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Jeremy Withers,Daniel P. Shea

The Eloquent Screen Gilberto Perez,2019-07-23 A lifetime of cinematic writing culminates in this breathtaking statement on film’s unique ability to move us Cinema is commonly hailed as “the universal language,” but how does it communicate so effortlessly across cultural and linguistic borders? In *The Eloquent Screen*, influential film critic Gilberto Perez makes a capstone statement on the powerful ways in which film acts on our minds and senses. Drawing on a lifetime’s worth of viewing and re-viewing, Perez invokes a dizzying array of masters past and present—including Chaplin, Ford, Kiarostami, Eisenstein, Malick, Mizoguchi, Haneke, Hitchcock, and Godard—to explore the transaction between filmmaker and audience. He begins by explaining how film fits into the rhetorical tradition of persuasion and argumentation. Next, Perez explores how film embodies the central tropes of rhetoric—metaphor, metonymy, allegory, and synecdoche—and concludes with a thrilling account of cinema’s spectacular capacity to create relationships of identification with its audiences. Although there have been several attempts to develop a poetics of film, there has been no sustained attempt to set forth a rhetoric of film—one that bridges aesthetics and audience. Grasping that challenge, *The Eloquent Screen* shows how cinema, as the consummate contemporary art form, establishes a thoroughly modern rhetoric in which different points of view are brought into clear focus.

Paris on the Brink Mary McAuliffe,2018-09-13 *Paris on the Brink* vividly portrays the City of Light during the tumultuous 1930s, from the Wall Street Crash of 1929 to war and German Occupation. This was a dangerous and turbulent decade, during which workers flexed their economic muscle and their opponents struck back with increasing violence. As the divide between haves and have-nots widened, so did the political split between left and right, with animosities exploding into brutal clashes, intensified by the paramilitary leagues of the extreme right. Hitler, Stalin, and Mussolini escalated the increasingly hazardous international environment, while the civil war in Spain added to the instability of the times. Yet throughout the decade, Paris remained at the center of cultural creativity. Major figures on the Paris scene, such as Gertrude Stein, Ernest Hemingway, André Gide, Marie Curie, Pablo Picasso, Igor Stravinsky, and Coco Chanel, continued to hold sway, in addition to Josephine Baker, Sylvia Beach, James Joyce, Man Ray, and Le Corbusier. Simone de Beauvoir and Jean-Paul Sartre could now be seen at their favorite cafés, while Jean Renoir, Salvador Dalí, and Elsa Schiaparelli came to prominence, along with France’s first Socialist prime minister, Léon Blum. Despite the decade’s creativity and glamour, it remained a difficult and dangerous time, and Parisians responded with growing nativism and anti-Semitism, while relying on their Maginot Line to protect them from external harm. Through rich illustrations and evocative narrative, Mary McAuliffe brings this extraordinary era to life.

The Warrior's Camera Stephen Prince,1999-11-14 The Japanese film director Akira Kurosawa, who died at the age of 88, has been internationally acclaimed as a giant of world cinema. *Rashomon*, which won both the Venice Film Festival's grand prize and an Academy Award for best foreign-language film, helped ignite Western interest in the Japanese cinema. *Seven Samurai* and *Yojimbo* remain enormously popular both in Japan and abroad. In this newly revised and expanded edition of his study of Kurosawa's films, Stephen Prince provides two new chapters that examine Kurosawa's remaining films, placing him in the context of cinema history. Prince also discusses how Kurosawa furnished a template for some well-known Hollywood directors, including Martin Scorsese, Steven Spielberg, and George Lucas. Providing a new and comprehensive look at this master filmmaker, *The Warrior's Camera* probes the complex visual structure of Kurosawa's work. The book shows how Kurosawa attempted to symbolize on film a course of national development for post-war Japan, and it traces the ways that he tied his social visions to a dynamic system of visual and narrative forms. The author analyzes Kurosawa's entire career and places the films in context by drawing on the director's autobiography--a fascinating work that presents Kurosawa as a Kurosawa character and the story of his life as the kind of spiritual odyssey witnessed so often in his films. After examining the development of Kurosawa's visual style in his early work, *The Warrior's Camera* explains how he used this style in subsequent films to forge a politically committed model of filmmaking. It then demonstrates how the collapse of Kurosawa's efforts to participate as a filmmaker in the tasks of social reconstruction led to the very different cinematic style evident in his most recent films, works of pessimism that view the world as resistant to change.

