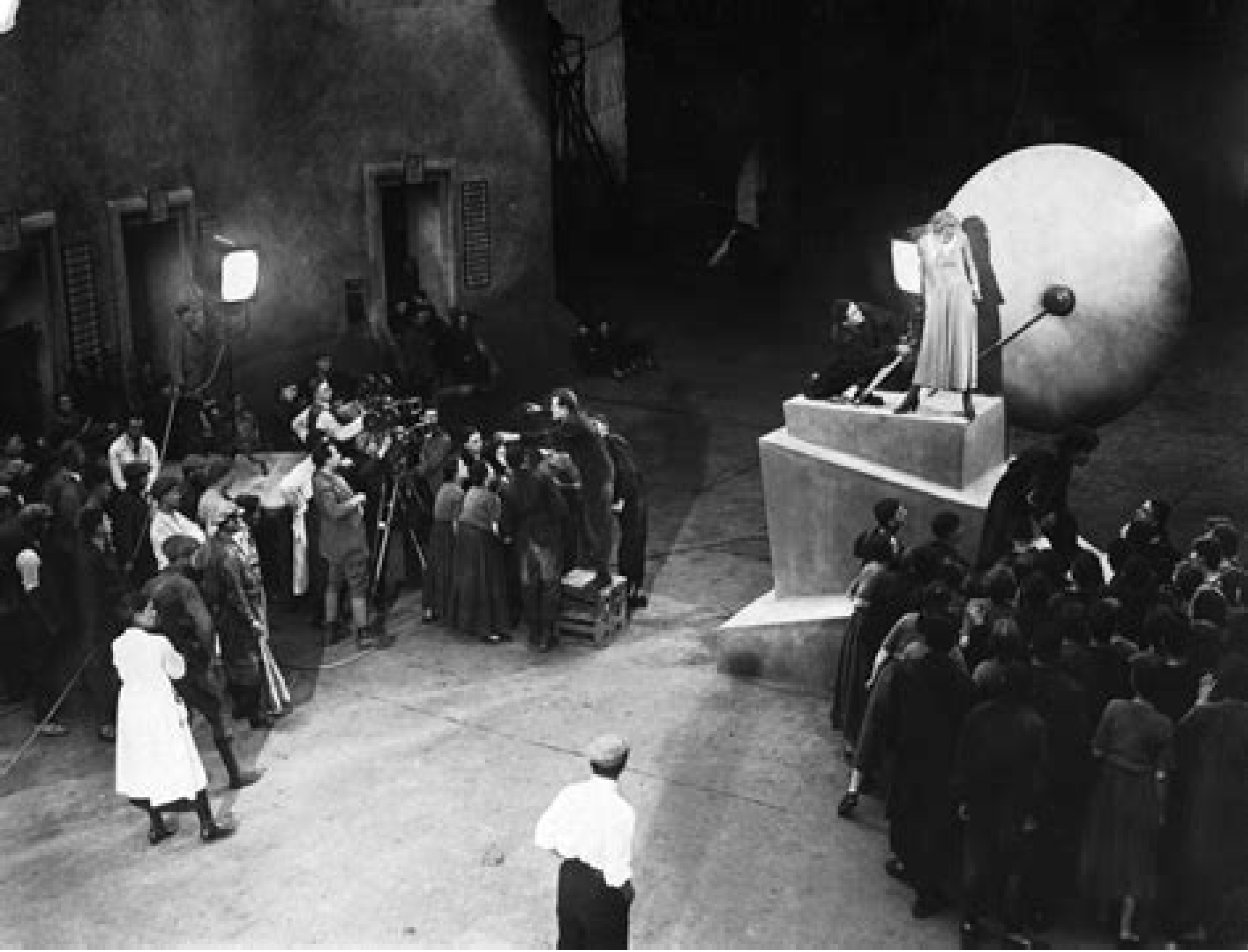




Metropolis Film Scripts Classic Ser

Christopher G. Rea



Metropolis Film Scripts Classic Ser:

