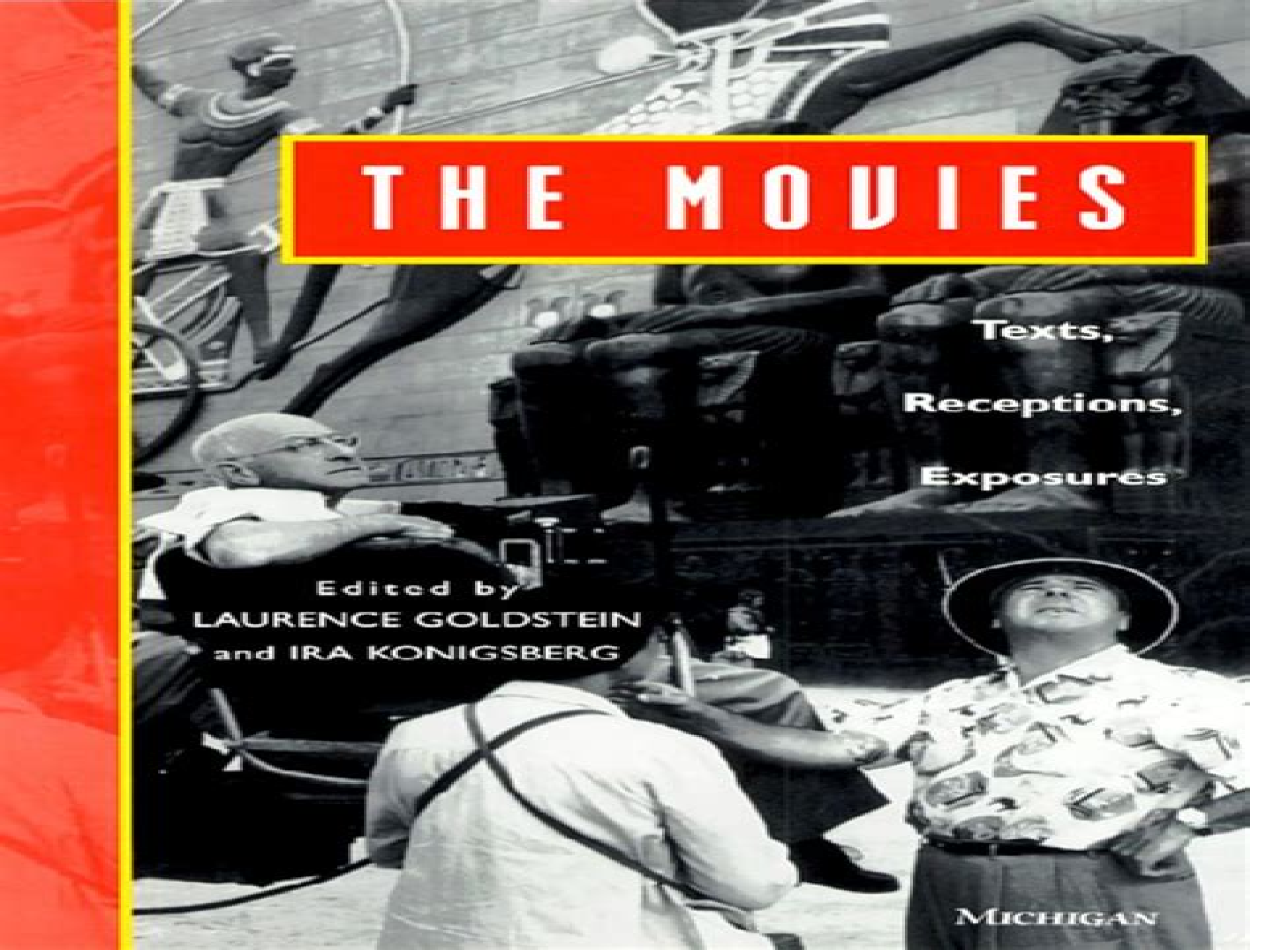




THE MOVIES

Texts,
Receptions,
Exposures

Edited by
LAURENCE GOLDSTEIN
and IRA KONIGSBERG

MICHIGAN

Movies Texts Receptions Exposures

Laurence Goldstein, Ira Konigsberg



Movies Texts Receptions Exposures:

