

## Sex Lies And Videotape 1989 Hollywood Movie Watch Online

**Blockbuster** Tom Shone 2004-12-07 It's a typical summer Friday night and the smell of popcorn is in the air. Throngs of fans jam into air-conditioned multiplexes to escape for two hours in the dark, blissfully lost in Hollywood's latest glittery confection complete with megawatt celebrities, awesome special effects, and enormous marketing budgets. The world is in love with the blockbuster movie, and these cinematic behemoths have risen to dominate the film industry, breaking box office records every weekend. With the passion and wit of a true movie buff and the insight of an internationally renowned critic, Tom Shone is the first to make sense of this phenomenon by taking readers through the decades that have shaped the modern blockbuster and forever transformed the face of Hollywood. The moment the shark fin broke the water in 1975, a new monster was born. Fast, visceral, and devouring all in its path, the blockbuster had arrived. In just a few weeks *Jaws* earned more than \$100 million in ticket sales, an unprecedented feat that heralded a new era in film. Soon, blockbuster auteurs such as Steven Spielberg, George Lucas, and James Cameron would revive the flagging fortunes of the studios and lure audiences back into theaters with the promise of thrills, plenty of action, and an escape from art house pretension. But somewhere along the line, the beast they awakened took on a life of its own, and by the 1990s production budgets had escalated as quickly as profits. Hollywood entered a topsy-turvy world ruled by marketing and merchandising mavens, in which flops like *Godzilla* made money and hits had to break records just to break even. The blockbuster changed from a major event that took place a few times a year into something that audiences have come to expect weekly, piling into the backs of one another in an annual demolition derby that has left even Hollywood aghast. Tom Shone has interviewed all the key participants -- from cinematic visionaries like Spielberg and Lucas and the executives who greenlight these spectacles down to the effects wizards who detonated the Death Star and blew up the White House -- in order to reveal the ways in which blockbusters have transformed how Hollywood makes movies and how we watch them. As entertaining as the films it chronicles, *Blockbuster* is a must-read for any fan who delights in the magic of the movies.

**American Independent Cinema** Geoff King 2014-09-08 The independent sector has produced many of the most distinctive films to have appeared in the US in recent decades. From 'Sex, Lies and Videotape' in the 1980s to 'The Blair Witch Project' and New Queer Cinema in the 1990s and the ultra-low budget digital video features of the 2000s, indie films have thrived, creating a body of work that stands out from the dominant Hollywood mainstream. But what exactly is 'independent' cinema? This, the first book to examine the question in detail, argues that independence can be defined partly in industry terms but also according to formal and aesthetic strategies and by distinctive attitudes towards social and political issues, suggesting that independence is a dynamic rather than a fixed quality. Chapters focus on distribution and relationships with Hollywood studios; narrative ('Clerks' and 'Slacker' to 'Pulp Fiction', 'Magnolia' and 'Memento') and other formal dimensions (from 'Blair Witch's' 'authenticity' to expressive and stylized camerawork and editing in work from Harmony Korine to the Coen brothers); approaches to genre and alternative socio-political visions.

**Film Remakes** NA NA 2016-10-03 This is the first book to provide a comprehensive and systematic account of the phenomenon of cinematic remaking. Drawing upon recent theories of genre and intertextuality, *Film Remakes* describes remaking as both an elastic concept and a complex situation, one enabled and limited by the interrelated roles and practices of industry, critics, and audiences. This approach to remaking is developed across three broad sections: the first deals with issues of production, including commerce and authors; the second considers genre, plots, and structures; and the third investigates issues of reception, including audiences and institutions.

**The Altering Eye** Robert Phillip Kolker 2009 *The Altering Eye* covers a "golden age" of international cinema from the end of WWII through to the New German Cinema of the 1970s. Combining historical, political, and textual analysis, the author develops a pattern of cinematic invention and experimentation from neorealism through the modernist interventions of Jean-Luc Godard and Rainer Maria Fassbinder, focusing along the way on such major figures as Luis Buñuel, Joseph Losey, the Brazilian director Glauber Rocha, and the work of major Cuban filmmakers. Kolker's book has become a much quoted classic in the field of film studies providing essential reading for anybody interested in understanding the history of European and international cinema. This new and revised edition includes a substantive new Preface by the author and an updated Bibliography.

