

Online Library What Is Cinema
Vol 2 Andre Bazin

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Michael Dante played the title role in Winterhawk (1975), a Western about a legendary Blackfoot Chief's

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character and his principles. In this novella sequel, he pens an ageless saga about ruthless railroad executives trying to assassinate him in order to build their railroad

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directly through his territory, taking the Blackfoot land without provocation. Winterhawk and his tribe remain strong as long as they can, to protect the land of their

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people, the land they call home, before the invasion of progress imposes itself on America. This inspiring story of a brave man, who stands up to and fight against those who have

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**their own agenda for his
land, evokes the nostalgic
atmosphere of Western
series that Dante
frequently appeared in
during American
television's Golden Era,**

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**such as Death Valley Days,
The Big Valley, Daniel
Boone, Custer, The Texan,
Bonanza, Maverick, and
Cheyenne.**

**"Although André Bazin died
shortly before the onset of**

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what we now regard as the modern cinema, our understanding of this cinema wouldn't be the same without him. He's also one of the most scrupulous humanists and polemicists

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we've had, on a par with George Orwell, and these essays map out the busy highways we're all still navigating."—Jonathan Rosenbaum, film critic for the Chicago Reader "What

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Is Cinema? remains an invaluable—and beautiful—landmark in film and media studies. In both my research and my classrooms I return to these essays again and

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again—not only for the richness of their arguments but also for their passionate belief that the cinema is a form of revelation vital to our lives.”—Vivian Sobchack,

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**Professor, Department of
Film, Television, and Digital
Media, University of
California, Los Angeles**

**"... a vitally new
understanding that takes
us from the terms of the**

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**representation of sexual
difference to an anatomy of
female subjectivity which
will be widely influential." --
Stephen Heath "An original
work likely to have
significant impact on all**

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**those with an interest in
the vibrant intersection of
feminism, film theory, and
psychoanalysis... " -- Naomi
Schor "... powerfully argued
study... impressive... " --
Choice "... important**

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because of its innovative work on Hollywood's ideologically-charged construction of subjectivity.... what is exciting about The Acoustic Mirror is that it inspires one

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**to reevaluate a number of
now classical theoretical
texts, and to see films with
an eye to how authorship is
constructed and
subjectivity is generated."
-- Literature and**

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Psychology "As evocative as it is shrewdly systematic, the pioneering theory of female subjectivity formulated in the final three chapters will have wide impact as a

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**major contribution to
feminist theory." --
SubStance The Acoustic
Mirror attempts to do for
the sound-track what
feminist film theory of the
past decade has done for**

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the image-track -- to locate the points at which it is productive of sexual difference. The specific focus is the female voice understood not merely as spoken dialogue, narration,

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**and commentary, but as a
fantasmatic projection, and
as a metaphor for
authorship.**

**Absence has played a
crucial role in the history of
avant-garde aesthetics,**

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**from the blank canvases of
Robert Rauschenberg to
Yves Klein's invisible
paintings, from the "silent"
music of John Cage to
Samuel Beckett's
minimalist theater. Yet**

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little attention has been given to the important role of absence in cinema. In the first book to focus on cinematic absence, Justin Remes demonstrates how omissions of expected

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elements can spur viewers to interpret and understand the nature of film in new ways. While most film criticism focuses on what is present, such as images on the screen and music and

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dialogue on the soundtrack, Remes contends that what is missing is an essential part of the cinematic experience. He examines films without images—such as Walter Ruttmann's

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Weekend (1930), a montage of sounds recorded in Berlin—and films without sound—such as Stan Brakhage’s Window Water Baby Moving (1959), which documents the birth

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of the filmmaker's first child. He also examines found footage films that erase elements from preexisting films such as Naomi Uman's removed (1999), which uses nail

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**polish and bleach to blot
out all the women from a
pornographic film, and
Martin Arnold's
Deanimated (2002), which
digitally eliminates images
and sounds from a Bela**

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Lugosi B movie. Remes maps out the effects and significations of filmic voids while grappling with their implications for film theory. Through a careful analysis of a broad array of avant-

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garde works, *Absence in Cinema* reveals that films must be understood not only in terms of what they show but also what they withhold.

