are influenced both by the historical events of their times, and by each other. He demonstrates, for example, how Douglas Sirk's Hollywood melodramas of the 1950s influenced Rainer Werner Fassbinder's despairing visions of 1970s Germany; and how George Lucas' Star Wars epics grew out of Akira Kurosawa's The Hidden Fortress. The Story of Film is divided into three main epochs: Silent (1885–1928), Sound (1928–1990) and Digital (1990–Present). Films are discussed within chapters reflecting both the stylistic concerns of the film-makers and the political and social themes of the time. This edition includes new text that encompasses the further-reaching scope of world cinema today, and the huge leaps in technology that have changed cinema screens forever. Film is an international medium, so as well as covering the great American films and film-makers, The Story of Film explores cinema in Europe, Africa, Asia, Australasia and South America, and shows how cinematic ideas and techniques cross national boundaries. Avoiding jargon and obscure critical theory, the author constantly places himself in the role of the

moviegoer watching a film, and asks: 'How does a scene or a story affect us, and why?' In so doing he gets to the heart of cinematic technique, explaining how film-makers use lighting, framing, focal length and editing to create their effects. Clearly written, and illustrated with over 400 stills, including numerous sequences explaining how scenes work, *The Story of Film* is essential reading for both film students and moviegoers alike.

Auteurs and Authorship: A Film Reader offers students an introductory and comprehensive view of perhaps the most central concept in film studies. This unique anthology addresses the aesthetic and historical debates surrounding auteurship while providing author criticism and analysis in practice. Examines a number of mainstream and established directors, including John Ford, Alfred Hitchcock, Howard Hawks, Douglas Sirk, Frank Capra, Kathryn Bigelow, and Spike Lee Features historically important, foundational texts as well as contemporary pieces Includes numerous student features, such as a general editor's introduction, short prefaces to each of the sections, bibliography, alternative tables of contents, and boxed features Each essay deliberately focuses across film makers' oeuvres, rather than on one specific film, to enable lecturers to have flexibility in constructing their syllabi

How Moviegoers Shape the Films We Love

Film Authorship

Auteurs and Other Myths

The Story of Film

Art, Authorship and Activism

The Book of Lost Things

A True Story of Beauty and Obsession

A passionate portrait of love's contradictory power, in five illuminating stories Andre Aciman, who has been called "the most exciting new fiction writer of the twenty-first century" (New York Magazine), has written a novel in *Enigma Variations* that charts the life of Paul whose loves remain as consuming and covetous throughout adulthood as they were in adolescence. Whether in southern Italy, where as a boy he has a crush on his parents' cabinet maker, or on a snowbound campus in New England, where his enduring passion for a girl he'll meet again and again over the years is punctuated by anonymous encounters with men; on a tennis court in Central Park, or a sidewalk in early spring New York, his attachments are ungraspable, transient and forever underwritten by raw desire—not for just one person's body but, inevitably, for someone else's as well. In mapping the most inscrutable corners of desire, Aciman proves to be an unsparing reader of the human psyche and a master stylist of contemporary literature. With language at once lyrical, bare-knuckled, and unabashedly candid, he casts a sensuous, shimmering light over each facet of desire to probe how we ache, want, and waver, and ultimately how we sometimes falter and let go of those who may want only to offer what we crave from them. Behind every step the hero takes, his hopes, denials, fears, and regrets are always ready to lay their traps. Yet the dream of love always casts its luminous halo. We may not always know what we want. We may remain enigmas to ourselves and others. But sooner or later we discover who we've always known we were.

This important new contribution to studies on authorship and film explores the ways in which shared and disputed opinions on aesthetic quality, originality and authorial essence have shaped receptions of Lynch's films. It is also the first book to

Read Free Authorship And The Films Of David Lynch

approach David Lynch as a figure composed through language, history and text. Tracing the development of Lynch's career from cult obscurity with *Eraserhead*, to star auteur through the release of *Blue Velvet*, and TV phenomenon *Twin Peaks*, Antony Todd examines how his idiosyncratic style introduced the term 'Lynchian' to the colloquial speech of new Hollywood and helped establish Lynch as the leading light among contemporary American auteurs. Todd explores contemporary manners and attitudes for artistic reputation building, and the standards by which Lynch's reputation was dismantled following the release of *Wild at Heart* and *Twin Peaks: Fire Walk with Me*, only to be reassembled once more through films such as *Lost Highway*, *Mulholland Dr.* and *INLAND EMPIRE*. In its account of the experiences at play in the encounter between ephemera, text and reader, this book reveals how authors function for pleasure in the modern filmgoer's everyday consumption of films.