**New Queer Cinema** B. Ruby Rich 2013-03-26 Presenting Rich's new thoughts on the new queer cinema (NQC), this volume also brings together the best of her writing on the NQC.

**Best. Movie. Year. Ever.** Brian Raftery 2020-03-31 From a veteran culture writer and modern movie expert, a celebration and analysis of the movies of 1999—"a terrifically fun snapshot of American film culture on the brink of the Millennium....An absolute must for any movie-lover or pop-culture nut" (Gillian Flynn). In 1999, Hollywood as we know it exploded: *Fight Club*. *The Matrix*. *Office Space*. *Election*. *The Blair Witch Project*. *The Sixth Sense*. *Being John Malkovich*. *Star Wars: The Phantom Menace*. *American Beauty*. *The Virgin Suicides*. *Boys Don't Cry*. *The Best Man*. *Three Kings*. *Magnolia*. Those are just some of the landmark titles released in a dizzying movie year, one in which a group of daring filmmakers and performers pushed cinema to new limits—and took audiences along for the ride. Freed from the restraints of budget, technology, or even taste, they produced a slew of classics that took on every topic imaginable, from sex to violence to the end of the world. The result was a highly unruly, deeply influential set of films that would not only change filmmaking, but also give us our first glimpse of the coming twenty-first century. It was a watershed moment that also produced *The Sopranos*; Apple's *AirPort*; *Wi-Fi*; and Netflix's unlimited DVD rentals. "A spirited celebration of the year's movies" (Kirkus Reviews), *Best. Movie. Year. Ever.* is the story of not just how these movies were made, but how they re-made our own vision of the world. It features more than 130 new and exclusive interviews with such directors and actors as Reese Witherspoon, Edward Norton, Steven Soderbergh, Sofia Coppola, David Fincher, Nia Long, Matthew Broderick, Taye Diggs, M. Night Shyamalan, David O. Russell, James Van Der Beek, Kirsten Dunst, the Blair Witch kids, the Office Space dudes, the guy who played Jar-Jar Binks, and dozens more. It's "the complete portrait of what it was like to spend a year inside a movie theater at the best possible moment in time" (Chuck Klosterman).

**No Logo** Naomi Klein 2000-01-15 "What corporations fear most are consumers who ask questions. Naomi Klein offers us the arguments with which to take on the superbrands." Billy Bragg from the bookjacket.

**Video Vortex Reader II** Geert Lovink 2011

**Riding the Bus with My Sister** Rachel Simon 2013-03-05 A "heartwarming, life-affirming" memoir of a relationship with an intellectually disabled sibling: "Read this book. It might just change your life" (Boston Herald). Beth is a spirited woman with an intellectual disability who lives intensely and often joyfully, and spends most of her days riding the buses in Pennsylvania. The drivers, a lively group, are her mentors; her fellow passengers, her community—though some display less patience or kindness than others. Her sister, Rachel, a teacher and writer, camouflages her emotional isolation by leading a hyperbusy life. But one day, Beth asks Rachel to accompany her on public transportation for an entire year—and Rachel accepts. This wise, funny, deeply affecting book is the chronicle of that remarkable time, as Rachel learns how to live in the moment, how to pay attention to what really matters, how to change, how to love—and how to slow down and enjoy the ride. Weaving in anecdotes and memories of terrifying maternal abandonment, fierce sisterly loyalty, and astonishing forgiveness, Rachel Simon brings to light a world that is almost invisible to many people, finds unlikely heroes in everyday life, and, without sentimentality, wrestles with her own limitations and portrays Beth as the endearing, feisty, independent person she is. "With tenderness and fury, heartbreak and acceptance . . . Simon comes to the inescapable conclusion that we are all riders on the bus, and on the bus we are all the same." —Jacquelyn Mitchard, author of *The Deep End of the Ocean*

**Behind the Candelabra** Scott Thorson 2013-05-05 The true story of the "world's greatest entertainer" revealed by the man most qualified to disclose it, his longtime live-in lover.

