

Video Movies

Marsha Kinder

Videoland Daniel Herbert, 2014-01-24 Videoland offers a comprehensive view of the tangible phase of consumer video, when Americans largely accessed movies as material commodities at video rental stores. Video stores served as a vital locus of movie culture from the early 1980s until the early 2000s, changing the way Americans socialized around movies and collectively made movies meaningful. When films became tangible as magnetic tapes and plastic discs, movie culture flowed out from the theater and the living room, entered the public retail space, and became conflated with shopping and salesmanship. In this process, video stores served as a crucial embodiment of movie culture's historical move toward increased flexibility, adaptability, and customization. In addition to charting the historical rise and fall of the rental industry, Herbert explores the architectural design of video stores, the social dynamics of retail encounters, the video distribution industry, the proliferation of video recommendation guides, and the often surprising persistence of the video store as an adaptable social space of consumer culture. Drawing on ethnographic fieldwork, cultural geography, and archival research, Videoland provides a wide-ranging exploration of the pivotal role video stores played in the history of motion pictures, and is a must-read for students and scholars of media history.

Veni, Vidi, Video Frederick Wasser, 2001 A funny thing happened on the way to the movies. Instead of heading downtown to a first-run movie palace, or even to a suburban multiplex with the latest high-tech projection capabilities, many people's first stop is now the neighborhood video store. Indeed, video rentals and sales today generate more income than either theatrical releases or television reruns of movies. This pathfinding book chronicles the rise of home

video as a mass medium and the sweeping changes it has caused throughout the film industry since the mid-1970s. Frederick Wasser discusses Hollywood's initial hostility to home video, which studio heads feared would lead to piracy and declining revenues, and shows how, paradoxically, video revitalized the film industry with huge infusions of cash that financed blockbuster movies and massive marketing campaigns to promote them. He also tracks the fallout from the video revolution in everything from changes in film production values to accommodate the small screen to the rise of media conglomerates and the loss of the diversity once provided by smaller studios and independent distributors.

From Betamax to Blockbuster Joshua M. Greenberg, 2010-09-24
How the VCR was transformed from a machine that records television into a medium for movies. The first video cassette recorders were promoted in the 1970s as an extension of broadcast television technology—a time-shifting device, a way to tape TV shows. Early advertising for Sony's Betamax told potential purchasers “You don't have to miss Kojak because you're watching Columbo.” But within a few years, the VCR had been transformed from a machine that recorded television into an extension of the movie theater into the home. This was less a physical transformation than a change in perception, but one that relied on the very tangible construction of a network of social institutions to support this new marketplace for movies. In *From Betamax to Blockbuster*, Joshua Greenberg explains how the combination of neighborhood video stores and the VCR created a world in which movies became tangible consumer goods. Greenberg charts a trajectory from early “videophile” communities to the rise of the video store—complete with theater marquee lights, movie posters, popcorn, and clerks who offered expert advice on

which movies to rent. The result was more than a new industry; by placing movies on cassette in the hands (and control) of consumers, video rental and sale led to a renegotiation of the boundary between medium and message, and ultimately a new relationship between audiences and movies. Eventually, Blockbuster's top-down franchise store model crowded local video stores out of the market, but the recent rise of Netflix, iTunes, and other technologies have reopened old questions about what a movie is and how (and where) it ought to be watched. By focusing on the "spaces in between" manufacturers and consumers, Greenberg's account offers a fresh perspective on consumer technology, illustrating how the initial transformation of movies from experience into commodity began not from the top down or the bottom up, but from the middle of the burgeoning industry out.

Video Movies to Go Murray Shukyn, Achim K. Krull, Eleanor Hendriks-Witmer, 1984

Video Movie Guide 1998 Mick Martin, Marsha Porter, 1997

Reviews thousands of movies and rates each film according to a five-star rating system, and features cross-indexing by title, director, and cast.