52 More Must-See Movies

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and Why They Matter
Star of India
Winterhawk's Land
Film Production Theory
The Birth of Cinema
The Damascus Chronicles
The Land of Tomorrow

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Hairnanigans. Friendship.
Big Dreams. The previously
scheduled life Maya Hatton
planned has been
interrupted for an
emergency broadcast
announcement. A news

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station manager threatens to destroy over twenty years of brand and image building with a new contract from hell. Her husband Roddreccus moved into the rental property

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and refuses to move home without explanation. Instead of finding confidence, fun, and freedom as she enters her mid-fifties she's faced with crises. Fans believed

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she had it all together
but her dream team lost a
member, a villain hijacked
her fairy tale marriage
and now she needs to
remember how to be the
Maya everyone thinks she

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is or lose the best thing she ever had. Natural Sistahs series is written by an African American author whose chosen her natural hair since 1998. While one of many indie

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published black authors
she considers her books
appropriate for the
women's fiction category
though most would be
shelved in the black
fiction, black books,

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African American women's fiction, or black women's fiction section in most physical bookstores.

HEAVEN RIDE is a techno-thriller about two loyal friends who unlock secrets

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of the human soul and invent a device that ejects the soul and long-term memory on its path to heaven, and then brings it back. The "Pod" enables them to build Heaven Ride

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into the most lucrative
empire the world has ever
known, until ruthless
rivals embark on a
campaign of deceit,
treachery and betrayal to
wrest it away for their

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own insidious plan. This quandary of science and morality may change the way you think about heaven and the afterlife ...

FOREVER. * * * David Brownington, a brilliant

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entrepreneurial mastermind
with a leading business
incubator, comes in
contact with a mysterious
gadget that measures
wavelengths never seen
before. His close friend,

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JW Gomez, a third-year Ph.D. candidate, supercedes the boundaries of his doctoral studies using a bio-pod that creates out-of-body experiences. Driven by

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memories of his little brother who perished in a gruesome accident as a child, JW's extra-curricular studies of sudden traumatic death lead to the astonishing

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discovery of the human soul. When David and JW merge these devices, they stumble upon the highway to heaven. Each of them falls in love as their miraculous invention takes

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the world by storm.
Millions make the trip. As
Heaven Ride prospers, its
repercussions ripple
throughout society.
Protests, bombs and
kidnappings threaten to

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shut it down, posing risks to David, JW, their friends and families. Long after Heaven Ride becomes a household word, startling revelations put David and JW in the

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crosshairs of dangerous men seeking ultimate power. With HEAVEN RIDE, John Eccleston and Kerry Gleason have woven an intense tale of ambition, success, friendship,

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betrayal, greed and corruption. It's an intricate and interesting tale of mankind's most startling invention, and technology gone awry. In Where Histories Reside

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Priya Jaikumar examines eight decades of films shot on location in India to show how attending to filmed space reveals alternative timelines and histories of cinema. In

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this bold "spatial" film
historiography, Jaikumar
outlines factors that
shape India's filmed
space, from state
bureaucracies and
commercial infrastructures

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to aesthetic styles and
neoliberal policies.
Whether discussing how
educational shorts from
Britain and India
transform natural
landscapes into

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instructional lessons or
how Jean Renoir's *The
River* (1951) presents a
universal human condition
through the
particularities of place,
Jaikumar demonstrates that

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the history of filming a location has always been a history of competing assumptions, experiences, practices, and representational regimes. In so doing, she reveals

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that addressing the persistent question of "what is cinema?" must account for an aesthetics and politics of space. This book gives writers pointers and guidelines on

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how to improve their
action scenes by
implementing some of the
same kinds of techniques
used in film-making.
Loaded with new
terminology and

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definitions, an introduction to the basic concepts of an Action Scene, and application of the concepts, this book gives writers the tools to write their own expert-

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level action scenes!
KAPOW! BANG! ZOOM!
Denizens of the Night
Faith and Spirituality in
Masters of World Cinema,
Volume III
The Director of Fate

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Writing Better Action
Using Cinematic Techniques
The Ruins
Postwar Film Theory and
Its Afterlife
Movies and Methods
Dustin is a seventeen-year-old young man

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who finds out that his girlfriend, Sandy
This book focuses on the involvement of
the United States and the Vatican in the
Italian film industry between 1945 and
1960. Gennari analyzes the tensions
between economic (film industry),
political (government) and ideological
pressures.

