

Film Review Annual 1983 Film Review Annual

Film Review Digest Annual 1977 Irene M. Franck 1978

Acting Jewish Henry Bial 2005 Publisher Description

Leaving Safe Harbors Dennis Carlson 2012-11-12 To rise to the challenges of postmodern culture, Carlson argues, progressives will need to leave the safe harbors of what is familiar and comfortable. A new progressivism can only be forged of a fundamental re-thinking and re-mythologizing of democratic education. Drawing upon cultural studies perspectives, Carlson interrogates philosophy through popular culture for mythologies that might guide such a progressivism. Carlson uses Platonic, Hegelian, Nietzschean, and Heideggerian "mythologies" to elaborate a progressive model that provides powerful ways of "thinking" democratic education and public life.

Film Review Annual (2000) Jerome S. Ozer Publisher, Incorporated 2002-05

Film review digest annual 1976 David M. Brownstone 1976

Australian Film Brian Reis 1997 Contains entries, many with descriptive annotations, on books, book chapters, periodical articles, government reports, academic theses, films, videos, and audio recordings published in Australia and elsewhere from 1988 to the early and mid 1990s. Works cited embrace all aspects of Australian film considered as art, industry, and sociological phenomenon, except extremely technical aspects of filmmaking. Categories include film archives and libraries, production, super-8mm film, government and film, history and criticism, ethnographic film, biographies, and film criticism and reviews. Includes author, book title, and film title indices. Distributed by Books International. Annotation copyrighted by Book News, Inc., Portland, OR

Godfather Gene D. Phillips 2014-04-23 This critical biography by the acclaimed film historian is "certainly the definitive work on the director" behind *The Godfather* and *Apocalypse Now* (Publishers Weekly). Gene Phillips blends

biography, studio history, and film criticism to complete the most comprehensive work on Coppola ever written. The force behind such popular and critically acclaimed films as *Rumble Fish* and the *Godfather* trilogy, Coppola has imprinted his distinct style on each of his movies and on the landscape of American popular culture. In *Godfather*, Phillips argues that Coppola has repeatedly bucked the Hollywood "factory system" in an attempt to create distinct films that reflect his own artistic vision—often to the detriment of his career and finances. Phillips conducted interviews with the director and his colleagues and examined Coppola's production journals and screenplays. Phillips also reviewed rare copies of Coppola's student films, his early excursions into soft-core pornography, and his less celebrated productions such as *One from the Heart* and *Tucker: The Man and His Dream*. The result is the definitive assessment of one of Hollywood's most enduring and misunderstood mavericks.

Film Review Annual, 1995 Jerome S. Ozer 1996-12-01

Retrofitting Blade Runner Judith Kerman 1991 This book of essays looks at the multitude of texts and influences which converge in Ridley Scott's film *Blade Runner*, especially the film's relationship to its source novel, Philip K. Dick's *Do Androids Dream of Electric Sheep?* The film's implications as a thought experiment provide a starting point for important thinking about the moral issues implicit in a hypertechnological society. Yet its importance in the history of science fiction and science fiction film rests equally on its mythically and psychologically resonant creation of compelling characters and an exciting story within a credible science fiction setting. These essays consider political, moral and technological issues raised by the film, as well as literary, filmic, technical and aesthetic questions. Contributors discuss the film's psychological and mythic patterns, important political issues and the roots of the film in *Paradise Lost*, *Frankenstein*, detective fiction, and previous science fiction cinema.

The A to Z of Australian and New Zealand

Cinema Albert Moran 2009-07-21 This book is an introduction and guide to the film of Australia and New Zealand. With entries on many exceptional producers, directors, writers and actors, as well as the films indicated above and many others, this reference also presents the early pioneers, the film companies and government bodies, and much more in its hundreds of cross-referenced dictionary entries.
Film Review Annual, 1994 Jerome S. Ozer 1995-07

Historical Dictionary of Australian and New Zealand Cinema Errol Vieth 2005-10-25 This book is an introduction and guide to the film of Australia and New Zealand. It contains entries on many exceptional producers, directors, writers and actors, as well as films. But it also presents the early pioneers, the cinemas themselves, the film companies and government bodies, and much more in its hundreds of cross-referenced dictionary entries. Through a chronology that shows how far these cinemas have come in a short time and an introduction that presents them more broadly, a clear portrait of the two countries' motion pictures emerge. The bibliography is an excellent source for further reading.

