

# All My Movies 64

Melanie Jane Wright

**God in the Movies** Andrew M. Greeley, 2017-07-05 The religious imagination is alive and well in the movies. Contrary to those who criticize Hollywood, popular movies very often have metaphorically represented God on the screen. From Clint Eastwood as an avenging angel in *Pale Rider* and Nicolas Cage as a lovesick angel in *City of Angels* to Jessica Lange as an angel of death in *All That Jazz*, and from George Burns as God in *Oh, God!* to Audrey Hepburn in *Always* to pure white light in *Fearless* and *Flatliners*, God is very much present in the movies.

Western Movie References in American Literature Henryk Hoffmann, 2012-10-09 References to western movies scattered over some 250 works by more than 130 authors constitute the subject matter of this book, arranged in an encyclopedic format. The entries are distributed among western movies, television series, big screen and television actors, western writers, directors and miscellaneous topics related to the genre. The data cover films from *The Great Train Robbery* (1903) to *No Country for Old Men* (2007) and the entries include many western film milestones (from *The Aryan* through *Shane* to *Unforgiven*), television classics (*Gunsmoke*, *Bonanza*) and great screen cowboys of both "A" and "B" productions.

*Looking for Math in All the Wrong Places* Shai Simonson, 2022-08-30 The soul of mathematics is the practice of skeptical inquiry: asking how and why things work, experimenting, exploring, and discovering. Estimation, analysis, computation, conjecture, and proof are the mathematical path to uncovering truth and we can use them in nearly every human pursuit. In this thoroughly charming and beguiling book, Shai Simonson applies mathematical tools in a variety of contexts that arise in everyday life to prove his claim that math is, literally, everywhere. Simonson applies his mathematical cast of mind to hiking, birthday parties, carnival games, lock picking, and kite flying. We see unexpected depths and connections when we look in the "wrong" places in the right way. No advanced mathematical knowledge is required to travel with Simonson and share in his investigations. All a reader needs is an open and curious mind, an eagerness to ask questions, and a willingness to think deeply and carefully about seemingly mundane things. There is wonder and joy in quotidian life with Simonson as your guide.

The Direct Cinema of David and Albert Maysles Jonathan B. Vogels, 2010-08-20 Boldly signifying the cultural issues of the 1960s and 1970s in groundbreaking pieces such as *Grey Gardens*, *Gimme Shelter*, and *Showman*, filmmakers and brothers David and Albert Maysles used an approach to documentary film that involved spontaneous observation of naturally occurring events. With no rehearsed footage and no preconceived plots, their revolutionary work eschewed the authoritative voice-over narrator, didactic scripts, and the traditional problem-and-solution format used by the majority of their predecessors in the genre and duly influenced subsequent directors in both fiction and nonfiction film. Their collaboration from 1962 until David's death in 1987 wrought thirteen major works in which the brothers critiqued the concept of celebrity with unglamorous footage of iconic figures, explored how commercialism hinders communication, and questioned the possibility of seeing anything clearly in a world abounding with both real and constructed images. Jonathan B. Vogels outlines how the Maysles brothers blended a unique amalgam of direct cinema characteristics, a modern humanist aesthetic, and a collaborative working process that included other directors and editors. Looking at the films as both shapers and reflections of American culture, he points out that the works offer insights into a wide range of contemporary topics including materialism, celebrity, modern art, and the American family. In addition to describing the changes in technology that made direct cinema possible, Vogels provides careful, scene-by-scene analyses that allow for a consideration of the Maysles brothers' films as films, a tactic not frequently employed in nonfiction film studies.

**Consuming the Romantic Utopia** Eva Illouz, 1997-05-29 The study begins with readings of ads, songs, films and other public representations of romance and concludes with individual interviews in order to analyze the ways in which mass messages are internalized.

*Moses in America* Melanie Jane Wright, 2003 This book explores the retelling of the life of Moses in three 20th-century American narratives: Moses in

Red, by Lincoln Steffens; Moses, Man of the Mountain, by Zora Neale Hurston; and Cecil B. DeMille's film, The Ten Commandments. Wright's analysis reveals that the figure of Moses has strong currency in American culture at many levels.