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In his Poetics, the cornerstone of narratology, Aristotle establishes plot as the most, and spectacle as the least, important of the six elements of tragedy. This initiates a bias for time and against space that continues to shape the narratological agenda to the present day. In the only book-length treatment of

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narrative space in Homer to date, Brigitte Hellwig reduces the wealth of spatial detail in the Iliad and Odyssey to a finite number of places and charts their trajectory throughout each respective epic. As such, she applies to space the structuralist methodology typically devoted to time, extracting from it as

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hypothetical temporality that subordinates experience to exegesis and disregards all but those spatial phenomena that survive the process of paraphrase. There exists, however, an aesthetic dimension of narrative as well, within which actions are conveyed to the audience in real time before they are abstracted into story-

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events. In this book, I offer a narratological reading of Homer's Iliad from the standpoint of space rather than, the usual emphasis, time. I adapt Meyer Schapiro's conception of the picture frame as "a finding and focusing device placed between the observer and the image" to the dynamic medium of epic narrative, and

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establish the manipulation of frames as the basis for a poetics of narrative engagement. I demonstrate how Homer employs four cinematic devices in the Iliad-decomposition, intercutting, meta-audience, and vignette-to achieve montage-like control over his audience's attention and to reveal a semantic component of the

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epic that manifests itself exclusively within narrative space.

This first ever study of "Beggars of Life" looks at the film Oscar-winning director William Wellman thought his finest silent movie. Based on Jim Tully's bestselling book of hobo life-and filmed by Wellman the year after he made "Wings" (the first

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film to win the Best Picture Oscar),
"Beggars of Life" is a riveting drama
about an orphan girl (screen legend Louise
Brooks) who kills her abusive stepfather
and flees the law. She meets a boy tramp
(leading man Richard Arlen), and together
they ride the rails through a dangerous
hobo underground ruled over by

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Oklahoma Red (future Oscar winner Wallace Beery). "Beggars of Life" showcases Brooks in her best American silent-a film the "Cleveland Plain Dealer" described as "a raw, sometimes bleeding slice of life." With more than 50 little seen images, and a foreword by William Wellman, Jr.

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Where Histories Reside

Contemporary Hollywood Cinema

A Companion to the 1928 Film

Cinema Sewer

Representation of Gender and

Performance

Finding Memphis

Cesare Zavattini: Selected Writings

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A comprehensive overview of the film industry in Hollywood today, Contemporary Hollywood Cinema brings together leading international cinema scholars to explore the technology, institutions, film

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**makers and movies of
contemporary American film
making.**

**Cesare Zavattini: Selected
Writings offers, for the first
time in English, a substantive
selection of the Italian**

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screenwriter's writings across two volumes. Through translation and detailed cultural and contextual commentary, translator and editor David Brancaleone traces not only Zavattini's

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theory of the screen, but also his experimentation in new film practices, including the flash-film (film lampo), the inquiry film (film inchiesta), cinema as encounter (cinema d'incontro), the diary film (film

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diario), the confessional film (film-confessione), and the grass-roots community film (cinema insieme or cinema di tanti per tanti).

'With admirable clarity, Mrs Peters sums up what

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**determines competence in
spelling and the traditional
and new approaches to its
teaching.' -Times Literary
Supplement**

**"The Land of Tomorrow" by
William B. Stephenson.**

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European Film Theory
Bees in Amber
India as Filmed Space**

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Since 1940

**Essays on Japan's Lost
Decade and Cinema Vol 2
What Is Cinema?**

The Essentials Vol. 2

***A collection of essays
focused on social and***

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*cultural change during
Japan's Lost Decade
through a cinematic lens.
Volume 2 collects together
topics of Gender and
Performance. The essays
included are: The*

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***Representation of Alice in
Wonderland in Japan Single
Mothers and Monsters:
Depictions of Single
Mothers in Japanese Films
of the Lost Decade How
does a gendered***

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***performance in Takarazuka
change when played by a
Zainichi Korean woman?
As the Gypsies gather in
the ancient village of Les-
Saintes-Maries-de-la-Mer
for the annual celebration***

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*honoring their patron
saint, a mystical
convergence of events
brings four adolescents
together at a haunted
house and sets them on a
perilous quest to locate a*

