

## Film Review 1976 1977

Film review digest annual 1976 David M. Brownstone 1976

**Film review** Maurice F. Speed 1976

**Dada and Surrealist Film** Rudolf E. Kuenzli 1996-07-29 This groundbreaking collection of thirteen original essays analyzes connections between film and two highly influential twentieth-century movements.

**The Universal Sherlock Holmes** Ronald Burt De Waal 1994

**The Cinema of Francesco Rosi** Gaetana Marrone 2020-10-16 Francesco Rosi is one of the great realist artists of post-war Italian, indeed post-war world cinema. In this book, author Gaetana Marrone explores the rich visual language in which the Neapolitan filmmaker expresses the cultural icons that constitute his style and images. Over the years, Rosi has offered us films that trace an intricate path between the real and the fictive, the factual and the imagined. His films show an extraordinarily consistent formal balance while representing historical events as social emblems that examine, shape, and reflect the national self. They rely on a labyrinthine narrative structure, in which the sense of an enigma replaces the unidirectional path leading ineluctably to a designated end and solution. Rosi's logical investigations are conducted by an omniscient eye and translated into a cinematic approach that embraces the details of material reality with the panoramic perspective of a dispassionate observer. This book offers intertextual analyses within such fields as history, politics, literature, and photography, along with production information gleaned from Rosi's personal archives and interviews. It examines Rosi's creative use of film as document, and as spectacle). It is also a study of the specific cinematic techniques that characterize Rosi's work and that visually, compositionally, express his vision of history and the elusive "truth" of past and present social and political realities.

**Alex North, Film Composer** Sanya Shoilevska Henderson 2003-01-01 "Alex North's life and work are the focus of this book. The first part

deals with his early life growing up in Chester, Pennsylvania, and Philadelphia, his studies at Juilliard in New York and in Russia and Mexico, his early experiences in modern dance, documentaries, and theater, and his major work in film."

**Richard Attenborough** Sally Dux 2016-05-16

Richard Attenborough's film career has stretched across seven decades; surprisingly, Sally Dux's book is the first detailed scholarly analysis of his work as a filmmaker. Concentrating on his work behind the camera, she explores his initial role as a producer, including his partnerships with Bryan Forbes in Beaver Films (1959-64) and with Allied Film Makers (1960-64). As we know, Attenborough went on to direct twelve films, many of which achieved great acclaim, most notably *Gandhi*, which won eight Academy Awards in 1982. Attenborough is most renowned for his biographical films including *Young Winston*, *Cry Freedom*, *Chaplin* and *Shadowlands*, which helped to establish the genre within British cinema. Although his work has often attracted controversy, particularly regarding the representation of individuals and historical events, his films are noted for extracting acclaimed performances from unknown actors such as Ben Kingsley (*Gandhi*), while maintaining his moral and thematic concerns.

*The Encyclopedia of Hollywood Film Actors* Barry Monush 2003-04-01 For decades, *Screen World* has been the film professional's, as well as the film buff's, favorite and indispensable annual screen resource, full of all the necessary statistics and facts. Now *Screen World* editor Barry Monush has compiled another comprehensive work for every film lover's library. In the first of two volumes, this book chronicles the careers of every significant film actor, from the earliest silent screen stars - Chaplin, Pickford, Fairbanks - to the mid-1960s, when the old studio and star systems came crashing down. Each listing includes: a brief biography, photos from the famed *Screen World* archives, with many rare shots; vital statistics; a comprehensive filmography; and an informed,

entertaining assessment of each actor's contributions – good or bad! In addition to every major player, Monush includes the legions of unjustly neglected troupers of yesteryear. The result is a rarity: an invaluable reference tool that's as much fun to read as a scandal sheet. It pulsates with all the scandal, glamour, oddity and glory that was the lifeblood of its subjects. Contains over 1 000 photos!

**Film Review Digest Annual 1977** Irene M. Franck 1978

Action Speaks Louder Eric Lichtenfeld

2007-04-27 An authoritative and entertaining history of the action film

Roots Alex Haley 1977 This bold . . .

extraordinary . . . blockbuster . . . (Newsweek) begins with a birth in 1750, in an African village; it ends seven generations later at the Arkansas funeral of a black professor whose children are a teacher, a Navy architect, an assistant director of the U.S. Information Agency, and an author. The author is Alex Haley.