African Video Movies and Global Desires Carmela

Garritano, 2013-02-15 African Video Movies and Global Desires is the first full-length scholarly study of Ghana's commercial video industry, an industry that has produced thousands of movies over the last twenty years and has grown into an influential source of cultural production. Produced and consumed under circumstances of dire shortage and scarcity, African video movies narrate the desires and anxieties created by Africa's incorporation into the global cultural economy. Drawing on archival and ethnographic research conducted

in Ghana over a ten-year period, as well as close readings of a number of individual movies, this book brings the insights of historical context as well as literary and film analysis to bear on a range of movies and the industry as a whole. Garritano makes a significant contribution to the examination of gender norms and the ideologies these movies produce. *African Video Movies and Global Desires* is a historically and theoretically informed cultural history of an African visual genre that will only continue to grow in size and influence.

Video Revolutions Michael Z. Newman, 2014-04-15 Since the days of early television, video has been an indispensable part of culture, society, and moving-image media industries. Over the decades, it has been an avant-garde artistic medium, a high-tech consumer gadget, a format for watching movies at home, a force for democracy, and the ultimate, ubiquitous means of documenting reality. In the twenty-first century, video is the name we give all kinds of moving images. We know it as an adaptable medium that bridges analog and digital, amateur and professional, broadcasting and recording, television and cinema, art and commercial culture, and old media and new digital networks. In this history, Michael Z. Newman casts video as a medium of shifting value and legitimacy in relation to other media and technologies, particularly film and television. Video has been imagined as more or less authentic or artistic than movies or television, as more or less democratic and participatory, as more or less capable of capturing the real. Techno-utopian rhetoric has repeatedly represented video as a revolutionary medium, promising to solve the problems of the past and the present—often the very problems associated with television and the society shaped by it—and to deliver a better future. Video has also been seen more negatively, particularly as a threat to movies and their culture. This study considers video as

an object of these hopes and fears and builds an approach to thinking about the concept of the medium in terms of cultural status.

Nigerian Video Films Jonathan Haynes, 2000 Nigerian video films--dramatic features shot on video and sold as cassettes--are being produced at the rate of nearly one a day, making them the major contemporary art form in Nigeria. The history of African film offers no precedent for such a huge, popularly based industry. The contributors to this volume, who include film and television directors, an anthropologist, and scholars of film studies and literature, take a variety of approaches to this flourishing popular art. Topics include aesthetic forms and distribution; the configurations of various ethnic audiences; the new media environment dominated by cassette technology; the video's materialism in a period of economic collapse; transformation of the traditional Yoruba traveling theater; individualism and the moral crisis in Igbo society; Hausa cultural values; the negotiation of gender roles, and the genre of Christian videos.

Digital Video For Dummies Keith Underdahl, 2006-09-30 So you have a camcorder and visions of being the next Spielberg. But how do you progress from shooting so-so footage to showing your own finished movie? *Digital Video For Dummies*, 4th Edition gives you the know-how and the show-how! Find out how to shoot and edit great movies, using iMovie, Windows Movie Maker, or Adobe Premiere Elements to add the finishing touches like special effects and your own soundtrack. With the latest information and lots of illustrations and screen shots, this friendly guide walks you through: Getting your computer ready to work with digital video (complete with information about FireWire) Choosing a camcorder, including features to look for and features that are useless Digitizing old VHS

videotapes to preserve memories Purchasing other movie making gear, including audio and lighting equipment Shooting better video, with tips on lighting, panning, using the zoom, and recording better audio Creating your own sound effects such as footsteps, bones breaking, fire, thunder, insects buzzing, and more Capturing digital video using iMovie, Windows Movie Maker, or Premiere Elements Editing, including understanding timecode, organizing and previewing clips, and assembling clips in Storyboard and Timeline Adding transitions, titles, and special effects Importing and integrating video from phones and digital cameras Using audio rubberbands in iMovie, Premiere Elements, and other editing programs Adding narration, importing and working with CD audio, and adding a music soundtrack Keith Underdahl has extensive professional video production experience developing kiosk and marketing videos for Ages Software. Realizing that you'll want to polish and premiere your movie, he includes information on: More advanced video editing, including animating video clips, improving light and color, compositing video (bluescreen or greenscreen), and more 13 categories of video effects, ranging from blur and sharpen to transform Working with still photos and graphics Sharing your video online using QuickTime (/QT), RealMedia (.RM), or Windows Media Video (.WMV) Making tapes or burning DVDs in 9 steps With a handy cheat sheet of keyboard shortcuts, a chart comparing 10 video editing programs, a glossary, and more, with this guide you'll soon be saying "Lights, camera, action" and producing your own movie attraction.