The Movies Laurence Goldstein,Ira Konigsberg,1996 *The Movies* Laurence Goldstein,Ira Konigsberg,1996 Lively essays interviews fiction and poetry that focus on America s favorite subject the movies **On the Waterfront** Joanna E. Rapf,2003-06-30 Table of contents **The A to Z of German Cinema** Robert C. Reimer,Carol J. Reimer,2010-04-01 German film is diverse and multi faceted its history includes five distinct German governments Wilhelmine Germany the Weimar Republic the Third Reich the Federal Republic of Germany and the German Democratic Republic two national industries Germany and Austria and a myriad of styles and production methods Paradoxically the political disruptions that have produced these distinct film eras as well as the natural inclination of artists to rebel and create new styles allow for the construction of a narrative of German film While the disjuncture generates distinct points of separation it also highlights continuities between the ruptures Outlining the richness of German film The A to Z of German Cinema covers mainstream alternative and experimental film from 1895 to the present through a chronology introductory essay appendix of the 100 most significant German films a bibliography and hundreds of cross referenced dictionary entries on directors actors films cinematographers composers producers and major historical events that greatly affected the direction and development of German cinema The book s broad canvas will lead students and scholars of cinema to appreciate the complex nature of German film **Hollywood's New Yorker** Marc Raymond,2013-03-13 When Martin Scorsese finally won an Academy Award in 2007 for *The Departed* it was widely viewed as the crowning achievement of a remarkable film career But what it also represented was an acceptance by Hollywood of a man who became a prestigious auteur precisely because of his status as an outsider from New York For someone with a high culture reputation like Scorsese s this middlebrow sign of respectability was not about cultural standing rather it was about using and even sacrificing his distinctive outsider status for a greater share of industry authority within the world of Hollywood In *Hollywood's New Yorker* Marc Raymond offers a fresh look at Scorsese s career in relation to the critical and social environment of the past fifty years He traces Scorsese s career and films through his association with various cultural institutions from his role as a student and instructor at New York University to his move to Hollywood and his relationship with the studio system to his relationship with prestigious institutions like the Museum of Modern Art This sociological approach to film authorship provides analysis of previously overlooked Scorsese projects particularly his documentary work and gives importance to the role his extracurricular activities in the film preservation movement have played in the rise of his reputation *Hollywood's New Yorker* places Scorsese and his films firmly within the various time periods of his career and compares the director with his peers from fellow New Yorkers like Brian De Palma and Woody Allen to New Hollywood movie brats such as Francis Ford Coppola and Steven Spielberg The result is a complete picture of Scorsese and the post World War II American film culture he has both shaped and been shaped by *Screen Space Reconfigured* Susanne Saether,Synne Tollerud Bull,2025-10-01 Screen Space

Reconfigured is the first edited volume that critically and theoretically examines the many novel renderings of space brought to us by 21st century screens Exploring key cases such as post perspectival space 3D vertical framing haptics and layering this volume takes stock of emerging forms of screen space and spatialities as they move from the margins to the centre of contemporary media practice Recent years have seen a marked scholarly interest in spatial dimensions and conceptions of moving image culture with some theorists claiming that a spatial turn has taken place in media studies and screen practices alike Yet this is the first book length study dedicated to on screen spatiality as such Spanning mainstream cinema experimental film video art mobile screens and stadium entertainment the volume includes contributions from such acclaimed authors as Giuliana Bruno and Tom Gunning as well as a younger generation of scholars **100 Entertainers**

Who Changed America Robert C. Sickels, 2013-08-08 This fascinating and thought provoking read challenges readers to consider entertainers and entertainment in new ways and highlights figures from outside the worlds of film television and music as influential pop stars Comprising approximately 100 entries from more than 50 contributors from a variety of fields this book covers a wide historical swath of entertainment figures chosen primarily for their lasting influence on American popular culture not their popularity The result is a unique collection that spotlights a vastly different array of figures than would normally be included in a collection of this nature and appeals to readers ranging from high school students to professionals researching specific entertainers Each subject individual s influence on popular culture is analyzed from the context of his or her time to the present in a lively and engaging way and through a variety of intellectual approaches Many entries examine commonly discussed figures influence on popular culture in ways not normally seen for example the widespread appeal of Woody Allen s essay collections to other comedians or the effect of cinematic adaptations of Tennessee Williams plays in breaking down Hollywood censorship Immersed in Media Cheryl Campanella Bracken, Paul Skalski, 2010-04-05 Over the next few decades immersive media could fundamentally change the ways humans engage in entertainment communication and social interaction The current volume takes a step towards understanding this potential paradigm shift combining insights from pioneers of the field of presence with bright young scholars who bring a new perspective Jeremy Bailenson Stanford University USA This book provides an indispensable contribution to scholars in communication studies computer science and psychology interested in the modes of being present in different media and offers a careful historical and theoretical framework to the state of the art research Anna Spagnolli University of Padova Italy Bracken and Skalski have assembled a collection of works from the world s foremost authorities on telepresence a topic that has gone understudied for years Someone has finally assembled a comprehensive volume on the subject This book is a must not only for those interested in telepresence but for mass communication scholars of all kinds Kenneth A Lachan University of Massachusetts Boston USA Immersed in Media highlights the increasing significance of telepresence in the media field With contributions representing diverse disciplines this volume delves into the topic through considerations of popular media

