

American Film Institute Book

One of the great contemporary film-makers celebrates American movies. Martin Scorsese's masterly account of American movies is balanced between subjective enthusiasm and objective analysis. Scorsese, probably the most cinephile of all directors, starts from his own childhood love affair with the movies when he discovered King Vidor's delirious *Duel in the Sun* as a boy. This is not an orthodox film history, but rather a genuinely personal voyage of discovery. Scorsese recalls from his youth that all kinds of movies had strong influences on him: not only the prestige titles from major directors and studios, but also the unsung B-movies, the despised and undervalued genres. What Scorsese responds to, and celebrates, is film itself - the movies that make the fullest use of the medium's potential, and the film-makers who worked within the system yet still retained a personal vision. Lavishly illustrated and strikingly designed, this book is essential reading for anyone interested in movies.

Upon its original publication in 1976, *The American Film Industry* was welcomed by film students, scholars, and fans as the first systematic and unified history of the American movie industry. Now this indispensable anthology has been expanded and revised to include a fresh introductory overview by editor Tino Balio and ten new chapters that explore such topics as the growth of exhibition as big business, the mode of production for feature films, the star as market strategy, and the changing economics and structure of contemporary entertainment companies. The result is a unique collection of essays, more comprehensive and current than ever, that reveals how the American movie industry really worked in a century of constant change—from kinetoscopes and the coming of sound to the star system, 1950s blacklisting, and today's corporate empires. Presents a historical look at film techniques, movies genres, and the motion picture industry. Presents a songbook featuring one hundred classic movie songs chosen by a jury of 1500 leaders from the creative industry, including such favorites as "Moon River," "New York, New York," and "Diamonds Are a Girl's Best Friend."

Ethnicity in American Feature Films, 1911-1960

The Schreiber Theory

Conversations at the American Film Institute with the Great Moviemakers

Fantasy/Animation

Theories of Character in Film, Television, and Interactive Media

Essays on an Adventurous Film Practice

Cinema and Language

*After more than fifteen years, this initial volume of the American Film Institute Catalog series is again in print. The 1920s set covers the important filmmaking period when "movies" became "talkies," and the careers of many influential directors and actors were launched. Films such as *Wings*, *The Phantom of the Opera*, *All Quiet on the Western Front*, and *The Jazz Singer* are included in this volume. After more than fifteen years, this initial volume of the American Film Institute Catalog series is again in print. The 1920s set covers the important filmmaking period when "movies" became "talkies," and the careers of many influential directors and actors were launched. Films such as *Wings*, *The Phantom of the Opera*, *All Quiet on the Western Front*, and *The Jazz Singer* are included in this volume.*

*For over fifty years, the American Film Institute has flourished as one of America's great cultural entities. Its graduates, faculty, supporters, and trustees have included such acclaimed individuals as Steven Spielberg, Maya Angelou, Gregory Peck, Meryl Streep, Les Moonves, Patty Jenkins, David Lynch, Jane Fonda, Edward James Olmos, Shonda Rhimes, James L. Brooks, and many other respected leaders in the worlds of film, television, digital media, and philanthropy. Written in a unique memoir style, *Becoming AFI: 50 Years Inside the American Film Institute* offers a candid look at how this remarkable organization has brought together aspiring filmmakers, outstanding educators, and visionary artists in the film industry. The book also details AFI's journey to becoming the foremost national champion for moving images as a vital form of art and a critical component of America's cultural record. From its early years operating out of the Kennedy Center in Washington, DC, and the legendary Greystone mansion in Beverly Hills under the leadership of George Stevens, Jr., through its incredible growth into an influential cultural institution at its landmark Hollywood campus under the guidance of Jean Picker Firstenberg, to its continued excellence today under the dynamic leadership of Bob Gazzale, *Becoming AFI* chronicles the history of the organization through in-depth essays from those who have been involved in its adventures, growth, and success. *Becoming AFI* provides an insightful, behind-the-scenes look at how AFI, with passionate determination, overcame the hurdles of advancing technology, political shifts, and new audience dynamics to turn its aspirations into a substantial and highly successful organization, becoming a tireless advocate of moving images as one of America's most popular forms of art, and maturing into one of the world's most respected educational and cultural institutions.*

*At a time when the studio is making a stunning comeback, film historian Thomas Schatz provides an indispensable account of Hollywood's traditional blend of business and art. This book lays to rest the persistent myth that businesspeople and producers stifle artistic talent and reveals instead the genius of a system of collaboration and conflict. Working from industry documents, Schatz traces the development of house styles, the rise and fall of careers, and the making-and unmaking-of movies, from *Frankenstein* to *Spellbound* to *Grand Hotel*. Richly illustrated and highly readable, *The Genius of the System* gives the definitive view of the workings of the Old Hollywood and the foundations of the New. "[These volumes] are endlessly absorbing as an excursion into cultural history and national memory."--Arthur Schlesinger, Jr. "[These volumes] are endlessly absorbing as an excursion into cultural*