Playing with Power in Movies, Television, and Video Games

Marsha Kinder, 1991 A very productive, thought-provoking analysis of new transformations in today's narrative media and their interpretations of the child-spectator.—Dana Polan, Editor, Cinema

Playing with Power in Movies, Television, and Video Games

Marsha Kinder, 2023-09-01 How do children today learn to understand stories? Why do they respond so enthusiastically to home video games and to a myth like Teenage Mutant Ninja Turtles? And how are such fads related to multinational media mergers and the new world order? In assessing these questions, Marsha Kinder provides a brilliant new perspective on modern media.

Reading the Movies William V. Costanzo, 1992 Provides an overview of the film genre and illustrates how traditional textual analysis can be used to understand a film's themes.

The Blockbuster Entertainment Guide to Movies and Videos, 1998

From Blockbuster Video, America's number one video source, comes the ultimate film guide. Each entry provides a clear, unbiased plot summary, MPAA ratings, extensive indices, and quality rating on a one-to-five star system. This one-stop reference is the handiest and most complete video authority on new releases, classics, made-for-tv, children's, and foreign films.

Blockbuster Video Guide to Movies and Videos 1996 Ron

Castell, 1995 With over 300 new entries added since the 1995 edition, this ultimate video guidebook for all video viewers gives a clear plot summary of each film, an MPAA rating, and extensive indices. From new releases to classics, foreign films to children's viewing, this reference contains over 20,000 entries of films available on video.

The Psychotronic Video Guide To Film Michael Weldon, 1996

The bible of B-movies is back--and better than ever! From Abby to Zontar, this book covers more than 9,000 amazing movies--from the turn of the century right up to today's Golden Age of Video--all described with Michael Weldon's dry wit. More than 450 rare and

wonderful illustrations round out this treasure trove of cinematic lore-an essential reference for every bad film fan.

Video Movie Guide 1997 Mick Martin, Marsha Porter, 1996 Rates more than 17,000 movies on video. Cross-indexed by director and star. More than 800 new entries.

Sensational Movies Birgit Meyer, 2015-10-16 Tracing the rise and development of the Ghanaian video film industry between 1985 and 2010, *Sensational Movies* examines video movies as seismographic devices recording a culture and society in turmoil. This book captures the dynamic process of popular filmmaking in Ghana as a new medium for the imagination and tracks the interlacing of the medium's technological, economic, social, cultural, and religious aspects. Stepping into the void left by the defunct state film industry, video movies negotiate the imaginaries deployed by state cinema on the one hand and Christianity on the other. Birgit Meyer analyzes Ghanaian video as a powerful, sensational form. Colliding with the state film industry's representations of culture, these movies are indebted to religious notions of divination and revelation. Exploring the format of film as revelation, Meyer unpacks the affinity between cinematic and popular Christian modes of looking and showcases the transgressive potential haunting figurations of the occult. In this brilliant study, Meyer offers a deep, conceptually innovative analysis of the role of visual culture within the politics and aesthetics of religious world making.

Action! Bill Brown, 2014-11-27 An illustrated guide to DIY movie-making. Have you ever wanted to make your own movies, documentaries, music videos, or vlogs? In this easy-to-read and magnificently illustrated volume, you will learn why movies move; how film and video cameras work; how to light and expose your shots

to get the best results; how to create eye-pleasing compositions; and how to record crystal clear sounds. It's a do-it-yourself guidebook for film and video makers of all ages and experience levels. Whether you've got a phone and a YouTube account, an old Super-8 handheld camera, or a fancy, state of the art motion picture studio, you still need a good idea and a good knowledge of the basics. Bill Brown, aka Professor Know-It-All, with his cast of helpful animal assistants, give you all the technical knowledge you need so that you can stop worrying about your gear and your settings and let your ideas come to life.