types and their effects on users Chapters in the work explain how the experience of presence can be affected by media technologies including television video games film and the Internet They also discuss how presence experience mediates or moderates commonly studied media effects such as enjoyment persuasion and aggression These discussions are accompanied by overviews of the current state of presence research and its future Ultimately this work establishes the crucial role of telepresence in gaining a complete understanding of the uses and effects of popular media technologies

Historical Dictionary of German Cinema Robert C. Reimer, Carol J. Reimer, 2019-07-15 The History of German film is diverse and multi faceted This volume can only suggest the richness of a film tradition that includes five distinct German governments Wilhelmine Germany the Weimar Republic the Third Reich the Federal Republic of Germany West Germany and the German Democratic Republic East Germany as well as a reunited Germany two national industries Germany and Austria and a myriad of styles and production methods Paradoxically the political disruptions that have produced these distinct film eras as well as and the natural inclination of artists to rebel and create new styles allow for construction of a narrative of German film Disjuncture generates distinct points of separation and yet also highlights continuities between the ruptures This second edition of Historical Dictionary of German Cinema contains a chronology an introduction appendixes and an extensive bibliography The dictionary section has over 200 cross referenced entries on directors actors films cinematographers composers producers and major historical events that greatly affected the direction and development of German cinema This book is an excellent resource for students researchers and anyone wanting to know more about German cinema

When Frankie Went to Hollywood Karen McNally, 2015-04-20 This first in depth study of Frank Sinatra s film career explores his iconic status in relation to his many performances in postwar Hollywood cinema When Frankie Went to Hollywood considers how Sinatra s musical acts television appearances and public commentary impacted his screen performances in Pal Joey The Tender Trap Some Came Running The Man with the Golden Arm and other hits A lively discussion of sexuality class race ethnicity and male vulnerability in postwar American culture illuminates Karen McNally s investigation into Sinatra s cinematic roles and public persona This entertainment luminary she finds was central in shaping debates surrounding definitions of American male identity in the 1940s and 50s

Professing Sincerity Susan B. Rosenbaum, 2007 Sincerity the claim that the voice figure and experience of a first person speaker is that of the author has dominated both the reading and the writing of Anglo American poetry since the romantic era Most critical studies have upheld an opposition between sincerity and the literary marketplace contributing to the widespread understanding of the lyric poem as a moral refuge from the taint of commercial culture Guided by the question of why we expect poetry to be sincere Susan Rosenbaum reveals in Professing Sincerity Modern Lyric Poetry Commercial Culture and the Crisis in Reading that in fact sincerity in the modern lyric was in many ways a product of commercial culture As she demonstrates poets who made a living from their writing both sold the moral promise that their lyrics were sincere and commented on this conflict in their work Juxtaposing the poetry of

Wordsworth and Frank O'Hara, Charlotte Smith and Sylvia Plath and Anna Laetitia Barbauld and Elizabeth Bishop. Rosenbaum shows how on the one hand through textual claims to sincerity poets addressed moral anxieties about the authenticity, autonomy and transparency of literature written in and for a market. On the other hand by performing their private lives and feelings in public she argues poets marketed the self-cultivated celebrity and advanced professional careers. Not only a moral practice, professing sincerity was also good business. The author focuses on the history of this conflict in both British romantic and American post-1945 poetry. *Professing Sincerity* will appeal to students and scholars of Anglo-American lyric poetry, of the history of authorship and of gender studies and commercial culture. **Fluid Screens,**