**The Film Appreciation Book** Jim Piper 2014-11-18 This is a book for cinephiles, pure and simple. Author and filmmaker, Jim Piper, shares his vast knowledge of film and analyzes the most striking components of the best movies ever made. From directing to cinematography, from editing and music to symbolism and plot development, The Film Appreciation Book covers hundreds of the greatest works in cinema, combining history, technical knowledge, and the art of enjoyment to explain why some movies have become the most treasured and entertaining works ever available to the public, and why these movies continue to amaze viewers after decades of notoriety. Read about such classic cinematic masterpieces as Citizen Kane, Gandhi, Midnight Cowboy, Easy Rider, True Grit, Gone With the Wind, and The Wizard of Oz, as well as more recent accomplishments in feature films, such as Requiem for a Dream, Munich, The King's Speech, and The Hurt Locker. Piper breaks down his analysis for you and points out aspects of production that movie-lovers (even the devoted ones) would never recognize on their own. This book will endlessly fascinate, and by the time you get to the last chapter, you're ready to start all over again. In-depth analysis and thoughtful and wide-ranging film choices from every period of cinema history will ensure that you never tire of this reading companion to film. Allworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don't aspire to publish a New York Times bestseller or a national bestseller, we are deeply committed to quality books that help creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers.

*The Solaris Effect* Steven Dillon 2010-01-01 What do contemporary American movies and directors have to say about the relationship between nature and art? How do science fiction films like Steven Spielberg's A.I. and Darren Aronofsky's  $\pi$  represent the apparent oppositions between nature and culture, wild and tame? Steven Dillon's intriguing new volume surveys American cinema from 1990 to 2002 with substantial descriptions of sixty films, emphasizing small-budget independent American film. Directors studied include Steven Soderbergh, Darren Aronofsky, Todd Haynes, Harmony Korine, and Gus Van Sant, as well as more canonical figures like Martin Scorsese, Robert Altman, David Lynch, and Steven Spielberg. The book takes its title and inspiration from Andrei Tarkovsky's 1972 film Solaris, a science fiction ghost story that relentlessly explores the relationship between the powers of nature and art. The author argues that American film has the best chance of aesthetic success when it acknowledges that a film is actually a film. The best American movies tell an endless ghost story, as they perform the agonizing nearness and distance of the cinematic image. This groundbreaking commentary examines the rarely seen bridge between select American film directors and their typically more adventurous European counterparts. Filmmakers such as Lynch and Soderbergh are cross-cut together with Tarkovsky and the great French director, Jean-Luc Godard, in order to test the limits and possibilities of American film. Both enthusiastically cinephilic and fiercely critical, this book puts a decade of U.S. film in its global place, as part of an ongoing conversation on nature and art.

**Reinventing Cinema** Chuck Tryon 2009-06-29 For over a century, movies have played an important role in our lives, entertaining us, often provoking conversation and debate. Now, with the rise of digital cinema, audiences often encounter movies outside the theater and even outside the home. Traditional distribution models are challenged by new media entrepreneurs and independent film makers, user-generated video, film blogs, mashups, downloads, and other expanding networks. Reinventing Cinema examines film culture at the turn of this century, at the precise moment when digital media are altering our historical relationship with the movies. Spanning multiple disciplines, Chuck Tryon addresses the interaction between production, distribution, and reception of films, television, and other new and emerging media. Through close readings of trade publications, DVD extras, public lectures by new media leaders, movie blogs, and YouTube videos, Tryon navigates the shift to digital cinema and examines how it is altering film and popular culture.

*sex, lies and videotape* Steven Soderbergh 2011-06-02 Like Michael Powell's Peeping Tom, Steven Soderbergh's sex, lies and videotape presents us with a protagonist who can only connect with others through the lens of a camera. Graham is an enigmatic young man who returns to Baton Rouge from a long road trip, mildly irritating his old lawyer friend John and wholly intriguing John's housebound wife Ann. John is conducting a sneaky and entirely sexual affair with Ann's sister Cynthia. For her part, Ann has lost interest in sex, yet Graham's obscurely charming eccentricity stirs something inside her - until she learns that he is functionally impotent and can manage arousal only with the help of a video camera and an agreeably loose-lipped female. Nevertheless, it's the dragging into the open of Graham's dirty little secret that causes all of these characters to confront their own veiled deceptions and hypocrisies. sex, lies and videotape won the Palme d'Or at the 1989 Cannes Film Festival, affirming the arrival of a distinctive new talent and signalling the start of a movement among young independent American film-makers opposed to the values and formats of the Hollywood system. Soderbergh's script is an unerringly elegant, witty and literate study of contemporary perversity.

