

Flash Cinema

Scott MacDonald, Patricia R. Zimmermann

Flash Flaherty Scott MacDonald, Patricia R. Zimmermann, 2021-03-02 Flash Flaherty, the much-anticipated follow-up volume to *The Flaherty: Decades in the Cause of Independent Cinema*, offers a people's history of the world-renowned Robert Flaherty Film Seminar, an annual event where participants confront and reimagine the creative process surrounding multiple document/documentary forms and modes of the moving image. This collection, which includes a mosaic of personal recollections from attendees of the Flaherty Seminar over a span of more than 60 years, highlights many facets of the Flaherty experience. The memories of the seminarians reveal how this independent film and media seminar has created a lively and sometimes cantankerous community within and beyond the institutionalized realm of American media culture. Editors Scott MacDonald and Patricia R. Zimmermann have curated a collective polyphonic account that moves freely between funny anecdotes, poetic impressions, critical considerations, poignant recollections, scholarly observations, and artistic insights. Together, the contributors to Flash Flaherty exemplify how the Flaherty Seminar propels shared insights, challenging debates, and actual change in the world of independent media.

Trash Cinema Guy Barefoot, 2017-11-21 This volume explores the lower reaches of cinema and its paradoxical appeal. It looks at films from the B-movies of the 1930s to the mockbusters of today, and from the New York underground to the genre variations of Turkey's Yesilçam studios (and their YouTube afterlife). Critically examining the reasons for studying, denigrating, or celebrating the detritus of film history, it also considers the place of a trash aesthetic within and beyond 1960s American avant-garde and looks at the cult of trash in the fanzines of the 1980s. It draws on debates about cult, paracinema, and camp, arguing that trash cinema exists in relation to these but brings with it a particular history that includes the ordinary as well as the strange. Trash Cinema places these debates, and the strand of self-proclaimed low culture that emerged in the second half of the twentieth century, within a historical and international perspective. It focuses on American cinema history but addresses Eurotrash reception as well as the related field of garbology, examining trash cinema as a distinct but fluid category.

Cinematic Chronotopes Pepita Hesselberth, 2014-06-19 The site of cinema is on the move. The extent to which technologically mediated sounds and images continue to be experienced as cinematic today is largely dependent on the intensified sense of being 'here,' 'now' and 'me' that they convey. This intensification is fundamentally rooted in the cinematic's potential to intensify our experience of time, to convey time's thickening, of which the sense of place, and a sense of self-presence are the correlatives. In this study, Pepita Hesselberth traces this thickening of time across four different spatio-temporal configurations of the cinematic: a multi-media exhibition featuring the work of Andy Warhol (1928-1987); the handheld aesthetics of European art-house films; a large-scale media installation by Rafael Lozano-Hemmer; and the usage of the trope of the flash-forward in mainstream Hollywood cinema. Only by juxtaposing these cases by looking at what they have in common, this study argues, can we grasp the complexity of the changes that the cinematic is currently undergoing.

Flash Flaherty Scott MacDonald, Patricia R. Zimmermann, 2021-03-02 Flash Flaherty, the much-anticipated follow-up volume to *The Flaherty: Decades in the Cause of Independent Cinema*, offers a people's history of the world-renowned Robert Flaherty Film Seminar, an annual event where participants confront and reimagine the creative process surrounding multiple document/documentary forms and modes of the moving image. This collection, which includes a mosaic of personal recollections from attendees of the Flaherty Seminar over a span of more than 60 years, highlights many facets of the Flaherty experience. The memories of the seminarians reveal how this independent film and media seminar has created a lively and sometimes cantankerous community within and beyond the institutionalized realm of American media culture. Editors Scott MacDonald and Patricia R. Zimmermann have curated a collective polyphonic account that moves freely between funny anecdotes, poetic impressions, critical considerations, poignant recollections, scholarly observations, and artistic insights. Together, the contributors to Flash Flaherty exemplify how the Flaherty Seminar propels shared insights, challenging debates, and actual change in the world of independent media.