Film Authorship: Auteurs and Other Myths evaluate the debates about the most important film authors, the nature of film authorship, and even whether films have authors at all. It analyses the historical development and theoretical underpinnings of the concepts of film authorship and the auteur. It then examines recent theories of film authorship and proposes a reconceptualisation of film authorship

This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. *Beyond Observation* is structured by the argument that the 'ethnographicness' of a film should not be determined by the fact that it is about an exotic culture – the popular view – nor because it has apparently not been authored – a long-standing academic view – but rather because it adheres to the norms of ethnographic practice more generally. On these grounds, the book covers a large number of films made in a broad range of styles across a 120-year period, from the Arctic to Africa, from the cities of China to rural Vermont. Paul Henley discusses films made within reportage, exotic melodrama and travelogue genres in the period before the Second World War, as well as more conventionally ethnographic films made for academic or state-funded educational purposes. The book explores the work of film-makers such as John Marshall, Asen Balikci, Ian Dunlop and Timothy Asch in the post-war period, considering ideas about authorship developed by Jean Rouch, Robert Gardner and Colin Young. It also discusses films authored by indigenous subjects themselves using the new video technology of the 1970s and the ethnographic films that flourished on British television until the 1990s. In the final part of the book, Henley examines the recent work of David and Judith MacDougall and the Harvard Sensory Ethnography Lab, before concluding with an assessment of a range of films authored in a participatory manner as possible future models.

Jane Campion

The Reincarnationist Papers

A Reader

Film Theory and Philosophy

The Orchid Thief

The Cinema of Oliver Stone

The Girl Who Wrote in Silk

On motion picture authorship

Taking refuge in fairy tales after the loss of his mother, twelve-year-old David finds himself violently propelled into an inner world in which the boundaries of fantasy and reality are disturbingly melded. By the author of *The Black Angel*. 75,000 first impressions. "A stunningly beautiful new memoir . . . a near-perfect work of literature." —Stephen Elliot, *San Francisco Chronicle* Nick Carraway tells his father when he was working as a caseworker in a homeless shelter in Boston. As a teenager he'd received letters from a stranger father, a self-proclaimed poet and con man doing time in federal prison for bank robbery. Another *Bullshit Night* City tells the story of the trajectory that led Nick and his father onto the streets, into that shelter, and finally to each other. Today, the director is considered the leading artistic force behind a film. The production of a Hollywood movie requires thousands of people, from screenwriters and editors to cinematographers and boom operators, but the director as author of the film overshadows them all. How did this concept of the director become so deeply ingrained in our understanding of cinema? In *Hollywood's Artists*, Virginia Wright Wexman offers a groundbreaking history of how movie directors became cinematic auteurs—a history that reveals and pinpoints the influence of the Directors Guild of America (DGA). Guided by Frank Capra's mantra "one man, one film," the Guild has portrayed its director-members as the creators responsible for turning Hollywood entertainment into art. Wexman details how the DGA differentiated itself from other industry unions, focusing on issues of status and creative control as opposed to bread-and-butter concerns like wages and working conditions. She also traces the Guild's struggle for creative and legal power, exploring subjects from the language of on-screen credits to the House Un-American Activities Committee's investigations of the movie industry. Wexman emphasizes the gendered nature of images of the great director, demonstrating how the DGA promoted the idea of the director as a masculine hero. Drawing on a broad array of archival sources, interviews, and theoretical and sociological insight, *Hollywood's Artists* sheds new light on the ways in which the Directors Guild of America shaped the role and image of directors both within the Hollywood system and in the culture at large.

Authoring Hal Ashby

Armada

Performing Authorship

Authorship and the Films of David Lynch

French Cinema and the Culture of Authorship

Hollywood's Artists

Authorship and Narration

Authorship and FilmRoutledge

Steven Spielberg's extraordinary career redefined Hollywood, but his achievement goes far beyond shattered box office records. Rejecting the view of Spielberg as a Barnumesque purveyor of spectacle, Lester D. Friedman presents the filmmaker as a major artist who pairs an ongoing willingness to

challenge himself with a widely recognized technical mastery. This new edition of Citizen Spielberg expands Friedman's original analysis to include films of the 2010s like Lincoln and Ready Player One. Breaking down the works by genre, Friedman looks at essential aspects of Spielberg's art, from his storytelling concerns and worldview to the uncanny connection with audiences that has powered his longtime influence as a cultural force. Friedman's examination reveals a sustained artistic vision--a vision that shows no sign of exhausting itself or audiences after Spielberg's nearly fifty years as a high-profile filmmaker. Incisive and discerning, Citizen Spielberg offers a career-spanning appraisal of a moviemaking icon.