**Focus On: 100 Most Popular Nonlinear Narrative Films** Wikipedia contributors,

**Focus On: 100 Most Popular American Science Fiction Films** Wikipedia contributors,

**The New Biographical Dictionary of Film** David Thomson, 2010-10-26 For almost thirty years, David Thomson's Biographical Dictionary of Film has been not merely "the finest reference book ever written about movies" (Graham Fuller, Interview), not merely the "desert island book" of art critic David Sylvester, not merely "a great, crazy masterpiece" (Geoff Dyer, The Guardian), but also "fiendishly seductive" (Greil Marcus, Rolling Stone). This new edition updates the older entries and adds 30 new ones: Darren Aronofsky, Emmanuelle Beart, Jerry Bruckheimer, Larry Clark, Jennifer Connelly, Chris Cooper, Sofia Coppola, Alfonso Cuarón, Richard Curtis, Sir Richard Eyre, Sir Michael Gambon, Christopher Guest, Alejandro González Inárritu, Spike Jonze, Wong Kar-Wai, Laura Linney, Tobey Maguire, Michael Moore, Samantha Morton, Mike Myers, Christopher Nolan, Dennis Price, Adam Sandler, Kevin Smith, Kiefer Sutherland, Charlize Theron, Larry Wachowski and Andy Wachowski, Lew Wasserman, Naomi Watts, and Ray Winstone. In all, the book includes more than 1300 entries, some of them just a pungent paragraph, some of them several thousand words long. In addition to the new "musts," Thomson has added key figures from film history—lively anatomies of Graham Greene, Eddie Cantor, Pauline Kael, Abbott and Costello, Noël Coward, Hoagy Carmichael, Dorothy Gish, Rin Tin Tin, and more. Here is a great, rare book, one that encompasses the chaos of art, entertainment, money, vulgarity, and nonsense that we call the movies. Personal, opinionated, funny, daring, provocative, and passionate, it is the one book that every filmmaker and film buff must own. Time Out named it one of the ten best books of the 1990s. Gavin Lambert recognized it as "a work of imagination in its own right." Now better than ever—a masterwork by the man playwright David Hare called "the most stimulating and thoughtful film critic now writing."

**Jet Li** Michael V. Uschan, 2011-12-15 This volume explores the life and career of film and martial arts star Jet Li. The book describes Li's childhood and later career; reveals his reasons for becoming an actor; and talks about his philanthropic efforts, which were motivated at least in part by a first-hand experience with a tsunami in the Maldives. The breadth of biographical information on Li makes this an especially interesting volume.

**Movies About the Movies** Christopher Ames, 2014-07-11 Hundreds of Hollywood-on-Hollywood movies can be found throughout the history of American cinema, from the days of silents to the present. They include films from genres as far ranging as musical, film noir, melodrama, comedy, and action-adventure. Such movies seduce us with the promise of revealing the reality behind the camera. But, as part of the very industry they supposedly critique, they cannot take us behind the scenes in any true sense. Through close analysis of fifteen critically acclaimed films, Christopher Ames reveals how the idea of Hollywood is constructed and constructs itself. Films discussed: What Price Hollywood? (1952), A Star Is Born (1937), Stand-In (1937), Boy Meets Girl (1938), Sullivan's Travels (1941), In a Lonely Place (1950), Sunset Boulevard (1950), The Star (1950), Singin' in the Rain (1952), The Bad and the Beautiful (1952), Pennies from Heaven (1981), The Purple Rose of Cairo (1985), The Player (1992), Last Action Hero (1993).

**Piracy in the Indian Film Industry** Arul George Scaria, 2014-05-15 Piracy in the Indian Film Industry: Copyright and Cultural Consonance sheds light on how copyright law works at the grassroots level in India, by exploring the social, cultural, historical, legal and economic dimensions of piracy in one of the biggest copyright-based industries: the Indian film industry. Based on extensive fieldwork, this book provides novel and insightful findings on the complexity and diversity of perceptions regarding piracy within Indian society. The bottom-up approach to analysis adopted in the book elucidates how local factors influence copyright enforcement and the book proposes a mix of positive and negative incentives to increase the voluntary compliance of copyright law in India.

Catalog of Copyright Entries Library of Congress. Copyright Office,1967

**Elvis and the Memphis Mafia** Alanna Nash,2012-02-01 A monumental oral biography filled with raucous joy, aching loss and terrible poignancy, *Elvis & the Memphis Mafia* is the first book to capture the King – the man and the phenomenon – in his full complexity. Through revealing interviews with three of Elvis's closest friends, who were also his protectors and rescuers, Nash achieves the first true mapping of Elvis's psyche. Billy Smith – Elvis's first cousin and the person he reputedly loved most after his own mother – Marty Lacker – best man at his wedding and foreman of the 'Memphis Mafia', the King's handpicked group of gatekeepers and confidants – and Lamar Fike – the touring crew member who accompanied him into the Army – were with Elvis from his teens to his final days and provide unique access to the greatest of all rock and roll legends. The revelations cut through every aspect of Elvis's life, from the childhood seeds of his drug dependency, through his fear for his mother's life and his plan to change his identity, to his bizarre self-mutilation. No one who reads this symphonic blending of three proud, ribald, sad and ultimately wistful voices can fail to be profoundly moved.