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centuries-old manuscript that holds the power to release the devastating force of the Ancient Ones upon the Earth. Fifteen-year-old Sarah and her younger brother Luca are

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Lonely Gypsy kids who travel about Europe with their parents. Forced by their Gypsy father to beg and pick pockets for money, Sarah and Luca find it impossible to earn

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their father's approval. Fifteen-year-old Edgar cannot stand his parents (and the feeling is mutual) when the family moves from New Jersey to France so that his parents

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can live out their dream of being French aristocracy. Fourteen-year-old Aleck's world is turned upside down when his parents are killed in a car crash and his older

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sister decides that he would be better off in France with their Aunt and Uncle whose real concern is their own lavish lifestyle. Beset by their parents and guardians, the

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*four young people must
also survive the mercurial
activities of a spirit
haunting the house that
holds clues to the
location of the manuscript
which is also sought by a*

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secret society bent on locating it for their own purposes. In a frenzied chase that takes them from the ancient villages of Provence through the blood-soaked quarries of

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*Roussillon to the macabre
catacombs of Paris, the
four must put aside their
differences and suspicions
to outwit the evil forces
who would stop at nothing
to get their hands on the*

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ancient book. "From the Grave: The Prayer" is a classic tale of terror, suspense and intrigue set in southern France, written by the Master of the Macabre, William

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Castle.

Andre Bazin remains one of the most read, most studied, and most engaging figures ever to have written about film. Fifty years after his death, he

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is still widely recognized as cinema's most significant philosopher-critic. Always an important presence within cinema theory, Bazin has seen a massive resurgence

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***of interest among critics,
scholars, and students now
that an electronic archive
of his entire critical
output has been
catalogued. Opening Bazin
assesses the great***

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*critic's influence and
legacy, with essays from
several generations of the
very best film scholars:
Gunning, Frodon,
Margulies, Conley,
MacCabe, Narboni, and*

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Vernet, to name just a few. Ultimately, these essays reaffirm Bazin's relevance in this new century, tracing his lineage, debating his aesthetics, locating him

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*in the rich cultural
moment of postwar France,
and tracking the effect of
his thought around the
world.*

*Whacked! is the definitive
book of insane*

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commentaries that focus on movies of the horror and exploitation genre of the 1970s and '80s. The satiric criticism of movies featured in this book is the meat. The

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movies themselves serve as a backdrop. Home Video pioneer, Glen Coburn, writer/director of Bloodsuckers From Outer Space creates a quirky cast of characters that

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meander through his commentaries. These characters and their presence as the author's movie viewing companions are often more significant than the movies

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themselves. A central figure in the book is Coburn's unofficial bastard stepson, Elmo. This scruffy, unwashed young man is responsible for perpetual hijinks that

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often distract the author from his mission to strip down each movie to its despicable anatomy. From the author: "After years of suffering from over active sweat glands I

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finally realized the truth. The vaporous fumes of this book do not serve as movie reviews. My commentaries are not a sewer pipe to the understanding of movies

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*such as, "Cannibal
Buttwipes of Alabama." My
flatulent essays are the
entertainment itself. It
was brought to my
attention by a lobotomized
turnip farmer that when he*

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*read these articles he was
overcome with a compulsion
to witness the movies. My
beautiful writing led to
great inspiration in the
simmering brain of this
pathetic specimen of*

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humanity. I was not alone during my adventure in self-loathing. Several people and animals were always around to stink up the place. My horrible bastard surrogate son,

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Elmo was at arms length most of the time. His chronic presence was disturbing and comforting in equal measure. My lovely wife, Honeygot watched some of these

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*movies while reading a
cookbook written in
Braille. My darling smart-
ass daughter, Princess sat
in on a few viewings and
quickly turned even more
disgruntled. A friend of*

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*mine described this book
as toilet reading. He said
that each of these
commentaries could be read
in one sitting. If you
enjoy this book, I will
fawn over you until you*

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become nauseated. Those who do not appreciate my work can go straight to hell."An excerpt: "This movie reminds me of being doped-up on cold medication. It's like

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*waking up in a night sweat
from the grip of an awful
dream only to realize that
you're still dreaming.
When you finally wake up
again, you figure out that
you're in another dream.*