Authoring a film adaptation of a literary source not only requires a media conversion but also a transformation as a result of the differing dramatic demands of cinema. The most critical central step in this transformation of a literary source to the screen is the writing of the screenplay. The screenplay usually serves to recruit producers, director, and actors; to attract capital investment; and to give focus to the conception and production of the film project. Often undergoing multiple revisions prior to production, the screenplay represents the crucial decisions of writer and director that will determine how and to what end the film will imitate or depart from its original source.

Authorship in Film Adaptation is an accessible, provocative text that opens up new areas of discussion on the central process of adaptation surrounding the screenplay and screenwriter-director collaboration. In contrast to narrow binary comparisons of literary source text and film, the twelve essays in this collection also give attention to the underappreciated role of the screenplay and film pre-production that can signal the primary intention for a film. Divided into four parts, this collection looks first at the role of Hollywood's activist producers and major auteurs such as Hitchcock and Kubrick as they worked with screenwriters to formulate their audio-visual goals. The second part offers case studies of Devil in a Blue Dress and The Sweet Hereafter, for which the directors wrote their own adapted screenplays. Considering the variety of writer-director working relationships that are possible, Part III focuses on adaptations that alter genre, time, and place, and Part IV investigates adaptations that alter stories of romance, sexuality, and ethnicity.

Contrary to theories of single person authorship, America's Corporate Art argues that the corporate studio is the author of Hollywood motion pictures, both during the classical era of the studio system and beyond, when studios became players in global dramas staged by massive entertainment conglomerates. Hollywood movies are examples of a commodity that, until the digital age, was rare: a self-advertising artifact that markets the studio's brand in the very act of consumption. The book

covers the history of corporate authorship through the antithetical visions of two of the most dominant Hollywood studios, Warner Bros. and MGM. During the classical era, these studios promoted their brands as competing social visions in strategically significant pictures such as MGM's Singin' in the Rain and Warner's The Fountainhead. Christensen follows the studios' divergent fates as MGM declined into a valuable and portable logo, while Warner Bros. employed Batman, JFK, and You've Got Mail to seal deals that made it the biggest entertainment corporation in the world. The book concludes with an analysis of the Disney-Pixar merger and the first two Toy Story movies in light of the recent judicial extension of constitutional rights of the corporate person.

Authorship and Film

Pier Paolo Pasolini

Film and Authorship

A Dictionary of Film Studies

The Bressonians

Authorship and Context

A history of authorship in ethnographic film

Spanning fields from poststructuralism, feminism, queer theory, postcolonialism, and cultural studies, the contributors ask - what does 'auteurship' look like today in light of new critical developments in the film studies?

First published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

This volume is comprised of new essays on a wide range of topics by both film scholars and philosophers who share the commitment to conceptual investigation, logic consistency, and clarity of argument and characterizes analytic philosophy.

Books in Motion addresses the hybrid, interstitial field of film adaptation. The introductory essay integrates a retrospective survey of the development of adaptation studies with a forceful argument about their centrality to any history of culture-any discussion, that is, of the transformation and transmission of texts and meanings in and across cultures. The thirteen especially composed essays that follow, organised into four sections headed 'Paradoxes of Fidelity', 'Authors, Auteurs, Adaptation', 'Contexts, Intertexts, Adaptation' and 'Beyond Adaptation', variously illustrate that claim by problematising the notion of fidelity, highlighting the role played by adaptation in relation to changing concepts of authorship and auteurism, exploring the extent to which the intelligibility of film adaptations is dependent on contextual and intertextual factors, and foregrounding the need to transcend any narrowly-defined concept of adaptation. Discussion ranges from adaptations of established classics like A Tale of Two Cities, Frankenstein, Henry V, Le temps retrouve, Mansfield Park, Pride and Prejudice, 'The Dead' or Wuthering Heights, to contemporary (popular) texts/films like Bridget Jones's Diary, Fools, The Governess, High Fidelity, The Hours, The Orchid Thief/Adaptation, the work of Doris Dorrie, the first Harry Potter novel/film, or the adaptations made by Alfred Hitchcock, Stanley Kubrick and Walt Disney. This book will appeal to both a specialised readership and to those accessing the

dynamic field of adaptation studies for the first time. Mireia Aragay is Senior Lecturer in English literature and film at the University of Barcelona, Spain.

Selling Genius

The Practices of Film Reception

A Film Reader

Cinema, Philosophy, Bergman

Cinema of Choice

Authorship in Film Adaptation

Auteurs and Authorship

Standard Hollywood narrative movies prescribe linear narratives that cue the viewer to expect predictable outcomes and adopt a closed state of mind. There are, however, a small number of movies that, through the presentation of alternate narrative paths, open the mind to thoughts of choice and possibility. Through the study of several key movies for which this concept is central, such as Sliding Doors, Run Lola Run, Inglourious Basterds, and Rashomon, Nitzan Ben Shaul examines the causes and implications of optional thinking and how these movies allow for more open and creative possibilities. This book examines the methods by which standard narrative movies close down thinking processes and deliver easy pleasures to the viewer whilst demonstrating that this is not the only possibility and that optional thinking can be both stimulating and rewarding.