Expanded Cinema Janine Marchessault, Susan Lord, 2008-06-20 As a medium film is constantly evolving both in form and in content. *Fluid Screens: Expanded Cinema* considers the shift from traditional cinema to new frontiers of interactive, performative and networked media. Using the theories of Marshall McLuhan and Gilles Deleuze as a starting point, renowned scholars from the fields of film theory, communication studies, cultural studies and new media theory explore the ways in which digital technology is transforming contemporary visual culture. The essays consider a series of questions: What constitutes the new in new media? How are digital aesthetics different from film aesthetics? What new forms of spectatorship and storytelling, political community and commodity production are being enabled through the digital media? Using Gene Youngblood's 1970 book *Expanded Cinema* as an anchor for the volume, *Fluid Screens: Expanded Cinema* understands the digital not simply as a technological form but also as an experience of space and time that is tied to capitalism. This important collection is unique in framing a range of social justice issues with aesthetic theories of new digital screen culture that will appeal to scholars and multimedia artists prepared to break new ground. *Proceedings of the Board of Regents* University of Michigan. Board of Regents, 2000 **A Room in California**

Laurence Goldstein, 2005-08-02 Southern California is one of two significant places in Laurence Goldstein's fourth collection of poems. A native of Los Angeles, the author re-encounters the vivid ghosts of an exotic personal landscape: Criswell, the TV prophet Madame Nhu at the Beverly Wilshire Hotel, Mickey Cohen in a downtown deli, Bob Hope in a photo shoot with the poet's family. From the Pacific boardwalk to Death Valley, these poems enliven their borderlands with pungent language and dramatic incident. Goldstein then takes the reader to Ethiopia, the setting of a long dramatic monologue narrated by a young American woman seeking the reincarnation of the medieval Christian potentate Prester John for help in the apocalyptic wars of the twenty-first century. His most ambitious book to date, the subjects in this collection range from the aging pear tree and the domestic living room to Nordic witches and Nazi demons. Some poems are in fixed forms, including the villanelle *Rock Star*, the sonnet translation from Verlaine *Langueur*, and the rhymed quatrains of a narrative poem adapted from a short story by Arthur Miller. Other poems employ organic style to explore the poet's situation or predicament in the culture he has outlived and the culture he has inherited. **Irish and African American Cinema** Maria Pramaggiore, 2012-02-01 Focusing on two film traditions not normally studied together

Maria Pramaggiore examines more than two dozen Irish and African American films including *Do the Right Thing*, *In the Name of the Father*, *The Crying Game*, *Boyz n the Hood*, *The Snapper*, and *He Got Game*, arguing that these films foreground practices of character identification that complicate essentialist notions of national and racial identity. The porous sense of self associated with moments of identification in these films offers a cinematic counterpart to W. E. B. Du Bois's potent concept of double consciousness, an epistemological standpoint derived from experiences of colonization, racialization, and cultural disruption. Characters in these films, Pramaggiore suggests, reject the national paradigm of insider and outsider in favor of diasporic both/and notions of self, thereby endorsing the postmodern concept of identity as performance. **On Sunset**

Boulevard Ed Sikov, 2017-06-14. *On Sunset Boulevard*, originally published in 1998, describes the life of acclaimed filmmaker Billy Wilder (1906–2002), director of such classics as *Sunset Boulevard*, *The Lost Weekend*, *The Seven Year Itch*, and *Sabrina*. This definitive biography takes the reader on a fast-paced journey from Billy Wilder's birth outside of Krakow in 1906 to Vienna where he grew up, to Berlin where he moved as a young man while establishing himself as a journalist and screenwriter, and triumphantly to Hollywood where he became as successful a director as there ever was. *Double Indemnity*, *Sunset Boulevard*, *Some Like It Hot*, and *The Apartment*: Wilder's cinematic legacy is unparalleled. Not only did he direct these classics and twenty-one other films, he co-wrote all of his own screenplays. Volatile, cynical, hilarious, and driven, Wilder arrived in Hollywood an all-but penniless refugee who spoke no English. Ten years later he was calling his own shots and he stayed on top of the game for the next three decades. Wilder battled with Humphrey Bogart, Marilyn Monroe, Bing Crosby, and Peter Sellers; kept close friendships with William Holden, Audrey Hepburn, Jack Lemmon, and Walter Matthau; amassed a personal fortune by way of blockbuster films and shrewd investments in art, including Picassos, Klees, and Miró's, and won Oscars yet Wilder, ever conscious of his thick accent, always felt the sting of being an outsider. *On Sunset Boulevard* traces the course of a turbulent but fabulous life, both behind the scenes and on the scene, from Viennese cafes and Berlin dance halls in the twenties to the Hollywood soundstages of the forties and the on-location shoots of the fifties and sixties. Crammed with Wilder's own caustic wit, *On Sunset Boulevard* reels out the story of one of cinema's most brilliant and prolific talents. Real