**From Despair to Victory** Ben Bates 2009-03-01 On July 14, 1940, at the age of 16, Ben Bates gave his life to the Lord while attending a small Baptist revival in Little Rock, Arkansas. But by 1945, he had wandered so far away from the Lord and become so disillusioned that he contemplated taking his own life. Placing a note in his pocket, he began walking to the Main Street Bridge . . . when someone on the street handed him a gospel tract. Instead of jumping from the bridge, he walked to the First Baptist Church of Little Rock and gave his life back to the Lord.

*On-Demand Culture* Chuck Tryon 2013-07-18 The movie industry is changing rapidly, due in part to the adoption of digital technologies. Distributors now send films to theaters electronically. Consumers can purchase or rent movies instantly online and then watch them on their high-definition televisions, their laptops, or even their cell phones. Meanwhile, social media technologies allow independent filmmakers to raise money and sell their movies directly to the public. All of these changes contribute to an "on-demand culture," a shift that is radically altering film culture and contributing to a much more personalized viewing experience. Chuck Tryon offers a compelling introduction to a world in which movies have become digital files. He navigates the complexities of digital delivery to show how new modes of access—online streaming services like YouTube or Netflix, digital downloads at iTunes, the popular Redbox DVD kiosks in grocery stores, and movie theaters offering digital projection of such 3-D movies as Avatar—are redefining how audiences obtain and consume motion picture entertainment. Tryon also tracks the reinvention of independent movies and film festivals by enterprising artists who have built their own fundraising and distribution models online. Unique in its focus on the effects of digital technologies on movie distribution, On-Demand Culture offers a corrective to address the rapid changes in the film industry now that movies are available at the click of a button.

*Amusing Ourselves to Death* Neil Postman 2005-12-27 What happens when media and politics become forms of entertainment? As our world begins to look more and more like Orwell's 1984, Neil's Postman's essential guide to the modern media is more relevant than ever. "It's unlikely that Trump has ever read Amusing Ourselves to Death, but his ascent would not have surprised Postman." -CNN Originally published in 1985, Neil Postman's groundbreaking polemic about the corrosive effects of television on our politics and public discourse has been hailed as a twenty-first-century book published in the twentieth century. Now, with television joined by more sophisticated electronic media—from the Internet to cell phones to DVDs—it has taken on even greater significance. Amusing Ourselves to Death is a prophetic look at what happens when politics, journalism, education, and even religion become subject to the demands of entertainment. It is also a blueprint for regaining control of our media, so that they can serve our highest goals. "A brilliant, powerful, and important book. This is an indictment that Postman has laid down and, so far as I can see, an irrefutable one." -Jonathan Yardley, The Washington Post Book World

**TV Guide 2001**

**Global Hollywood 2** Toby Miller 2005 This extensively revised edition of an best-selling text provides a compelling exploration of Hollywood's global business practices

*Miracle Mile* Walter Chaw 2012 The summer of 1989 was a particularly turbulent one for Walter Chaw, who found solace in a little movie about the end of the world, Steve De Jarnatt's genre-bending "Miracle Mile". Part memoir, part critical study, and featuring the participation of writer-director De Jarnatt, this monograph is an utterly unique chronicle of the Reagan era that examines how the most public of media can give meaning to the most private apocalypse.

*Composing for the Cinema* Ennio Morricone 2013-10-10 With nearly 400 scores to his credit, Ennio Morricone is one of the most prolific and influential film composers working today. In Composing for the Cinema,

Morricone and musicologist Sergio Miceli present a series of lectures on the composition and analysis of film music. Adapted from several lectures and seminars, these lessons show how sound design can be analyzed and offer a variety of musical solutions to many different kinds of film. Drawing upon scores by himself and others, the composer also provides insight into his relationships with many of the directors with whom he has collaborated, including Sergio Leone, Giuseppe Tornatore, Franco Zeffirelli, Warren Beatty, Ridley Scott, Roland Joffé, the Taviani Brothers, and others. Delivered in a conversational mode that is both comprehensible and interesting, this groundbreaking work intertwines analysis with practical details of film music composition.

**Science is Fiction** Andy Masaki Bellows 2001 Essays examining the work of maverick scientific documentary filmmaker Jean Painlevé.