The Drama Scholars' Index to Plays and Filmscripts Gordon Samples,1980 **Like A Pelting Rain** Roland Cap Ehlke,2018-04-10 When it comes to analyzing today s culture people talk about politics economics and even morals Like a Pelting Rain The Making of the Modern Mind goes deeper and looks at the spiritual condition of Western civilization How we arrived at where we are is the long and complex interplay of theology and culture Understanding the trends of the times does not necessitate accepting them God calls upon Christians to contend for the faith The Holy Spirit is still at work and the Gospel remains the power of God for the salvation of all who believe **The Endurance of Frankenstein** George Levine,U. C. Knoepfelmacher,2023-11-15 MARY SHELLEY s Frankenstein or The Modern Prometheus grew out of a parlor game and a nightmare vision The story of the book s origin is a famous one first told in the introduction Mary Shelley wrote for the 1831 edition of the novel The two Shelleys Byron Mary s stepsister Claire Clairmont and John William Polidori Byron s physician spent a wet ungenial summer in the Swiss Alps Byron suggested that each write a ghost story If one is to trust Mary Shelley s account and James Rieger has shown the untrustworthiness of its chronology and particulars only she and poor Polidori took the contest seriously The two illustrious poets according to her annoyed by the platitude of prose speedily relinquished their uncongenial task Polidori too is made to seem careless unable to handle his story of a skull headed lady Though Mary Shelley is just as deprecating when she speaks of her own tiresome unlucky ghost story she also suggests that its sources went deeper Her truant muse became active as soon as she fastened on the idea of making only a transcript of the grim terrors of my waking dream I have found it What terrified me will terrify others The twelve essays in this collection attest to the endurance of Mary Shelley s waking dream Appropriately though less romantically this book also grew out of a playful conversation at a party When several of the contributors to this book discovered that they were all closet aficionados of Mary Shelley s novel they decided that a book might be written in which each contributor contestant might try to account for the persistent hold that Frankenstein continues to exercise on the popular imagination Within a few months two films Warhol s Frankenstein and Mel Brooks s Young Frankenstein and the Hall Landau and Isherwood Bachardy television versions of the novel appeared to remind us of our blunted purpose These manifestations were an auspicious sign and resulted in the book Endurance of Frankenstein MARY SHELLEY s Frankenstein or The Modern Prometheus grew out of a parlor game and a nightmare vision The story of the book s origin is a famous one first told in the introduction Mary Shelley wrote for the 1831 edition of the novel The two Shelleys The Publishers' Trade List Annual ,1979 **Conflict and Control in the Cinema** John Tulloch,1977 **Chinese Film Classics, 1922-1949** Christopher G. Rea,2021-06-01 Winner 2023 Choice Outstanding Academic Title Chinese Film Classics 1922 1949 is an essential guide to the first golden age of Chinese cinema Offering detailed introductions to fourteen films this study highlights the creative achievements of Chinese filmmakers in the decades leading up to 1949 when the Communists won the civil war and began nationalizing cultural industries Christopher Rea

reveals the uniqueness and complexity of Republican China's cinematic masterworks from the comedies and melodramas of the silent era to the talkies and musicals of the 1930s and 1940s. Each chapter appraises the artistry of a single film highlighting its outstanding formal elements from cinematography to editing to sound design. Examples include the slapstick gags of *Laborer's Love* 1922, Ruan Lingyu's star turn in *Goddess* 1934, Zhou Xuan's mesmerizing performance in *Street Angels* 1937, Eileen Chang's urbane comedy of manners *Long Live the Missus* 1947, the wartime epic *Spring River Flows East* 1947, and Fei Mu's acclaimed work of cinematic lyricism *Spring in a Small Town* 1948. Rea shares new insights and archival discoveries about famous films while explaining their significance in relation to politics, society, and global cinema. Lavishly illustrated and featuring extensive guides to further viewings and readings, *Chinese Film Classics 1922-1949* offers an accessible tour of China's early contributions to the cinematic arts. *Postnaturalism* Shane Denson, 2014-07-15

Postnaturalism offers an original account of human technological co-evolution and argues that film and media theory in particular needs to be re-evaluated from the perspective of our material interfaces with a constantly changing environment. Extrapolating from *Frankenstein* films and the resonances they establish between a hybrid monster and the spectator hooked into the machinery of the cinema, Shane Denson engages debates in science studies and philosophy of technology to rethink histories of cinema, media technology, and ultimately of the affective channels of our own embodiment. With a foreword by media theorist Mark B. N. Hansen. **Catalog of Copyright Entries. Third Series** Library of Congress. Copyright Office, 1975

The Death of Classical Cinema Joe McElhaney, 2012-02-01 *The Death of Classical Cinema* uncovers the extremely rich yet insufficiently explored dialogue between classical and modernist cinema, examining the work of three classical filmmakers: Alfred Hitchcock, Fritz Lang, and Vincente Minnelli, and the films they made during the decline of the traditional Hollywood studio system. Faced with the significant challenges posed by alternative art cinema and modernist filmmaking practices in the early 1960s, these directors responded with films that were self-conscious attempts at keeping pace with the developments in film modernism. These films, Lang's *The Thousand Eyes of Dr. Mabuse*, Hitchcock's *Marnie*, and Minnelli's *Two Weeks in Another Town*, were widely regarded as failures at the time and bolstered critics' claims concerning the irrelevance of their directors in relation to contemporary filmmaking. However, author Joe McElhaney sheds new light on these films by situating them in relation to such acclaimed modernist works of the period as Godard's *Contempt*, Fellini's *La dolce vita*, Antonioni's *Red Desert*, and Resnais's *Last Year at Marienbad*. He finds that these modernist films, rather than being diametrically opposed in form to the work of Hitchcock, Lang, and Minnelli, are in fact profoundly linked to them. The Australian Journal of Screen Theory, 1976

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