**Film Cultures** Janet Harbord,2002-09-20 *Film Cultures* is thought-provoking and challenging. By opening film theory up to the many simultaneous networks of relation (that is, the cultures) of film, it asks both viewer and student to take film more seriously. - *Communication Research Trends* *Film Cultures* weaves together insights from cultural theory and film studies to provide a complex and absorbing theoretical account of contemporary film culture. Harbord writes with authority, imagination and wit and her delicate deployment of modernist and postmodernist cultural accounts makes rewarding reading. - Christine Geraghty, Professor of Film and Television, University of Glasgow *Film Cultures* argues that our tastes for film connect us to social, spatial and temporal networks of exchange and meaning. Whether we view film in the multiplex, arthouse or the gallery, as cinema premiere, video hire or from a cable channel, whether we approach film as a singular object or a hypertext linked to ancillary products, our relationship to film is inhabiting a culture. Shifting the focus of film analysis from the text to paths of circulation, *Film Cultures* questions how film connects us to social status, and national and global affiliations.

Movies on a Mission Glenn Reynolds,2023-09-25 This investigation into the little-known genre of mission-oriented films uncovers how Protestant missionaries overseas sought to bring back motion picture footage from remote parts of the world. In the broader religious community, mission films aimed to educate congregants back home about efforts to evangelize communities around the world. This book, however, demonstrates the larger impact of mission films on American visual culture. The evolution and development of the genre is highlighted from an early emphasis on foreign views in the 1910s, to interwar films providing a more detailed look at how mission stations functioned in far-flung lands, to Cold War productions which at times functioned as veritable propaganda tools parroting anti-communist discourse emanating from the CIA.

*Film Semiotics, Metz, and Leone's Trilogy* Lane Roth,2014-01-23 *Semiotics* offers a systematic approach to analysing the stylistic structure of film. When this study was originally published in 1983 this was a recent addition to the methods of film study and it presents an explanation of film semiotics with direct application to comparative film research. It takes as its representative subject one trilogy of films and applies semiology, with careful textual analysis. The book begins with a basic introduction to semiotics and the ideas of Christian Metz on cinesemiotics. It then presents a syntagmatic analysis of each of the three Dollars films, with an outline of autonomous segments for each and a discussion of the findings before undertaking a wider analysis of the trilogy as a whole with commentary on the stylistic unity of the director's work. This book, an enduring detailed study of these three films, also outlines clearly this method of classifying the formal structuring codes of film communication.

**Roger Ebert's Movie Home Companion** Roger Ebert,1992 Marking 25 years as a film critic, Roger Ebert--the only film critic to win a Pulitzer Prize--devotes the introduction of his annual *Movie Home Companion* to observations on the art of moviegoing. Then come some 1,100 full-length

reviews of the most interesting films on home video, all fully indexed by title, director, and stars. Includes 150 new reviews.

**Binghamton Babylon** Scott M. MacDonald, 2015-08-31 Documents a volatile and productive moment in the development of film studies. In *Binghamton Babylon*, Scott M. MacDonald documents one of the crucial moments in the history of cinema studies: the emergence of a cinema department at what was then the State University of New York at Binghamton (now Binghamton University) between 1967 and 1977. The department brought together a group of faculty and students who not only produced a remarkable body of films and videos but went on to invigorate the American media scene for the next half-century. Drawing on interviews with faculty, students, and visiting artists, MacDonald weaves together an engaging conversation that explores the academic excitement surrounding the emergence of cinema as a viable subject of study in colleges and universities. The voices of the various participants—Steve Anker, Alan Berliner, Danny Fingeroth, Hollis Frampton, Ernie Gehr, J. Hoberman, Ralph Hocking, Ken Jacobs, Bill T. Jones, Peter Kubelka, Saul Levine, Camille Paglia, Phil Solomon, Maureen Turim, and many others—tell the story of this remarkable period. MacDonald concludes with an analysis of the pedagogical dimensions of the films that were produced in Binghamton, including Larry Gottheim's *Horizons*; Jacobs's *Tom, Tom, the Piper's Son*; Gehr's *Serene Velocity*; Frampton's *Critical Mass*; and Nicholas Ray's final film, *We Can't Go Home Again*. "This is an important episode in film history and in particular the history of the cinematic avant-garde, and it is exciting to have so many voices from the time assembled in one volume. A terrific book!" — Dana Polan, *Cinema Studies*, New York University "Binghamton Babylon is an enormously important contribution to film, video, and media historiography." — David Sterritt, author of *The Cinema of Clint Eastwood: Chronicles of America*

**Pola Negri** Sergio Delgado, 2016-08-02 *Femme fatale Pola Negri (1897–1987)* was one of the great stars of the silent film era, an actress whose personal story of hardships and successes, loves and tragedies is more compelling than most Hollywood dramas. Yet today she is largely overlooked, her name tarnished by myths and scandals. Taking a fresh look at her life and career, this book debunks the myths and gossip, presenting a candid portrait of one of the silent screen's most sensational leading ladies. Rare photographs are included, along with in-depth discussions of her films.

Discover tales of courage and bravery in *Explore Bravery* with this empowering ebook, *Stories of Fearlessness: All My Movies 64*. In a downloadable PDF format ( PDF Size: \*), this collection inspires and motivates. Download now to witness the indomitable spirit of those who dared to be brave.

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