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

Reference Books Bulletin, 1983-1984 American Library Association. Reference Books Bulletin Editorial Board 1985

Exploring Media Culture Michael R. Real 1996-09-26 'A beautifully written, intellectually challenging, and highly readable exploration of the mysteries of contemporary mass media and popular culture. Real does a masterful job of empowering his readers. Students will find this book fascinating, and in some cases terrifying' - Arthur Asa Berger, San Francisco State University

Film Review Annual 1995 Price, Stern, Sloan Publishing Staff 1996-11-01
Books in Print 1977

A Reference Guide for English Studies Michael J. Marcuse 1990-01-01 This ambitious undertaking is designed to acquaint students, teachers, and researchers with reference sources in any branch of English studies, which Marcuse defines as "all those subjects and lines of critical

and scholarly inquiry presently pursued by members of university departments of English language and literature." Within each of 24 major sections, Marcuse lists and annotates bibliographies, guides, reviews of research, encyclopedias, dictionaries, journals, and reference histories. The annotations and various indexes are models of clarity and usefulness, and cross references are liberally supplied where appropriate. Although cost-conscious librarians will probably consider the several other excellent literary bibliographies in print, such as James L. Harner's *Literary Research Guide* (Modern Language Assn. of America, 1989), larger academic libraries will want Marcuse's volume.-- Jack Bales, Mary Washington Coll. Lib., Fredericksburg, Va. -*Library Journal*.
Hollywood Shot by Shot Norman K. Denzin To what extent have Hollywood feature films shaped the meanings that Americans attach to alcoholics, their families, and the alcoholic condition? To what extent has the mass culture of the movie industry itself been conceptually shaped by a broad, external societal discourse? Norman Denzin brings to his life-long study of alcoholism a searching interest in how cultural texts signify and lend themselves to interpretation within a social nexus. Both historical and diachronic in his approach, Denzin identifies five periods in the alcoholism films made between 1932 and the end of the 1980s, and offers a detailed critical reading of thirty-seven films produced during these six decades. "Professor Denzin has produced a searching and provocative interpretation of more than a half-century of Hollywood's social and personal construction of the problem drinker in America. Readable by both lay persons and specialists, Denzin's book provides us with the most comprehensive understanding of this topic to date."--Stanford M. Lyman, Robert J. Morrow Eminent Scholar in Social Science, Florida Atlantic University "An eminent sociologist and leading authority on alcoholism, Denzin also writes skillfully about films as films and is comfortable with postmodern interpretive theory-- a genuinely interdisciplinary work of the first order." --Robert L. Carringer, author, *The Making of Citizen Kane* "Denzin has gone on an exhaustive bar-crawl through hundreds of movies, returning with evidence that the film

about drinking is a genre of its own. He writes from sound knowledge about alcoholism--which, unlike other diseases, is frequently viewed with bittersweet romanticism."--Roger Ebert Norman K. Denzin is professor of sociology, cinema studies, and interpretive theory at the University of Illinois, Urbana-Champaign. He was awarded the George Herbert Mead Award for Lifetime Achievement from the Society for the Study of Symbolic Interaction. He is the author of several books, including *Screening Race: Hollywood and a Cinema of Racial Violence*, *The Recovering Alcoholic*, *Interpretive Ethnography*, *Images of Postmodernism: Social Theory and Contemporary Cinema*, and *Interpretive Interactionism*.

Energy Research Abstracts 1985

The Films of Andrei Tarkovsky Vida T.