This book discusses the use of authorship discourses and author figures in the promotion and marketing of media content, dealing with the U.S. mainstream media, including franchise film, network television, and triple-A video games. The research takes a unique approach studying ideas of authorship in promotion, diverging from extant approaches looking at the text, production, or reception. Conceptualizing authorship within the logic of media branding, the book studies the construction of ideas around creativity and the creative person in marketing and publicity content where media industries communicate with audiences. A cross-media approach allows the book to take a broad look and make comparisons across the increasingly integrated media industries. The book will be of great relevance to academics in the fields of film, television, and media studies, including postgraduate students, conducting teaching and research around authorship, media industries, and media promotion.

Introduction: authorship, creativity, and personal cinema -- Origins of a problematic: the Campion family -- The "tragic underbelly" of the family: fantasies of transgression in the early films -- Living in the shadow of the family tree: Sweetie -- "How painful it is to have a family member with a problem like that": authorship as creative adaptation in An angel at my table -- Traumas of separation and the encounter with the phallic other: The piano -- The misfortunes of an heiress: The portrait of a lady -- Exacting revenge on "cunt men": Holy smoke as sexual fantasy -- "That which terrifies and attracts simultaneously": Killing daddy in the cut -- Lighting a lamp: loss, art, and transcendence in The water diary and Bright star -- Conclusion: theorizing the personal component of authorship.

This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. This book analyses the work of

Oliver Stone - arguably one of the foremost political filmmakers in Hollywood during the last thirty years. From early productions like Platoon (1986) and Wall Street (1987) to contemporary dramas and documentaries such as World Trade Center (2006), Wall Street: Money Never Sleeps (2010) and The Untold History of the United States (2012) Stone has re-defined political filmmaking in an era when Hollywood and the United States in general has been experiencing rapid and radical change. Drawing on previously unseen production files as well as hours of interviews with the director and his associates within the industry, this book is a thematic exploration of Stone's life and work, charting the development of political and aesthetic changes in his filmmaking. Those changes are mapped onto academic debates about the relationship between film and history as well as wider critiques about Hollywood and the film industry.

Audience-ology

A Novel

The Directors Guild of America and the Construction of Authorship

A Companion to Media Authorship

Beyond observation

Adaptation, Intertextuality, Authorship

The film director or 'auteur' has been central in film theory and criticism over the past thirty years. Theories of Authorship documents the major stages in the debate about film authorship, and introduces recent writing on film to suggest important ways in which the debate might be reconsidered.

NEW YORK TIMES BESTSELLER • A NEW YORK TIMES NOTABLE BOOK A modern classic of personal journalism, *The Orchid Thief* is Susan Orlean's wickedly funny, elegant, and captivating tale of an amazing obsession. Determined to clone an endangered flower—the rare ghost orchid *Polyrrhiza lindenii*—a deeply eccentric and oddly attractive man named John Laroche leads Orlean on an unforgettable tour of America's strange flower-selling subculture, through Florida's swamps and beyond, along with the Seminoles who help him and the forces of justice who fight him. In the end, Orlean—and the reader—will have more respect for underdog determination and a powerful new definition of passion. In this new edition, coming fifteen years after its initial publication and twenty years after she first met the "orchid thief," Orlean revisits this unforgettable world, and the route by which it was brought to the screen in the film *Adaptation*, in a new retrospective essay. Look for special features inside. Join the Random House Reader's Circle for author chats and more. Praise for *The Orchid Thief* "Stylishly written, whimsical yet sophisticated, quirkily detailed and full of empathy . . . *The Orchid Thief* shows [Orlean's] gifts in full bloom."—*The New York Times Book Review* "Fascinating . . . an engrossing journey [full] of theft, hatred, greed, jealousy, madness, and backstabbing."—*Los Angeles Times* "Orlean's snapshot-vivid, pitch-perfect prose . . . is fast becoming one of our national treasures."—*The Washington Post Book World* "Orlean's gifts [are] her ear for the self-skewing dialogue, her eye for the incongruous, convincing detail, and her Didion-like deftness in description."—*Boston Sunday Globe* "A swashbuckling piece of reporting that celebrates some virtues that made America

great.”—The Wall Street Journal

Can cinema be a medium for philosophy? If so, how is the philosophizing done? Paisley Livingston explores the philosophical value of cinema. As a case-study for his intentionalist theory of authorship and interpretation he focuses on Ingmar Bergman's cinematic explorations of motivated irrationality, inauthenticity, and self-knowledge.