**Harold Hobson: The Complete Catalogue**

Shellard Dominic Shellard 2019-08-07 A book on Harold Hobson's theatre criticism

"This shark, swallow you whole" Kathy Merlock Jackson 2023-03-15 One of the most influential thrillers in media history, *Jaws* first surfaced as a best-selling novel by first-time novelist Peter Benchley in 1974, followed by the 1975 feature film directed by Steven Spielberg at the beginning of his storied career. *Jaws* is often considered the first "blockbuster," and successive generations of filmmakers have cited it as formative in their own creative development. For nearly 50 years, critics and scholars have studied how and why this seemingly straightforward thriller holds such mass appeal. This book of original essays assembles a range of critical thought on the impact and legacy of the film, employing new perspectives--historical, cinematic, literary, scientific and environmental--while building on the insights of previous writers. While varying in focus, the essays in this volume all explore why *Jaws* was so successful in its time and how it remains a prominent storytelling influence well into the 21st century.

Inventing Film Studies Lee Grieveson

2008-11-24 *Inventing Film Studies* offers original and provocative insights into the

institutional and intellectual foundations of cinema studies. Many scholars have linked the origins of the discipline to late-1960s developments in the academy such as structuralist theory and student protest. Yet this collection reveals the broader material and institutional forces—both inside and outside of the university—that have long shaped the field. Beginning with the first investigations of cinema in the early twentieth century, this volume provides detailed examinations of the varied social, political, and intellectual milieus in which knowledge of cinema has been generated. The contributors explain how multiple instantiations of film study have had a tremendous influence on the methodologies, curricula, modes of publication, and professional organizations that now constitute the university-based discipline. Extending the historical insights into the present, contributors also consider the directions film study might take in changing technological and cultural environments. *Inventing Film Studies* shows how the study of cinema has developed in relation to a constellation of institutions, technologies, practices, individuals, films, books, government agencies, pedagogies, and theories. Contributors illuminate the connections between early cinema and the social sciences, between film programs and nation-building efforts, and between universities and U.S. avant-garde filmmakers. They analyze the evolution of film studies in relation to the Museum of Modern Art, the American Film Council movement of the 1940s and 1950s, the British Film Institute, influential journals, cinephilia, and technological innovations past and present. Taken together, the essays in this collection reveal the rich history and contemporary vitality of film studies. Contributors: Charles R. Acland, Mark Lynn Anderson, Mark Betz, Zoë Druick, Lee Grieveson, Stephen Groening, Haden Guest, Amelie Hastie, Lynne Joyrich, Laura Mulvey, Dana Polan, D. N. Rodowick, Philip Rosen, Alison Trope, Haidee Wasson, Patricia White, Sharon Willis, Peter Wollen, Michael Zryd

American Audiences on Movies and Moviegoing Tom Stempel 2021-12-14 A unique perspective on half a century of American cinema—from the audience's point of view. Tom Stempel goes beyond the comments of professional reviewers,

concentrating on the opinions of ordinary people. He traces shifting trends in genre and taste, examining and questioning the power films have in American society. Stempel blends audience response with his own observations and analyzes box office results that identify the movies people actually went to see, not just those praised by the critics. Avoiding statistical summary, he presents the results of a survey on movies and moviegoing in the respondents' own words—words that surprise, amuse, and irritate. The moviegoers respond: "Big bad plane, big bad motorcycle, and big bad Kelly McGillis."—On Top Gun "All I can recall were the slave girls and the Golden Calf sequence and how it got me excited. My parents must have been very pleased with my enthusiasm for the Bible."—On why a seven-year-old boy stayed up to watch The Ten Commandments "I learned the fine art of seduction by watching Faye Dunaway smolder."—A woman's reaction to seeing Bonnie and Clyde "At age fifteen Jesus said he would be back, he just didn't say what he would look like."—On E.T. "Quasimodo is every seventh grader."—On why The Hunchback of Notre Dame should play well with middle-schoolers "A moronic, very 'Hollywoody' script, and a bunch of dancing teddy bears."—On Return of the Jedi "I couldn't help but think how Mad magazine would lampoon this." —On The Exorcist

**National Library of Medicine Audiovisuals Catalog** National Library of Medicine (U.S.)  
**Solar Energy Update** 1977

*Ingmar Bergman* Birgitta Steene 2005  
Exhaustive compendium by one of the world's foremost experts on the Swedish master covers Bergman's life, his cultural background, his entire artistic career and extensive annotated bibliographies of interviews and critical writings on Bergman.