Fall Girl Martha Crawford Cantarini,Chrystopher J. Spicer,2014-01-10 Throughout the 1940s and 1950s, acclaimed horse trainer and show rider Martha Crawford Cantarini was among the busiest of Hollywood's elite corps of female stunt riders. She was the regular stunt double for such actresses as Eleanor Parker, Anne Baxter and Shirley MacLaine, appearing in films ranging from Elvis Presley's debut feature *Love Me Tender* to the epic Western *The Big Country*. Martha also hosted a Las Vegas television program in the 1960s, while her palomino Frosty gained fame as the gambling horse after rolling a seven at the Thunderbird Casino craps table. This fascinating insider's memoir of the American entertainment industry recounts Martha's personal and professional associations with Clark Gable, Ronald Reagan, Jean Simmons, and other Hollywood luminaries.

Conversations with Waheeda Rehman Nasreen Munni Kabir,2015-03-15 In this highly acclaimed book of conversations with Nasreen Munni Kabir, Waheeda Rehman speaks about her life and work with refreshing honesty, humour and insight: from detailing her personal triumphs and tribulations to giving enthralling accounts of working with cinematic personalities like Guru Dutt, Satyajit Ray, Raj Kapoor and Dev Anand. Against all odds, she successfully made a life in cinema on her own terms. Filled with compelling anecdotes and astute observations, this is a riveting slice of film history that provides a rare view of a much-adored and award-winning screen legend.

From My Cold, Dead Hands Emilie Raymond,2006-08-18 Charlton Heston is perhaps most famous for his portrayal of Moses in Cecil B. DeMille's epic *The Ten Commandments* and for his Academy Award--winning performance in the 1959 classic *Ben-Hur*. Throughout his long career, Heston used his cinematic status as a powerful moral force to effect social and political change. Author Emilie Raymond examines Heston's role as a crusader for individual rights and his evolution into a major American political figure with a pivotal role in the conservative movement. Heston's political activities were as varied as they were time consuming. He worked with the Kennedy, Johnson, Nixon, Reagan, and first Bush administrations. He marched in support of black civil rights, served as the president of the Screen Actors Guild, and helped shape policy for the National Endowment for the Arts before taking on his most high-profile position -- president of the National Rifle Association. Over the course of his career, Heston became disillusioned with the Democrats; he formally registered with the Republican Party in the 1980s, arguing that the decision was in keeping with his longtime advocacy of individual rights. *From My Cold, Dead Hands* is far more than a biography -- it is a chronicle of the resurgence of American conservative thought and, in particular, the birth of neoconservatism. Heston's brand of neoconservatism differed from that of the exclusively intellectual wing, and he came to represent a previously ignored segment of neoconservatives operating on the basis of more common, emotionally oriented concerns. The neocons brought new life to the GOP, and Raymond convincingly argues that Heston revitalized conservatism in general: his image of morality, individualism, and masculinity lent the conservative movement credibility with a larger public. He effectively campaigned for conservative candidates and causes, using his popularity and image to fuel and legitimize his political activities. Heston's high degree of political engagement not only paved the way for many of today's Hollywood activists but also helped popularize many of the beliefs of the neoconservative movement. A balanced look at Heston and his offscreen work, *From My Cold, Dead Hands* explains how this charismatic man of conviction propelled his personal beliefs into the political mainstream of America.

Film Study Frank Manchel,1990 The four volumes of *Film Study* include a fresh approach to each of the basic categories in the original edition. Volume one examines the film as film; volume two focuses on the thematic approach to film; volume three draws on the history of film; and volume four contains

extensive appendices listing film distributors, sources, and historical information as well as an index of authors, titles, and film personalities.

Polio Wars Naomi Rogers,2013-10-20 During World War II, polio epidemics in the United States were viewed as the country's other war at home: they could be neither predicted nor contained, and paralyzed patients faced disability in a world unfriendly to the disabled. These realities were exacerbated by the medical community's enforced orthodoxy in treating the disease, treatments that generally consisted of ineffective therapies. Polio Wars is the story of Sister Elizabeth Kenny -- Sister being a reference to her status as a senior nurse, not a religious designation -- who arrived in the US from Australia in 1940 espousing an unorthodox approach to the treatment of polio. Kenny approached the disease as a non-neurological affliction, championing such novel therapies as hot packs and muscle exercises in place of splinting, surgery, and immobilization. Her care embodied a different style of clinical practice, one of optimistic, patient-centered treatments that gave hope to desperate patients and families. The Kenny method, initially dismissed by the US medical establishment, gained overwhelming support over the ensuing decade, including the endorsement of the National Foundation for Infantile Paralysis (today's March of Dimes), America's largest disease philanthropy. By 1952, a Gallup Poll identified Sister Kenny as most admired woman in America, and she went on to serve as an expert witness at Congressional hearings on scientific research, a foundation director, and the subject of a Hollywood film. Kenny breached professional and social mores, crafting a public persona that blended Florence Nightingale and Marie Curie. By the 1980s, following the discovery of the Salk and Sabin vaccines and the March of Dimes' withdrawal from polio research, most Americans had forgotten polio, its therapies, and Sister Kenny. In examining this historical arc and the public's process of forgetting, Naomi Rogers presents Kenny as someone worth remembering. Polio Wars recalls both the passion and the practices of clinical care and explores them in their own terms.