Flash Gordon: The Official Story of the Film John Walsh, 2020-11-30 The official story behind the cult sci-fi hit Flash Gordon. In 1980, the film Flash Gordon was released, becoming an instant cult favourite. One of the most quotable and beloved sci-fi films ever, it is legendary for its unique look, tone and iconic soundtrack. This beautiful, first-of-its-kind coffee table book will delve into the making of the movie and celebrate its legacy. Featuring brand new interviews with cast and creative, including stars Sam Jones and Brian Blessed and director Mike Hodges, this stunning book features never-been-seen-before concept artwork and behind-the-scenes photography that makes it a must-have for any classic sci-fi fan.

The Geek's Guide to SF Cinema Ryan Lambie, 2018-02-15 'Awesome. Everything you've ever wanted to know about big-screen sci-fi' - James King, film critic 'Don't leave Planet Earth without it' - Dan Jolin, film critic 'A wonderfully accessible, fascinating, flat-out treasure chest of science fiction cinema, from an author whose love of the subject leaps off the page' - Simon Brew, Editor, Den of Geek Why do SF movies matter? What do they tell us about the interests of storytellers and the changing tastes of cinema-goers? How have SF movies evolved with filmmaking technology over the past 110 years? The Geek's Guide To SF Cinema provides an entertaining and in-depth history of the science fiction genre's pivotal and most influential movies. From the pioneering films of Georges Méliès to such blockbusters as Avatar and Inception in the 21st century, the book will explore how these key movies were made, how they reflected the mood of the time in which they were released and how they have influenced other filmmakers in the years since. Historians and experts contribute to answer questions such as: 'How important was Fritz Lang's contribution to cinema?' and 'What did Alien say about the cynical climate of the 1970s?'. Providing nostalgia for long-time SF addicts and context for those whose knowledge and love of the genre is still growing, this is a pop-culture book with depth.

The Cinema of Tod Browning Bernd Herzogenrath, 2008-09-08 As a director, actor, writer and producer, Tod Browning was one of the most dynamic Hollywood figures during the birth of commercial cinema. Known for his fantastic collaborations with Lon Chaney in numerous silents, and for directing the horror classic Dracula and the still-controversial Freaks, Browning has been called the Edgar Allan Poe of the cinema. Despite not entering the profession until he began acting in his early thirties, he went on to helm more than 60 films in a 25-year career. His work continues to influence directors such as David Lynch, John Waters, and Alejandro Jodorowsky. These essays critically explore such topics as the connection between Browning, Poe and Kant; Browning's cinematic techniques; disability; masochism; sound and suspense; duality; parenthood; narrative and cinematic trickery; George Melford; surrealism; and the occult. A Browning filmography is included.

Experimental and Independent Italian Cinema Cristiano Anthony Cristiano, 2020-07-06 Discussing a variety of independent and experimental Italian films, this book gives voice to a critically neglected form of Italian cinema. By examining the work of directors such as Marinella Pirelli, Mirko Locatelli and Cesrae Zavattini, the book defines, inspects and studies the cinematic panorama of Italy through a new lens. It thereby explores the character of independent films and their related practices within the Italian historical, cultural and cinematic landscape.

Cesare Zavattini Cesare Zavattini, 2021-01-01 Cesare Zavattini: Selected Writings offers, for the first time in English, a substantive selection of the Italian screenwriter's writings across two volumes. Through translation and detailed cultural and contextual commentary, translator and editor David Brancalone traces not only Zavattini's theory of the screen, but also his experimentation in new film practices, including the flash-film (film lampo), the inquiry film (film inchiesta), cinema as encounter (cinema d'incontro), the

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

Trash Cinema: A Celebration of Overlooked Masterpieces Andrew J. Rausch, It is frequently said that one man's trash is another man's treasure, and nowhere is this statement more accurate than in the case of obscure bizarre exploitation films. Containing 55 essays on such trash classics as *Ilsa: She Wolf of the SS* (1975), *I Spit on Your Grave* (1978), and *Faster, Pussycat! Kill! Kill!* (1965), *Trash Cinema: A Celebration of Overlooked Masterpieces* celebrates the good, the bad, and the ugly of these so-called "trash" films. Some of the pieces are reverential, some poke fun at the absurdity of the films, and others offer a more critical eye to these proceedings. With essays from more than 40 noted film writers, this collection is a one-of-a-kind treasure for those amongst us with a passion for the seedier side of cinema.