**Spike, Mike, Slackers & Dykes** John Pierson 2014-04-15 The legendary figure who launched the careers of Spike Lee, Michael Moore, and Richard Linklater offers a no-holds-barred look at the deals and details that propel an indie film from a dream to distribution.

**Indiewood, USA** Geoff King 2009-02-28 In this book, the author has published extensively on American cinema. It covers a range of well-known films and film-makers. This is the first book to analyse the relationship and interaction between Independent film and Hollywood. Indiewood is the place where Hollywood and the American independent sector meet, where lines blur and two very different kinds of cinema come together in a striking blend of creativity and commerce. This is an arena in which innovative, sometimes challenging cinema reaches out to the mainstream. Or, alternatively, a zone of duplicity and compromise in which the 'true' heritage of the indie sector is co-opted as an offshoot of Hollywood. "Indiewood" is the first book to provide objective analysis of this distinctive region of the contemporary American film landscape. Case studies include the work of Quentin Tarantino, Charlie Kaufman and Steven Soderbergh and the output of the studio 'specialist' divisions Miramax and Focus Features. From the stylized violence and cult film referencing of "Kill Bill" to the literary resonances of "Shakespeare in Love" and from the mind-bending scripts of Kaufman ("Being John Malkovich", "Adaptation", "Eternal Sunshine of the Spotless Mind") to Soderbergh's "Traffic" and "Solaris", Geoff King examines the way Indiewood features combine mainstream with more unconventional features in an attempt to have it both ways: to remain accessible while offering markers of distinction designed to appeal to more particular, niche-audience constituencies.

**Women's Experimental Cinema** Robin Blaetz 2007-10-16 This volume offers introductions to the work of fifteen avant-garde American women filmmakers.

**Hollywood's Indian** Peter Rollins 2011-01-23 Offering both in-depth analyses of specific films and overviews of the industry's output, Hollywood's Indian provides insightful characterizations of the depiction of the Native Americans in film. This updated edition includes a new chapter on Smoke Signals, the groundbreaking independent film written by Sherman Alexie and directed by Chris Eyre. Taken as a whole the essays explore the many ways in which these portrayals have made an impact on our collective cultural life.

*Steven Soderbergh* Steven Soderbergh 2002 Interviews which chart the rise and fall and rise again of the writer-director-producer's surprising career from 1989 to 2001

Samak the Ayyar 2021-08-03 The adventures of Samak, a trickster-warrior hero of Persia's thousand-year-old oral storytelling tradition, are beloved in Iran. Samak is an ayyar, a warrior who comes from the common people and embodies the ideals of loyalty, selflessness, and honor—a figure that recalls samurai, ronin, and knights yet is distinctive to Persian legend. His exploits—set against an epic background of palace intrigue, battlefield heroics, and star-crossed romance between a noble prince and princess—are as deeply rooted in Persian culture as are the stories of Robin Hood and King Arthur in the West. However, this majestic tale has remained little known outside Iran. Translated from the original Persian by Freydoon Rassouli and adapted by Prince of Persia creator Jordan Mechner, this timeless masterwork can now be enjoyed by English-speaking readers. A thrilling and suspenseful saga, Samak the Ayyar also offers a vivid portrait of Persia a thousand years ago. Within an epic quest narrative teeming with action and supernatural forces, it sheds light on the lives of ordinary people and their social worlds. This is the first complete English-language version of a treasure of world culture. The translation is grounded in the twelfth-century Persian text while paying homage to the dynamic culture of storytelling from which it arose.

*Getting Away With It* Steven Soderbergh 2011-06-02 Steven Soderbergh and Richard Lester are a generation apart, but they share a sense of humour and a passion for cinema. Soderbergh's freshman film, *sex, lies and videotape*, inaugurated a movement in US independent cinema. Lester's freewheeling work in the '60s and '70s ( *Help!*, *A Hard Day's Night*, *The Knack*, *How I Won the War*, *Petulia*) helped create a 'new wave' of British film-making. Here, the two cineastes discuss their mutual passion for the medium in a frank, funny and free-ranging series of interviews. Also included is Soderbergh's diary of an extraordinary twelve months in which he ventured into 'guerilla film-making' with offbeat projects *Schizopolis* and *Gray's Anatomy*, before returning to the Hollywood fray with the George Clooney hit *Out of Sight*.