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This goes on until ninety minutes have passed and you become fully alert, engulfed in a pond of your own saliva. If Christopher Nolan was drunk on window cleaner and made Inception

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for ten dollars, the result would be Blood of Ghastly Horror. I don't mean that in a bad way. This movie is a veritable masterpiece of making one movie out of another movie

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and then making another movie out of the first two. Each additional film contains new footage that is unrelated to anything in any movie ever made. The layers are intractably

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***woven together into an
irresistibly trippy
gruel."Review: "Not since
that other Texas redneck
has there been a critic
whose collection contains
such a colorful cast of***

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characters and a trashy attitude toward the trashy films we (for no good reason) love. WHACKED is not only a nauseatingly fun read, but between all the shinola and bullstuff,

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I bet you'll learn a thing or two. It's a perfectly putrid addition to your vast library of otherwise stuffy film books that take themselves way too seriously." -- Michael

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Koopmans FANGORIA.com
Beggars of Life
A Film Reader
American Intervention,
Vatican Interests
The Female Voice in
Psychoanalysis and Cinema

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An Anthology

***The Life and Films of Sabu
(Hardback)***

***Winged Words and Moving
Pictures in Homer's Iliad***

*A guide to fifty-two
examples of must-see*

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*cinema, The Essentials
Vol. 2 -- based on the
Turner Classic Movies
series -- is packed with
behind-the-scenes
stories, illuminating
commentary, moments to*

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watch for, and hundreds of photos spotlighting films that define what it means to be a classic. Since 2001, Turner Classic Movies' The Essentials has been

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*the ultimate destination
for cinephiles both
established and new,
showcasing films that
have had a lasting
impact on audiences and
filmmakers everywhere.*

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In this second volume based on the series, fifty-two films are profiled with insightful notes on why they're Essential, a guide to must-see moments, and

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*running commentary from
Essentials hosts past
and present: TCM's Ben
Mankiewicz and the late
Robert Osborne, as well
as Rob Reiner, Sydney
Pollack, Molly Haskell,*

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Carrie Fisher, Rose McGowan, Alec Baldwin, Drew Barrymore, Sally Field, William Friedkin, Ava DuVernay, and Brad Bird. Enjoy one film per week for a year of

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*stellar viewing or
indulge in your own
classic movie festival.
Spanning the silent era
through the late 1980s
with such diverse films
as Top Hat, Brief*

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*Encounter, Rashomon,
Vertigo, and Field of
Dreams, it's an
indispensable book for
movie lovers to expand
their knowledge of
cinema and discover --*

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*or revisit -- landmark
films that impacted
Hollywood forever.*

*Both professors at the
U. of Edinburgh*

(Scotland), Orr

(sociology) and Taxidou

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(English) have collected a diverse selection of previously published material on film, much of it controversial and challenging, to produce a reader for the

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*undergraduate classroom.
The readings are divided
into theory and form,
form and process, and
international cinema.
The selected authors
(who include such*

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*thinkers and directors
as Andre Bazin, Pier
Paolo Pasolini, Gilles
Deleuze, Fredric
Jameson, Paul Virilio,
Duncan Petrie, Susan
Sontag, and Laura*

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*Mulvey) mull questions
of film and modernity,
film and poetry, film
and postmodernity,
cinematic perception,
changing film
technology, and the*

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*social and national
context of international
films. c. Book News Inc.
European Film Theory
explores the
'Europeanness' of
European film theory,*

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*its philosophical
origins, the 'culture
wars' between
'Continental' and
'Analytical' film theory
and philosophy, the
major discursive and*

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*epistemological shifts
in the history of
Continental film theory,
the relationship between
Continental philosophy
of art and philosophy of
history and European*

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*film theory. Writing
from a range of
disciplines and
perspectives, the
contributors to this new
volume in the AFI FILM
READERS series offer*

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*fresh interpretations of
European film theorists
and illuminate the
political potential of
European film theory.
This is the HARDBACK
version. Among the top*

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child stars of the 1930s and 1940s was a former stable boy from southern India, the only star with a single name - Sabu. Born Selar Shaik in 1924, he vaulted to

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stardom in his first film, a British production entitled Elephant Boy (1937). For the next decade he either starred or was featured in several

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finely crafted adventure films, including the fantasy favorite The Thief of Bagdad (1940) and the definitive version of Rudyard Kipling's perennially