**The New York Times Film Reviews 1999-2000** New York Times Theater Reviews 2001-12 From the Oscar-winning blockbusters *American Beauty* and *Shakespeare in Love* to Sundance oddities like *American Movie* and *The Tao of Steve*, to foreign films such as *All About My Mother*, the latest volume in this popular series features a chronological collection of facsimiles of every film review and awards article published in *The New York Times* between January 1999 and December

2000. Includes a full index of personal names, titles, and corporate names. This collection is an invaluable resource for all libraries.

New Serial Titles 1984

Film Review Index Patricia King Hanson 1986

*Focus on Film* 1977

Federal Register 1978-08

*Cumulative Book Review Digest* 1975

Film & Video Review Index 1979

**Cycles, Sequels, Spin-offs, Remakes, and Reboots** Amanda Ann Klein 2016-03-15 With sequels, prequels, remakes, spin-offs, or copies of successful films or franchises dominating film and television production, it sometimes seems as if Hollywood is incapable of making an original film or TV show. These textual pluralities or multiplicities—while loved by fans who flock to them in droves—tend to be dismissed by critics and scholars as markers of the death of high culture. *Cycles, Sequels, Spin-offs, Remakes, and Reboots* takes the opposite view, surveying a wide range of international media multiplicities for the first time to elucidate their importance for audiences, industrial practices, and popular culture. The essays in this volume offer a broad picture of the ways in which cinema and television have used multiplicities to streamline the production process, and to capitalize on and exploit viewer interest in previously successful and/or sensational story properties. An impressive lineup of established and emerging scholars talk seriously about forms of multiplicity that are rarely discussed as such, including direct-to-DVD films made in Nigeria, cross-cultural Japanese horror remakes, YouTube fan-generated trailer mash-ups, and 1970s animal revenge films. They show how considering the particular bonds that tie texts to one another allows us to understand more about the audiences for these texts and why they crave a version of the same story (or character or subject) over and over again. These findings demonstrate that, far from being lowbrow art, multiplicities are actually doing important cultural work that is very worthy of serious study.

**The Big Screen Comedies of Mel Brooks**

Robert Alan Crick 2015-06-14 Mel Brooks is often regarded as one of Hollywood's funniest men, thanks to such highly successful films as *The Producers*, *Blazing Saddles*, and *Young*

Frankenstein. His films do have a tendency to turn out much like the jokes that comprise them—hit-or-miss, one minute shoot-the-moon brilliant and the next minute well short of laughs. This work provides a thorough synopsis and thematic analysis for each of his twelve films along with complete cast and production credits: *The Producers* (1968), *The Twelve Chairs* (1970), *Blazing Saddles* (1974), *Young Frankenstein* (1974), *Silent Movie* (1976), *High Anxiety* (1977), *History of the World—Part 1* (1981), *To Be or Not to Be* (1983), *Spaceballs* (1987), *Life Stinks* (1991), *Robin Hood: Men in Tights* (1993), and *Dracula: Dead and Loving It* (1995).

*Indiana University Libraries, Bloomington Serials Holdings, 1985* Indiana University Libraries 1985

**Arts & Humanities Citation Index** 1979

**The Action and Adventure Cinema** Yvonne Tasker 2004-08-19 Addressing areas such as genre, film history and style, action and spectacle, stars and bodies, action auteurs and the film industry, the reader covers both Hollywood and also European and Asian action cinema.