Secret Cinema and the immersive experience industry Sarah Atkinson, Helen W. Kennedy, 2022-12-06 This book presents a comprehensive history and analysis of Secret Cinema - the leading producer of large-scale immersive experiences in the UK. It examines how the company has evolved over twelve years from an experimental and artisanal organisation to a global leader in the field. The book focuses on the UK in late-2019, a point at which the immersive sector had grown significantly through its increasing contribution to GDP and its widespread recognition as a legitimate cultural offering. It captures an organisation and a sector transitioning from marginal and subcultural roots to a commodifiable and commercial form, now with recognisable professional roles and practices, which has contributed to the establishment of an immersive experience industry of national importance and global reach.

New York Magazine, 1980-12-08 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

Transition Cinema Jessica Stites Mor, 2012 In May of 1976, documentary filmmaker and proclaimed socialist Raymundo Gleyzer mysteriously disappeared in Buenos Aires. Like many political activists, Gleyzer was the target of a brutalizing military junta that had recently assumed power. Amazingly, within a few decades, leftist filmmakers would be celebrated as intellectual vanguards in this same city. In *Transition Cinema*, Jessica Stites Mor documents the critical role filmmakers, the film industry, and state regulators played in Argentina's volatile transition to democracy. She shows how, during different regimes, the state moved to either inhibit or facilitate film production and its content, distribution, and exhibition. She also reveals the strategies the film industry employed to comply with, or circumvent these regulations. Stites Mor divides the transition period into three distinct generations, each defined by a major political event and the reactions to these events in film. The first generation began with the failed civil uprising in Córdoba in 1969, and ended with the 1976 military takeover. During military rule, repressive censorship spurred underground exhibitions, and allied filmmakers with the Peronist left and radical activists. The second generation arose after the return of civilian rule in 1983. Buenos Aires became the center for state-level cultural programs that included filmmakers in debates over human rights and collective memory campaigns. In 1989, a third generation of filmmaking emerged, with new genres such as cine piquetero (picketeer cinema) that portrayed a variety of social movements and brought them into the public eye. By the new millennium, Argentine filmmakers had gained the attention and financial support of international humanitarian and film industry organizations. In this captivating study, Stites Mor examines how populist movements, political actors, filmmakers, government, and industry institutions all became deeply enmeshed in the project of Argentina's transition cinema. She demonstrates how film emerged as the chronicler of political struggles in a dialogue with the past, present, and future, whose message transcended both cultural and national borders.

Colonial Cinema in Africa Glenn Reynolds, 2015-06-08 In recent decades historians and film scholars have intensified their study of colonial cinema in Africa. Yet the vastness of the continent, the number of European powers involved and irregular record keeping has made uncovering the connections between imagery, imperialism and indigenous peoples difficult. This volume takes up the challenge, tracing production and exhibition patterns to show how motion pictures were introduced on the continent during the Scramble for Africa and the subsequent era of consolidation. The author describes how early actualities, expeditionary footage, ethnographic documentaries and missionary films were made in the African interior and examines the rise of mass black spectatorship. While Africans in the first two decades of the 20th century were sidelined as cinema consumers because of colonial restrictions, social and political changes in the subsequent interwar period--wrought by large-scale mining in southern Africa--led to a rethinking of colonial film policy by missionaries, mining concerns and colonial officials. By World War II, cinema had come to black Africa.

The Flash Vol. 2: The Road to Flashpoint Geoff Johns, 2012-10-02 The race towards FLASHPOINT continues in this Flash collection from comics' hottest writer Geoff Johns and artist Francis Manapul! Collects THE FLASH #8-12. Make way for Hot Pursuit - the latest speedster to come out of the Speed Force! He's here to make sure no one breaks the speed limit - hero or villain! This hardcover collection of THE FLASH #8-12 leading up to the epic events of FLASHPOINT follows Barry Allen and the family of speedsters, as they try to discover Hot Pursuit's identity and what he's doing in Keystone City! This volume also features the origin of Barry Allen's greatest foe, Professor Zoom! Eobard Thawne's story is just beginning -- and he intends to finish it with The Flash!