The Film Finance Handbook Adam P. Davies 2007 This is a complete guide to film finance around the world, from first web short film to mainstream international multi-million dollar co-production.

**Contemporary Hollywood Cinema** STEVE NEALE 2013-04-15 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 makers and movies of contemporary American film making.

*Crisis Management in the Age of Social Media* Louis Capozzi 2013-07-02 Social media has fundamentally changed the contract between institutions and the public. Today, people expect a conversation, not a one-way diatribe. That, combined with the speed of the Internet, changes the game for many companies in anticipating, managing, and ultimately avoiding an "instant crisis"—an instant crisis example is when Verizon added a \$2 charge for all their customers; one hour later 100,000 signatures appeared on a Twitter petition, and soon Verizon was in the middle of a huge public relations crisis. Inside this book, you'll learn just how to manage this type of situation and meet the challenges of social media. Each chapter includes a description of a crisis, the timeliness of a good response, the effectiveness of this response, and an assessment of what works and what doesn't. Some examples of social media crises include Apple Computer, Netflix, JetBlue, Bank of America, Fed Ex, and public figures such as Anthony Weiner, Ashton Kutcher, and Jon Bon Jovi.

*Post Cinematic Affect* Steven Shaviro 2010 Post-Cinematic Affect is about what it feels like to live in the affluent West in the early 21st century. Specifically, it explores the structure of feeling that is emerging today in tandem with new digital technologies, together with economic globalization and the financialization of more and more human activities. The 20th century was the age of film and television; these dominant media shaped and reflected our cultural sensibilities. In the 21st century, new digital media help to shape and reflect new forms of sensibility. Movies (moving image and sound works) continue to be made, but they have adopted new formal strategies, they are viewed under massively changed conditions, and they address their spectators in different ways than was the case in the 20th century. The book traces these changes, focusing on four recent moving-image works: Nick Hooker's music video for Grace Jones' song *Corporate Cannibal*; Olivier Assayas' movie *Boarding Gate*, starring Asia Argento; Richard Kelly's movie *Southland Tales*, featuring Justin Timberlake, Dwayne Johnson, and other pop culture celebrities; and Mark Neveland and Brian Taylor's *Gamer*.

Z for Zachariah Robert C. O'Brien 2007-07-10 A Newbery Medalist presents a gripping, thought-provoking story about life after a nuclear holocaust.

*A Cognitive Psychology of Mass Communication* Richard Jackson Harris 2009-05-19 In this fifth edition of *A Cognitive Psychology of Mass Communication*, author Richard Jackson Harris continues his examination of how our experiences with media affect the way we acquire knowledge about the world, and how this knowledge influences our attitudes and behavior. Presenting theories from psychology and communication along with reviews of the corresponding research, this text covers a wide variety of media and media issues, ranging from the commonly discussed topics - sex, violence, advertising - to lesser-studied topics, such as values, sports, and entertainment education. The fifth and fully updated edition offers: highly accessible and engaging writing contemporary references to all types of media familiar to students substantial discussion of theories and research, including interpretations of original research studies a balanced approach to covering the breadth and depth of the subject discussion of work from both psychology and media disciplines. The text is

appropriate for Media Effects, Media & Society, and Psychology of Mass Media coursework, as it examines the effects of mass media on human cognitions, attitudes, and behaviors through empirical social science research; teaches students how to examine and evaluate mediated messages; and includes mass communication research, theory and analysis.

The Art and Craft of Motion Pictures Vincent LoBrutto 2019-08-02 This volume can rightfully be called "a film school in a single book." Investigating and analyzing the elements and concepts of motion picture creation, this book looks closely at 25 films that represent a wide range of styles and subjects. Although most motion picture viewers have seen numerous movies in their lifetime, few in the general public have a firm and deep understanding of how motion pictures are created, or a grasp of the intricacies of cinematic storytelling and content. By presenting 25 films, American and international, Hollywood and independent, this book educates and enlightens readers about the details of the motion picture creation process. Some readers will have viewed certain films in the volume, but many will be introduced to major cinematic works within the canon of great and essential films for the very first time. Topics explored include animation, period films, editing, directorial style, and non-linear cinematic structure. Readers will learn about the origin of the jump cut in *Breathless*, time and space in *Hiroshima Mon Amour*, and the editing in Orson Welles's essay film *F is for Fake*. *The Art and Craft of Motion Pictures: 25 Movies to Make You Film Literate* will educate the novice and avid moviegoer alike about the inner workings of this dynamic, popular, and culturally significant art form.