Phonies Abigail Cheever, 2010-01-25. The epithet phony was omnipresent during the postwar period in the United States. It was an easy appellation for individuals who appeared cynically to conform to codes of behavior for social approbation or advancement. Yet Holly Golightly isn't a phony because she's a real phony: she says her agent in *Breakfast at Tiffany's*. In exploring this remark, Abigail Cheever examines the ways in which social influence was thought to deform individuals in midcentury American culture. How could a person both be and not be herself at the same time? The answer lies in the period's complicated attitude toward social influence. If being real means that one's performative self is in line with one's authentic self, to be a real phony is to lack an authentic self as a point of reference, to lack a self that is independent of the social world. According to Cheever, Holly Golightly is like a phony in that her beliefs are perfectly in accordance with social norms, but she

is real insofar as those beliefs are all she has Real Phonies examines the twinned phenomena of phoniness and authenticity across the second half of the twentieth century beginning with adolescents in the 1950s like Holly Golightly and Holden Caulfield and ending with mid career professionals in the 1990s like sports agent Jerry Maguire Countering the critical assumption that with the emergence of postmodernity the ideal of authentic self disappeared Cheever argues that concern with the authenticity of persons proliferated throughout the past half century despite a significant ambiguity over what that self might look like Cheever s analysis is structured around five key kinds of characters adolescents the insane serial killers and the figures of the assimilated Jew and the company man In particular she finds a preoccupation in these works not so much with faked conformity but with the frightening notion of real uniformity the notion that Holly and others like her could each genuinely be the same as everyone else Borrowings in Informal American English Małgorzata

Kowalczyk,2023-09-14 What do bimbo glitch savvy and shtick all have in common They are all expressions used in informal American English that have been taken from other languages This pioneering book provides a comprehensive description of borrowings in informal American English based on a large database of citations from thousands of contemporary sources including the press film and TV It presents the United States as a linguistic melting pot with words from a diverse range of languages now frequently appearing in the lexicon It examines these borrowings from various perspectives including discussions of terms donors types changes functions and themes It also features an alphabetical glossary of 1 200 representative expressions defined and illustrated by 5 500 usage examples providing an insightful and practical resource for readers Combining scholarship with readability this book is a fascinating storehouse of information for students and researchers in linguistics as well as anyone interested in lexical variation in contemporary English Thomas Hart Benton

Justin Wolff,2024-06-04 Born in Missouri at the end of the nineteenth century Thomas Hart Benton would become the most notorious and celebrated painter America had ever seen The first artist to make the cover of Time he was a true original an heir to both the rollicking populism of his father s political family and the quiet life of his Appalachian grandfather In his twenties he would find his calling in New York where he was drawn to memories of his small town youth and to visions of the American scene By the mid 1930s Benton s heroic murals were featured in galleries statehouses universities and museums and magazines commissioned him to report on the stories of the day Yet even as the nation learned his name he was often scorned by critics and political commentators many of whom found him too nationalistic and his art too regressive Even Jackson Pollock his once devoted former student would turn away from him in dramatic fashion A boxer in his youth Benton was quick to fight back but the widespread backlash had an impact and foreshadowed many of the artistic debates that would dominate the coming decades In this definitive biography Justin Wolff places Benton in the context of his tumultuous historical moment as well as in the landscapes and cultural circles that inspired him Thomas Hart Benton with compelling insights into Benton s art his philosophy and his family history rescues a great American artist from myth and hearsay and

provides an indelibly moving portrait of an influential controversial and often misunderstood man **Victor Fleming**
Michael Sragow, 2013-12-10 This definitive biography chronicles the life and work of the legendary director of *Gone With the Wind* and *The Wizard of Oz*. Victor Fleming was the most sought after director in Hollywood's golden age, renowned for his work across an astounding range of genres from gritty westerns to screwball comedies, romances, boddy pictures, and family entertainment. Yet this chameleon-like versatility has resulted in his relative obscurity today, despite his having directed two of the most iconic movies of all time. Fleming is best remembered for *Gone With the Wind* and *The Wizard of Oz*, but he directed more than forty films, including classics like *Red Dust*, *Test Pilot*, *Dr. Jekyll and Mr. Hyde*, and *Captains Courageous*. Fleming created enduring screen personas for Clark Gable, Spencer Tracy, and Gary Cooper, as well as for Ingrid Bergman, Clara Bow, and Norma Shearer, who were among his many lovers. In this definitive biography, Michael Sragow restores the director to the pantheon of great American filmmakers, correcting a major oversight in Hollywood history. It is the dramatic story of a man at the center of the most exciting period in American filmmaking.

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