Johnson 1994-12-22 "Johnson and Petrie have produced an admirable book. Anyone who wants to make sense of Tarkovsky's films—a very difficult task in any case—must read it." —The Russian Review "This book is a model of contextual and textual analysis. . . . the Tarkovsky myth is stripped of many of its shibboleths and the thematic structure and coherence of his work is revealed in a fresh and stimulating manner." —Europe-Asia Studies "[This book,] with its wealth of new research and critical insight, has set the standard and should certainly inspire other writers to keep on trying to collectively explore the possible meanings of Tarkovsky's film world." —Canadian Journal of Film Studies "For Tarkovsky lovers as well as haters, this is an essential book. It might make even the haters reconsider." —Cineaste This definitive study, set in the context of Russian cultural history, throws new light on one of the greatest—and most misunderstood—filmmakers of the past three decades. The text is enhanced by more than 60 frame enlargements from the films.

Film Review Annual, 1986 Jerome S. Ozer 1987-12

New Serial Titles 1984

Fictional Feminism Kim A. Loudermilk

2013-08-21 This book focuses on the ways in which second-wave feminism has been represented in American popular culture, and on the effects that these representations have had on feminism as a political movement. Kim

Loudermilk provides close readings of four best-selling novels and their film adaptations. According to Loudermilk, each of these novels contains explicitly feminist characters and themes, yet each presents a curiously ambivalent picture of feminism; these texts at once take feminism seriously and subtly undercut its most central tenets. This book argues that these texts create a kind of "fictional feminism" that recuperates feminism's radical potential, thereby lessening the threat it presents to the status quo.

Understanding Rainer Werner Fassbinder

Wallace Steadman Watson 1996 Watson's draws on a wide assortment of Fassbinder interviews--many of which are not available in English--and on theoretical and critical approaches employed in the Frankfurt School, performance and reception theories, gay and lesbian film theory, and studies of melodrama and camp. Watson also incorporates his own interviews with Fassbinder's mother and with the woman who served as Fassbinder's film editor and companion during the final four years of his life. A comprehensive, balanced study, 'Understanding Rainer Werner Fassbinder' also features an annotated bibliography, extensive notes, a filmography of Fassbinder's works, and a listing of films and television programs that examine Fassbinder and his achievements."--Back cover.

Take Two Barbara Tapa Lupack 1994 Scholars of contemporary literature and film analyze the film adaptations of ten contemporary American novels--*Catch-22*, *One Flew Over the Cuckoo's Nest*, *Slaughterhouse-Five*, *Being There*, *The World According to Garp*, *Sophie's Choice*, *The Color Purple*, *Ironweed*, *Tough Guys Don't Dance*, and *Billy Bathgate*--offering critical insight into the visions of both the novelist and the filmmaker as well as discussion of how those visions converge and diverge. Paper edition (unseen), \$18.95. Annotation copyright by Book News, Inc., Portland, OR

Beyond the Stars Paul Loukides 1993 The third of five volumes of new scholarship on American movie conventions. The 19 essays explore cinematic representations of such material items as food, weapons, clothing, tools, technology, and art and literature. Not illustrated. No index. Paper edition (unseen), \$13.95. Annotation

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Fassbinder's Germany Thomas Elsaesser 1996
 Rainer Werner Fassbinder is one of the most prominent and important authors of post-war European cinema. Thomas Elsaesser is the first to write a thoroughly analytical study of his work. He stresses the importance of a closer understanding of Fassbinder's career through a re-reading of his films as textual entities. Approaching the work from different thematic and analytical perspectives, Elsaesser offers both an overview and a number of detailed readings of crucial films, while also providing a European context for Fassbinder's own coming to terms with fascism.