Business Education Index ,1981

When Paris Sizzled Mary McAuliffe,2016-09-15 When Paris Sizzled vividly portrays the City of Light during the fabulous 1920s, les Années folles, when Parisians emerged from the horrors of war to find that a new world greeted them—one that reverberated with the hard metallic clang of the assembly line, the roar of automobiles, and the beat of jazz. Mary McAuliffe traces a decade that saw seismic change on almost every front, from art and architecture to music, literature, fashion, entertainment, transportation, and, most notably, behavior. The epicenter of all this creativity, as well as of the era's good times, was Montparnasse, where impoverished artists and writers found colleagues and cafés, and tourists discovered the Paris of their dreams. Major figures on the Paris scene—such as Gertrude Stein, Jean Cocteau, Picasso, Stravinsky, Diaghilev, and Proust—continued to hold sway, while others now came to prominence—including Ernest Hemingway, Coco Chanel, Cole Porter, and Josephine Baker, as well as André Citroën, Le Corbusier, Man Ray, Sylvia Beach, James Joyce, and the irrepressible Kiki of Montparnasse. Paris of the 1920s unquestionably sizzled. Yet rather than being a decade of unmitigated bliss, les Années folles also saw an undercurrent of despair as well as the rise of ruthless organizations of the extreme right, aimed at annihilating whatever threatened tradition and order—a struggle that would escalate in the years ahead. Through rich illustrations and evocative narrative, Mary McAuliffe brings this vibrant era to life.

Asian Cinema and the Use of Space Lilian Chee,Edna Lim,2015-04-24 Asian cinemas are connected to global networks and participate in producing international film history while at the same time influenced and engaged by spatial, cultural, social and political transformations. This interdisciplinary study forwards a productive pairing of Asian cinemas and space, where space is used as a discursive tool to understand cinemas of Asia. Concentrating on the performative potential of cinematic space in Asian films, the contributors discuss how space (re)constructs forms of identities and meanings across a range of cinematic practices. Cities, landscapes, buildings and interiors actively shape cinematic performances of such identities and their significances. The essays are structured around the spatial themes of ephemeral, imagined and contested spaces. They deal with struggles for identity, belonging, autonomy and mobility within different national and transnational contexts across East, Southeast and parts of South Asia in particular, which are complicated by micropolitics and subcultures, and by the interventions and interests of global lobbies.

Woody Allen Woody Allen,2006 Interviews with the well-known director of Manhattan, Hannah and Her Sisters, Crimes and Misdemeanors, Bullets Over Broadway, and the Oscar-winning Annie Hall

Culture on Two Wheels Jeremy Withers,Daniel P. Shea,2016-07-01 Analyzes how print and visual texts of various kinds reflect, refract, and respond to the social and political significance of the bicycle from its origins in the nineteenth century to the present--

Stroheim Arthur Lennig,2000-01-27 Erich von Stroheim (1885-1957) was one of the giants in American film history. Stubborn, arrogant, and colorful, he saw himself as a cinema artist, which led to conflicts with producers and studio executives who complained about the inflated budgets and extraordinary length of his films. Stroheim achieved great notoriety and success, but he was so uncompromising that he turned his triumph into failure. He was banned from ever directing again and spent his remaining years as an actor. Stroheim's life has been wreathed in myths, many of his own devising. Arthur Lennig scoured European and American archives for details concerning the life of the actor and director, and he counters several long-accepted claims. Stroheim's tales of military experience are almost completely fictitious; the von in his name was an affectation adopted at Ellis Island in 1909; and, counter to his own claim, he did not participate in the production of The Birth of a Nation in 1914. Wherever Stroheim lived, he was an outsider: a Jew in Vienna, an Austrian in southern California, an American in France. This contributed to an almost pathological need to embellish and obscure his past; yet, it also may have been the key to his genius both behind and in front of the camera. As an actor, Stroheim threw himself into his portrayals of evil men, relishing his epithet, The Man You Love to Hate. As a director, he immersed himself in every facet of production, including script writing and costume design. In 1923 he created his masterpiece Greed , infamous for its eight-hour running time. Stroheim returned to acting, saving some of his finest performances for La Grande Illusion (1937) and Billy Wilder's Sunset Boulevard (1950), a role he hated, probably because it was too similar to the story of his own life.