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popular Jungle Book (1942). Adapting to modern western ways proved remarkably easy due to his above average intelligence and innate charm. After moving to

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America, the popular performer became a U.S. citizen in 1944, and did his bit for the war effort as a belly gunner, seeing action in the Pacific theater. In

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*the post-war years
Sabu's career began its
inevitable decline.
Fantasy and exotic
adventure films were not
as popular as during the
war, and Hollywood*

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studios found the dark-skinned actor difficult to cast. In the early 1950s he journeyed to Europe, appearing in a pair of Italian films and two circuses. Sabu

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*next made a triumphant
return to his homeland
where he acted in one
film and tested for
another. Returning to
America, the still young
actor was seen in some*

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*minor films and one
final foreign film made
in Germany. After
appearing in a Disney
film, India's first and
most enduring
international movie star*

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*passed away suddenly of
a heart attack in
December 1963, leaving
behind an exceptional
legacy of memorable
motion pictures and an
image of radiant*

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youthfulness.

Cahiers Du Cinema

Absence in Cinema

Little Stories of the

South Sea Islands

The Counter-cinema of

the Berlin School

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*Book One: Sojourn of
Souls*

A Play in Two Acts

*Making and Unmaking of
Francoist Kitsch Cinema*

These two volumes have been classics of film studies for as long as they've been

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available and are considered the gold standard in the field of film criticism. Integrates contemporary film theory into the teaching of film production, presenting alternatives to the standard Hollywood model of filmmaking.

Faith and Spirituality in Masters of World Cinema, Volume III continues

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the work presented in the first two volumes of this title, published by Cambridge Scholars Publishing in 2008 and 2011. It provides informed yet accessible articles that will provide readers with an introduction to masters of world cinema whose works explore the themes of human spirituality and

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religious faith. Volume III contains essays dealing with canonical directors notably absent from the first two entries of the series, such as De Sica and Hitchcock, while also including examinations of contemporary auteurs who are still actively working, like Asghar Farhadi and Apichatpong

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Weerasethakul. While retaining an international emphasis similar to the first two volumes, it also includes a focused look at a few American auteurs not yet considered in the series. Volume III also acts as an important contribution to canon formation, illustrating the complexity and variety

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in the films of those who are truly the masters of world cinema. Built solidly around close, formal readings of selective films, the essays in Volume III also demonstrate familiarity with film history and bring insight from varied disciplines. Framed by the question "What makes movies material?",

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Volume III continues the series' endeavour to have faith and spirituality provide a context for considering what makes cinema significant.

..".Michael Druxman has done an exemplary job with this 'Films of '-formatted chronicle of the life of Paul Muni. Above and beyond the usual

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compendium of production credits, Druxman has spoken to many people associated with Muni in order to produce a rounded, intelligent picture of the man and the actor....Grade-A in all departments." - Film Fan Monthly, November 1974 ..".The volume...has special reference value, particularly

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since Muni will go down in theatrical history as one of the great perfectionists who graced the screen and stage....

Biographer Druxman is concise and informative in his narration of the Muni story. - Don Carle Gille- e, Variety, June 14, 1974 ..".The author carefully analyzes them [Muni's films] to develop

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an understanding of the man and his method. This close look at Muni's professional life, coupled with a study of his personal life and habits results in a complete picture of a master....

Interesting an informative reading." -
Classic Film Collector, 1974"

50 Top Songs in American Cinema Vol.

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2

Post-war Cinema and Modernity

The Story of Cinema. Vol. 2

Paul Muni - His Life and His Films

Volume II

I Am Not My Hair

A Concise History of the Cinema

This comedy is a fictitious

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"ED WOOD" type screenplay about the making of "MANOS The Hands of Fate." Harold P. Warren (October 23, 1923 - December 26, 1985), better known as Hal Warren, was an insurance and fertilizer salesman who lived in the El

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Paso, Texas area. He is best remembered for writing, directing, and producing the 1966 movie "Manos" The Hands of Fate. Manos is remembered as one of the worst films of all time. Warren made Manos on a bet. He had met

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Stirling Silliphant, who was in the area scouting locations for a film. Warren bet Silliphant (who would later write the award winning screenplay for In the Heat of the Night) that he could make a successful