**Hollywood Film 1963-1976** Drew Casper 2011-03-01 Hollywood 1963-1976 chronicles the upheaval and innovation that took place in the American film industry during an era of pervasive cultural tumult. Exploring the many ideologies embraced by an increasingly diverse Hollywood, Casper offers a comprehensive canon, covering the period's classics as well as its brilliant but overlooked masterpieces. A broad overview and analysis of one of American film's most important and innovative periods Offers a new, more expansive take on the accepted canon of the era Includes films expressing ideologies contrary to the misremembered leftist slant Explores and fully contextualizes the dominant genres of the 60s and 70s

*Movies and Methods* Bill Nichols 1976 VOLUME 2: "Movies and Methods," Volume II, captures the developments that have given history and genre studies imaginative new models and indicates how feminist, structuralist, and psychoanalytic approaches to film have achieved fresh, valuable insights. In his thoughtful introduction, Nichols provides a context for the

paradoxes that confront film studies today. He shows how shared methods and approaches continue to stimulate much of the best writing about film, points to common problems most critics and theorists have tried to resolve, and describes the internal contradictions that have restricted the usefulness of post-structuralism. Mini-introductions place each essay in a larger context and suggest its linkages with other essays in the volume. A great variety of approaches and methods characterize film writing today, and the final part conveys their diversity—from statistical style analysis to phenomenology and from gay criticisms to neoformalism. This concluding part also shows how the rigorous use of a broad range of approaches has helped remove post-structuralist criticism from its position of dominance through most of the seventies and early eighties. -- Publisher description.

*The International Sherlock Holmes* Ronald Burt De Waal 1980

*Monthly Catalog of United States Government Publications* United States. Superintendent of Documents 1977 February issue includes Appendix entitled Directory of United States Government periodicals and subscription publications; September issue includes List of depository libraries; June and December issues include semiannual index

**Hervé Guibert** Jean-Pierre Boulé 1999-01-01 This is the first full-length study to cover the complete texts of Hervé Guibert (1955-1991), offering a thorough documentation of his literary output. The book is guided by Guibert's relation to the novel, a major line of enquiry throughout, as well as his experimentation with voices in particular. One of Boulé's main contentions is that Guibert arrives at the creation of a new literary genre, the roman faux, with the publication of his best-known work *To the Friend who did not save my life*. The book ends by considering the works Guibert produced after he was diagnosed as HIV positive, within the parameter of the voices of the self.

**Union List of Serials of the California State University** California State University 1991

**Nonfiction Film** Richard Barsam 1992-11-22 "Richard Barsam has given us as comprehensive a study of the origins and development of the nonfiction mode in motion pictures as we are

ever likely to have in one volume. He draws on all the major written sources and many which are little known, and he shares with us many eloquent descriptions of the films themselves, giving us a valuable textbook." --Richard Dyer MacCann "... superb work..." --Historical Journal of Film, Radio, and Television

**Catalogue of Title-entries of Books and Other Articles Entered in the Office of the Librarian of Congress, at Washington, Under the Copyright Law ... Wherein the Copyright Has Been Completed by the Deposit of Two Copies in the Office** Library of Congress. Copyright Office 1977

**Placing Movies** Jonathan Rosenbaum  
1995-05-10 "Once or twice a generation a film critic comes along who expands or even redefines how we talk about the medium. Jonathan Rosenbaum is one of these figures."—Alan Williams, author of Republic of Images

**Mexican Cinema** Carl J. Mora 1989 The author's main reason for writing this book, however, is simply to provide an introduction to the Mexican commercial cinema for American and other English-speaking readers. Although the United States has been, and continues to be, a major foreign market for Mexican movies, the overwhelming majority of Americans are unaware of them. Mexican films are restricted to the Hispanic theater circuits and shown without English subtitles; therefore anyone wishing to see a Mexican movie would have to be fairly fluent in Spanish. Such a requisite effectively eliminates almost the entire general audience in the United States from exposure to Mexican cinema.

## Film Review 1976 1977

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 money on almost everything how to repair  
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 & run conferences & meetings how to repair  
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 how to marry a duke how to lose your ass and  
 regain your life how to pitch fast pitch softball  
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 neurotic dog how to live forever 5-pack how to  
 play the game american english sports games  
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