Where Histories Reside Priya Jaikumar,2019-10-31 In Where Histories Reside Priya Jaikumar examines eight decades of films shot on location in India to show how attending to filmed space reveals alternative timelines and histories of cinema. In this bold “spatial” film historiography, Jaikumar outlines factors that shape India's filmed space, from state bureaucracies and commercial infrastructures to aesthetic styles and neoliberal policies. Whether discussing how educational shorts from Britain and India transform natural landscapes into instructional lessons or how Jean Renoir's The River (1951) presents a universal human condition through the particularities of place, Jaikumar demonstrates that the history of filming a location has always been a history of competing assumptions, experiences, practices, and representational regimes. In so doing, she reveals that addressing the persistent question of “what is cinema?” must account for an aesthetics and politics of space.

Chaplin's War Trilogy Wes D. Gehring,2014-09-17 The book examines Charlie Chaplin's evolving perspective on dark comedy in his three war films, Shoulder Arms (1918), The Great Dictator (1940), and Monsieur Verdoux (1947). In the first he uses the genre in a groundbreaking manner but yet for a pro-war cause. In Dictator dark comedy is applied in an antiwar way. In Monsieur Verdoux Chaplin embraces the genre as an individual in defense against a society out to destroy him. All three are pivotal films in the development of the genre in film, with the latter two movies being very controversial for their time.

Conversations with Scorsese Richard Schickel,2011-03-08 Now with a new afterword: the history and process of moviemaking in general, and of Martin

Scorsese's brilliant and varied films in particular, through the words and wit of the master director. With Richard Schickel as the canny and intelligent guide, these conversations take us deep into Scorsese's life and work. He reveals which films are most autobiographical, and what he was trying to explore and accomplish in other films. He explains his personal style and describes many of the rewarding artistic and personal relationships of his career, including collaborations with Robert De Niro, Harvey Keitel, Jack Nicholson, and Leonardo DiCaprio. An invaluable illumination and appreciation of one of our most admired film directors.

David Cronenberg David Schwartz,2021-03-15 From his early horror movies, including *Scanners*, *Videodrome*, *Rabid*, and *The Fly*—with their exploding heads, mutating sex organs, rampaging parasites, and scientists turning into insects—to his inventive adaptations of books by William Burroughs (*Naked Lunch*), Don DeLillo (*Cosmopolis*), and Bruce Wagner (*Maps to the Stars*), Canadian director David Cronenberg (b. 1943) has consistently dramatized the struggle between the aspirations of the mind and the messy realities of the flesh. “I think of human beings as a strange mixture of the physical and the non-physical, and both of these things have their say at every moment we’re alive,” says Cronenberg. “My films are some kind of strange metaphysical passion play.” Moving deftly between genre and arthouse filmmaking and between original screenplays and literary adaptations, Cronenberg’s work is thematically consistent and marked by a rigorous intelligence, a keen sense of humor, and a fearless engagement with the nature of human existence. He has been exploring the most primal themes since the beginning of his career and continues to probe them with growing maturity and depth. Cronenberg’s work has drawn the interest of some of the most intelligent contemporary film critics, and the fifteen interviews in this volume feature remarkably in-depth and insightful conversations with such acclaimed writers as Amy Taubin, Gary Indiana, David Breskin, Dennis Lim, Richard Porton, Gavin Smith, and more. The pieces herein reveal Cronenberg to be one of the most articulate and deeply philosophical directors now working, and they comprise an essential companion to an endlessly provocative and thoughtful body of work.

The Art of Nature Photography Niall Benvie,2000 Perfect your pictures in-camera and in-computer.
Arts & Humanities Citation Index ,1997 A multidisciplinary index covering the journal literature of the arts and humanities. It fully covers 1,144 of the world's leading arts and humanities journals, and it indexes individually selected, relevant items from over 6,800 major science and social science journals.

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