The Paradox of Choice Barry Schwartz 2009-10-13 Whether we're buying a pair of jeans, ordering a cup of coffee, selecting a long-distance carrier, applying to college, choosing a doctor, or setting up a 401(k), everyday decisions—both big and small—have become increasingly complex due to the overwhelming abundance of choice with which we are presented. As Americans, we assume that more choice means better options and greater satisfaction. But beware of excessive choice: choice overload can make you question the decisions you make before you even make them, it can set you up for unrealistically high expectations, and it can make you blame yourself for any and all failures. In the long run, this can lead to decision-making paralysis, anxiety, and perpetual stress. And, in a culture that tells us that there is no excuse for falling short of perfection when your options are limitless, too much choice can lead to clinical depression. In *The Paradox of Choice*, Barry Schwartz explains at what point choice—the hallmark of individual freedom and self-determination that we so cherish—becomes detrimental to our psychological and emotional well-being. In accessible, engaging, and anecdotal prose, Schwartz shows how the dramatic explosion in choice—from the mundane to the profound challenges of balancing career, family, and individual needs—has paradoxically become a problem instead of a solution. Schwartz also shows how our obsession with choice encourages us to seek that which makes us feel worse. By synthesizing current research in the social sciences, Schwartz makes the counter intuitive case that eliminating choices can greatly reduce the stress, anxiety, and busyness of our lives. He offers eleven practical steps on how to limit choices to a manageable number, have the discipline to focus on those that are important and ignore the rest, and ultimately derive greater satisfaction from the choices you have to make.

*The Film Book* Ronald Bergan 2021-03-30

**Cycling and Cinema** Bruce Bennett 2019-04-30 A unique exploration of the history of the bicycle in cinema, from Hollywood blockbusters and slapstick comedies to documentaries, realist dramas, and experimental films. *Cycling and Cinema* explores the history of the bicycle in cinema from the late nineteenth century through to the present day. In this new book from Goldsmiths Press, Bruce Bennett examines a wide variety of films from around the world, ranging from Hollywood blockbusters and slapstick comedies to documentaries, realist dramas, and experimental films, to consider the complex, shifting cultural significance of the bicycle. The bicycle is an everyday technology, but in examining the ways in which bicycles are used in films, Bennett reveals the rich social and cultural importance of this apparently unremarkable machine. The cinematic bicycles discussed in this book have various functions. They are the source of absurd comedy in silent films, and the vehicles that allow their owners to work in sports films and social realist cinema. They are a means of independence and escape for children in melodramas and kids' films, and the tools that offer political agency and freedom to women, as depicted in films from around the world. In recounting the cinematic history of the bicycle, Bennett reminds us that this machine is not just a practical means of transport or a child's toy, but the vehicle for a wide range of meanings concerning individual identity, social class, nationhood and belonging, family, gender, and sexuality and pleasure. As this book shows, two hundred years on from its invention, the bicycle is a revolutionary technology that retains the power to transform the world.

Cinema in the Digital Age Nicholas Rombes 2017-12-19 Have digital technologies transformed cinema into a new art, or do they simply replicate and mimic analogue, film-based cinema? Newly revised and expanded to take the latest developments into account, *Cinema in the Digital Age* examines the fate of cinema in the wake of the digital revolution. Nicholas Rombes considers *Festen* (1998), *The Blair Witch Project* (1999), *Timecode* (2000), *Russian Ark* (2002), and *The Ring* (2002), among others. Haunted by their analogue pasts, these films are interested not in digital purity but rather in imperfection and mistakes—blurry or pixilated images, shaky camera work, and other elements that remind viewers of the human behind the camera. With a new introduction and new material, this updated edition takes a fresh look at the historical and contemporary state of digital cinema. It pays special attention to the ways in which nostalgia for the look and feel of analogue disrupts the aesthetics of the digital image, as well as how recent films such as *The Social Network* (2010) and *The Girl with the Dragon Tattoo* (2011)—both shot digitally—have disguised and erased their digital foundations. The book also explores new possibilities for writing about and theorizing film, such as randomization.

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