Cesare Zavattini: Selected Writings David Brancalone, 2021-07-15 Volume 1 makes available for the first time in English thirty-nine scenarios and two treatments. Each text is preceded by an introduction, providing an essential frame of reference to make these writings entirely accessible to the reader. While nearly all these texts belong to the post-war period, including the stories for major post-war classics, there are also seven pre-war raccontini, the narrative source of Zavattini's Modernist magical realism, several fictional interviews and faux reportage, tinged with irony aimed at Hollywood, complemented by several pre-war scenarios. The book also features scenarios for Luchino Visconti's *Bellissima*, Alessandro Blasetti's *First Communion*, De Sica's *The Roof* and texts encompassing Zavattini's ethnographic vision, from the redactions of *Italia mia*, interviews for *Un paese*, illustrated with Paul Strand's photographs, to the scenarios for investigative documentaries, including *Why?*, *The Mysteries of Rome*, *The Guinea Pig*, the *Free Newsreel Revolution*, and the lucid *Before, During After*, tackling Aldo Moro's assassination by the Red Brigades. The book includes Zavattini's last word on cinema and society, the testamentary satire *La veritàaaa* (1982), written, directed and acted by Zavattini himself. Each text is preceded by an introduction, providing an essential frame of reference to make these writings entirely accessible to the reader. Volume 2 brings to the fore Zavattini's ever-evolving internal dialogue between diary writer, screenwriter, narrative writer, and political activist. Essential to trace the origin of Zavattini's ideas on cinema and understand his theorization of Neo-realism is the inclusion of a selection of the filmmaker's pre-war writings. Most of the book provides a substantial anthology of texts translated from *Neorealismo ecc.* (1979), comprising Zavattini's major essays, conference papers, unpublished production papers, interviews, and vital excerpts from his correspondence and published cinematic diary. Through translation and detailed cultural and contextual commentary, translator and editor David Brancalone traces not only Zavattini's theory of the screen, but also his experimentation in new film practices, including the flash-film (film lampo), the inquiry film (film inchiesta), cinema as encounter (cinema d'incontro), the diary film (film diario), the confessional film (film-confessione), and the grass-roots community film (cinema insieme or cinema di tanti per tanti). Each text is preceded by an introduction, providing an essential frame of reference to make these writings entirely accessible to the reader.

The Flash Vol. 1: The Dastardly Death of the Rogues! Geoff Johns, 2012-01-17 The Flash races out of BLACKEST NIGHT and into

the first graphic novel collection of his new monthly title written bycomics hottest writer Geoff Johns (BLACKEST NIGHT, GREEN LANTERN). The all-new adventures of The Fastest ManAlive start with Case One: The Dastardly Death of the Rogues! Barry Allen, The Flash, runs back to his life in Central City, but when one of the Rogues turns up murdered under mysterious circumstances, it's up to The Fastest Man Alive to not onlysolve this bizarre crime, but protect those that are still targeted by the elusive killer. This storyline ties directly into BRIGHTEST DAY, the direct follow-up to the biggest comics event of 2009, BLACKEST NIGHT. Collects THE FLASH #1-6 and THE FLASH SECRET FILES 2010!

Hindi Film Songs and the Cinema Anna Morcom,2007-01-01 Since their beginnings in the 1930s, Hindi films and film songs have dominated popular culture in South Asia and the diaspora and more recently gained popularity in Russia, the Middle East, parts of Africa, Britain and the US. Anna Morcom examines Hindi f

New York Magazine ,1981-01-12 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

Small Cinemas in Global Markets David Desser,Janina Falkowska,Lenuta Giukin,2014-12-18 Small Cinemas in Global Markets addresses aspects such as identity, revisiting the past, internationalized genres, new forms of experimental cinema, markets and production, as well as technological developments of alternative small screens that open new perspectives into small cinema possibilities. Small and big markets for small industries reveal an unimagined diversification of the cultural product and consequently the need to analyze the impact at local, regional, and global levels. Much needed to continue and expand the existing scholarship in the field, this volume is based on research by authors who approach their subject from Western theoretical perspectives with a professional (mostly native) knowledge of the language, cultural realities, and film industry practices. It covers aspects from fifteen different countries, including Bolivia, Brazil, China (Hong Kong), Croatia, East Africa (Kenya, Tanzania, and Uganda), Greece, Indonesia, Lithuania, Bulgaria, Poland, Romania, Morocco, and the United States. Since both film and documentary distribution from certain areas of the globe on international markets remains problematic, it is important for the academic field to discuss and circulate them as much as possible, and to create the basis for further exploration. Documenting and reflecting on the role, state, and reception of the film industry provides scholarly understanding to the industry’s wide range of seemingly chaotic technological transformations.

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