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horror movie on a limited budget. Warren raised about \$20,000. He managed to find an old 16-millimeter Bell & Howell camera to use on the film. Because the camera was spring wound, it could only shoot just over 30 seconds

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of film at a time. After casting himself in the starring role of Michael, he approached locals to play the other roles, as well as fill crew positions. He did not pay anyone, instead promising people a

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percentage of the profits.
Warren and two others also
dubbed all the voices, as
the camera was not capable
of capturing sound. For two
months, Warren, the cast,
and crew filmed at County
Judge Colbert Coldwell's

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ranch. Warren's prima donna attitude caused much friction among those working on the film, who began calling the film Mangos: The Cans of Fruit behind his back. When the time came to premiere the film in El

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Paso, Warren turned the premiere into a media event. He hired a limousine to carry the cast to the theater. But a few minutes into the film, the audience began heckling it, and soon broke down into hysterics.

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Manos had a short run on some drive-in theaters in West Texas. Afterwards, the movie was largely forgotten until it was featured in Mystery Science Theater 3000 in 1993. This is how the film **MIGHT** have been made...

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Fifty theoretical essays by distinctively original and influential film critics and filmmakers are grouped in categories having to do with general considerations, structuralism-semiology, political factors, genre,

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feminism, auteur theory, and
mise-en-scene

The Damascus Chronicles:

Denizens of the Night

continues the adventures of
Michael Victor Damascus and
his new bride, Serena
Bellemont, as they honeymoon

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in Paris, France. The two vampires are enjoying their new life together after saving the city of Las Vegas from destruction. Michael is getting used to his new life as a vampire and being a member of the Zoratus Coven.

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The Coven is Serena's legacy and now Michael is a part of it. One night they leave their luxurious hotel suite to go out and enjoy a night on the town and they encounter and kill a supernatural being that is a

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complete mystery to them.
This uncovers a nefarious
plot by the Dark Society and
when Michael and Serena try
to uncover more information
about the presence of the
demon they killed, they go
to the Cathedral of Notre

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Dame and encounter Dark Society agents. There is a confrontation and Michael and Serena capture a Dark agent. Under interrogation, the agent reveals a plot by the Dark Society to resurrect the devil in the

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form of Sagamu with a blood
rite on a satanic holy day
they call the Eve of Blood.
Michael, Serena and the rest
of the coven reunite in
Paris as they proceed to
take on the Dark Society in
head on battle grand de

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force style in Rome, Italy
with the city lit up and
ready to burn, the Day of
Darkness has arrived! A lost
forbidden history is
discovered, filled with
Angels, Demons, and
Ceremonial Magicians in a

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crimson bath of bloodshed
and black magic!

Analyses what makes an
acting performance
excellent, through a range
of examples from world
cinema.

A Little Book of Thoughtful

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Verse

The Trembling of a Leaf

Post-War Italian Cinema

The Prayer

Hal Warren

From the Grave

Whacked!

Cinema Sewer Volume Four is a mind-

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melting compilation of gonzo writing, illustration and comics about the most insane, sexy, awkward, cheesy, hilarious, upsetting and jaw-dropping movies in the history of film. Cinema Sewer joyously and shamelessly celebrates the sleazy aspects of bizarre cinematic history. Issues 21 to 23 of

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Robin Bougie's celebrated magazine are revisited, along with 80 pages of never-before-seen interviews, rants, comics, classic movie advertising and graphic illustrations.

The first book-length study in any language of the "Berlin School," the most significant filmmaking movement

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to come out of Germany since the 1970s. Medusa has lost her head, and her serpents are hunting through the ancient Greek ruins for a new host. So themed is The Ruins haunted house where Luna is a make-up artist. As the Minotaur, the Siren, the Cyclops and a host of mythological beasts take their

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places for opening night, Luna is thrust into a dark world where her monsters are all too real. Can she survive The Ruins? Written in two acts, this piece is intended to play in the house amid the audience as well as onstage. The Ruins is of adult-theme, with a running-time of approximately 90 minutes, and a

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flexible cast of 8-20+.

The Art of Showing Nothing

Skewed Views of Horror Movies That

Simply Refuse to Die

Action!

Social Impacts of Sydney 2000

Opening Bazin

Heaven Ride

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**The Adults Only Guide to History's
Sickest and Sexiest Movies!**