Magill's Cinema Annual 1983 Ryan A Smith 1983-12

Canadian Film and Video Loren R. Lerner 1997-01-01 This extensive bibliography and reference guide is an invaluable resource for researchers, practitioners, students, and anyone with an interest in Canadian film and video. With over 24,500 entries, of which 10,500 are annotated, it opens up the literature devoted to Canadian film and video, at last making it readily accessible to scholars and researchers. Drawing on both English and French sources, it identifies books, catalogues, government reports, theses, and periodical and newspaper articles from Canadian and non-Canadian publications from the first decade of the twentieth century to 1989. The work is bilingual; descriptive annotations are presented in the language(s) of the original publication. *Canadian Film and Video / Film et vidéo canadiens* provides an in-depth guide to the work of over 4000 individuals working in film and video and 5000 films and videos. The entries in Volume I cover topics such as film types, the role of government, laws and legislation, censorship, festivals and awards, production and distribution companies, education, cinema buildings, women and film, and video art. A major section covers filmmakers, video artists, cinematographers, actors, producers, and various other film people. Volume II presents an author index, a film and video title index, and a name and subject index. In the tradition of the highly acclaimed publication *Art and Architecture in Canada* these volumes fill a long-standing need for a comprehensive reference tool for Canadian film

and video. This bibliography guides and supports the work of film historians and practitioners, media librarians and visual curators, students and researchers, and members of the general public with an interest in film and video.

Film Review Annual Jerome S Ozer 2006-12-04

Film Review Annual 1993 Jerome S. Ozer 1994-09-01

Reference Books Bulletin 1983 A compilation of evaluations appearing in *Reference books bulletin* (a section of the journal, *Booklist*)

Sub-Saharan African Films and Filmmakers, 1987-1992 Nancy J. Schmidt 1994

Subject Guide to Books in Print 1993

Video Collection Development in Multi-type

Libraries Gary Handman 1994 Describes resources, policies, concepts and issues central to the practice of building and managing video collections in public, academic, school and special libraries. The impact, role and uses of video are also discussed and extensive listings of video resources are included.

Korean War Filmography Robert J. Lentz 2008-08-28 The Korean experience changed the way Americans viewed war. The lack of a clear-cut victory inspired filmmakers to try to make sense of fighting another country's civil war and risking American lives for an unpopular cause. This filmography details more than 90 English-language films. Each entry includes complete cast and credit listings, a plot synopsis, evaluation, review snippets, and notice of video availability. This book places each film in its historical context, assesses the essential truthfulness of each film and evaluates its entertainment value, and discusses how--and why--Korean War films differ from other Hollywood war genres. Four appendices list the films by chronology; production company and studio; level of historical accuracy; and subject and theme. Additional appendices list films with incidental references to the Korean War; documentaries on the Korean War; and South Korean films about the war. Photographs, a bibliography, and an index are included.

Law in Film David Alan Black 1999 The courtroom, like the movie theater, is an arena for the telling and interpreting of stories. Investigators piece them together, witnesses tell them, advocates retell them, and judges and juries assess their plausibility. These narratives

reconstitute absent events through words, and their filming constitutes a double narrative: one important cultural practice rendered in the terms of another. Drawing on both film studies and legal scholarship, David A. Black explores the implications of representing court procedure, as well as other phases of legal process, in film. His study ranges from an inquiry into the common metaphorical ground between film and law, explored through "the detective" and "the witness," to a critical survey of legal writings about the cinema, to close analyses of key films about law. In examining multiple aspects of law in film, Black sustains a focus on the central importance of narrative while also unearthing the influences--pleasure in film, power in law--that lie beyond the narrative realm. Black's penetrating study treats questions of narrative authority and structure, social authority, and cultural history, revealing the underlying historical, cultural, and cognitive connections between legal and cinematic practices.

Media Librarianship John William Ellison 1985
Beyond the Stars: Themes and ideologies in American popular film Paul Loukides 1990
 The third of five volumes of new scholarship on American movie conventions. The 19 essays explore cinematic representations of such material items as food, weapons, clothing, tools, technology, and art and literature. Not illustrated. No index. Paper edition (unseen), \$13.95. Annotation copyright by Book News, Inc., Portland, OR.

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