Leonard Maltin's Movie & Video Guide Leonard Maltin, Casey St Charnez, Alvin H Marill, Mike Clark, Cathleen Anderson, Luke Sader, Bill Warren, Rob Edelman, Spencer Green, 1998-09 Widely acclaimed as the biggest, best, and most authoritative book in its field, Leonard Maltin's 1999 Movie & Video Guide is the quintessential guidebook to the movies. The author has added some 400 new film entries, bringing the total to more than 19,000, and kept pace with video and laserdisc releases, adding more than 1,000 listings in those categories. Additional features include: -- Updated and expanded indexes of leading performers and directors, listing their films reviewed in the book-- Updated mail-order sources for purchase/rental of videocassettes and laser discs-- Write-ups on every vintage film series, from Charlie Chart to Tarzan-- Notes on widescreen films that are best seen in letter-box format-- Leonard Maltin's selections of the 100 best films for family viewing After 28 years in publication, Leonard Maltin's 1999 Movie & Video Guide continues to be the leading film guide on the market. More than four million copies have been sold.

DSLR Cinema Kurt Lancaster, 2013-05-07 Large sensor video

cameras (DSLRs) offer filmmakers an affordable, high-quality image previously impossible without high-end cinema cameras. These video-capable DSLR cameras have revolutionized filmmaking, documentary production, journalism, television, and even Hollywood cinema. This book empowers the filmmaker to craft visually stunning images inexpensively. DSLR Cinema presents insight into different shooting styles and real-world tips and techniques indispensable to any DSLR filmmaker. This updated and expanded edition includes new workflows for Adobe Premier and Final Cut X-from syncing external audio settings to using the right settings. It also covers the workflow for using Technicolor's picture style, CineStyle, designed on consultation with Canon scientists. DSLR Cinema features case studies of an international cast of cutting edge DSLR shooters, including Philip Bloom, Shane Hurlbut, Bernardo Uzeda, Rii Schroer, Danfun Dennis, and many more. The films are examined in detail, exploring how each exemplifies great storytelling, exceptional visual character, and how you can push the limits of your DSLR.

The Enigmatic Realm of **Video Movies**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing short of extraordinary. Within the captivating pages of **Video Movies** a literary masterpiece penned with a renowned author, readers set about a transformative journey, unlocking the secrets and untapped potential embedded within each

word. In this evaluation, we shall explore the book is core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of those who partake in its reading experience.

Table of Contents	t Genres	Friendl
Video Movies	◦ Consider	y
	ing	Interface
1. Understanding	Fiction	4. Exploring
the eBook	vs. Non-	eBook
Video Movies	Fiction	Recommendati
◦ The	◦ Determi	ons from
Rise of	ning	Video Movies
Digital	Your	◦ Personal
Reading	Reading	ized
Video	Goals	Recom
Movies	3. Choosing the	mendati
◦ Advanta	Right eBook	ons
ges of	Platform	◦ Video
eBooks	◦ Popular	Movies
Over	eBook	User
Traditio	Platform	Review
nal	s	s and
Books	◦ Features	Ratings
2. Identifying	to Look	◦ Video
Video Movies	for in an	Movies
◦ Explorin	Video	and
g	Movies	Bestselle
Differen	◦ User-	r Lists

5. Accessing
 - Video Movies
 - Free and Paid eBooks
 - o Video Movies Public Domain eBooks
 - o Video Movies eBook Subscription Services
 - o Video Movies Budget-Friendly Options
6. Navigating
 - Video Movies eBook Formats
 - o ePub, PDF, MOBI, and More
7. Enhancing Your Reading Experience
 - o Video Movies Enhance eBook Features
 - o Adjustable Fonts and Text Sizes of Video Movies
 - o Highlighting and Note-Taking Video Movies
 - o Interactive
8. Staying Engaged with Video Movies
 - o Joining Online Reading Communities
 - o Participating in Virtual Book Clubs
 - o Following Authors and Published Video Movies
9. Balancing eBooks and Physical Books
 - o Benefits

of a	◦ Setting	g eBooks
Digital	Reading	for Skill
Library	Goals	Develop
◦ Creating	Video	ment
a	Movies	◦ Explorin
Diverse	◦ Carving	g
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n Video	d	eBooks
Movies	Reading	14. Embracing
10. Overcoming	Time	eBook Trends
Reading	12. Sourcing	◦ Integrati
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