**history and national memory."--Arthur Schlesinger, Jr.
Billy Wilder's American Films**

**Hollywood Filmmaking in the Studio Era
Inside 50 Years of the American Film Institute
The American Film Institute Desk Reference
The Next Generation
The Portable Film School**

Film production in Latin America is as old as cinema itself, but local film industries have always been in a triangulated relationship with Hollywood and European cinema. This book situates Latin American film industries within the global circulation of film production, exhibition and distribution, charting the changes that the industries have undergone from the sound era to the present day. Focusing in particular on Argentina, Brazil and Mexico, Tamara Falicov examines commonalities among Latin American film industries, such as the challenges of procuring funding, competition from Hollywood, state funding battles, and the fickle nature of audiences, as well as censorship issues, competition from television, and the transnational nature of Latin American film. She addresses production, exhibition, and distribution contexts and financing and co-production with Europe and the United States, as well as the role of film festivals in funding and circulating films both within and outside of Latin America. Newer trends such as the revival of protectionist measures like the screen quota are framed in contrast to the U.S.'s push for trade policy liberalization and issues of universal concern such as film piracy, and new technologies and the role of television in helping and hindering Latin American cinema.

With six Academy Awards, four entries on the American Film Institute's list of 100 greatest American movies, and more titles on the National Historic Register of classic films deemed worthy of preservation than any other director, Billy Wilder counts as one of the most accomplished filmmakers ever to work in Hollywood. Yet how American is Billy Wilder, the Jewish émigré from Central Europe? This book underscores this complex issue, unpacking underlying contradictions where previous commentators routinely smoothed them out. Wilder emerges as an artist with roots in sensationalist journalism and the world of entertainment as well as with an awareness of literary culture and the avant-garde, features that lead to productive and often highly original confrontations between high and low.

The Portable Film School is a private tutorial from an instructor at one of the nation's most prestigious film schools. D.B. Gilles explains the fundamental skills and techniques of screenwriting and making a short film arming you with the two calling cards you'll need to break into Hollywood - without having spent the tuition or a minute in a classroom.

In *A History of American Movies: A Film-by-Film Look at the Art, Craft and Business of Cinema*, Paul Monaco provides a survey of the narrative feature film from the 1920s to the present. The book focuses on 170 of the most highly regarded and recognized feature films selected by the Hollywood establishment: each Oscar winner for Best Picture, as well as those voted the greatest by members of the American Film Institute. By focusing on a select group of films that represent the epitome of these collaborations, Monaco provides an essential history of one of the modern world's most complex and successful cultural institutions: Hollywood. Divided into three sections, "Classic Hollywood, 1927-1948," "Hollywood In Transition, 1949-1974," and "The New Hollywood, 1975 To The Present," Monaco examines some of the most memorable works in cinematic history, including *The General*, *Wings*, *Bringing Up Baby*, *Gone with the Wind*, *Citizen Kane*, *Casablanca*, *On the Waterfront*, *The Searchers*, *Psycho*, *West Side Story*, *The Godfather*, *Cabaret*, *Raging Bull*, *Rain Man*, *Toy Story*, and *Saving Private Ryan*. This is the only book that thoroughly treats Hollywood—and the most significant movies that it has made—simultaneously as the coming together of an art, a craft, and a business. This approach provides unique insight into the workings of one of the most accomplished and successful art forms in human history: the Hollywood feature film.

The Complete Wedding March of Erich Von Stroheim

One Hundred Years of Filmmaking

A History of American Movies

The Gangster Film

Everything You'd Learn in Film School (Without Ever Going to Class)

Sound Theory, Sound Practice

Becoming AFI

An exploration of the role of sound in cinema, based on current theories and concerns of cinema study. Theoretical and historical perspectives are augmented by discussions on such topics as women's voices in third-world cinema, early Warner Bros. cartoons, and imagining the sounds of Shakespeare for film adaptation. Paper edition (unseen), \$14.95. Annotation copyright by Book News, Inc., Portland, OR

*Written for working and aspiring filmmakers, directors, producers and screenwriters, *The Marketing Edge for Filmmakers* walks through every stage of the marketing process - from concept to post-production - and illustrates how creative decisions at each stage will impact the marketability of a film. In this book, marketing experts Schwartz and MacDonald welcome you behind the curtain into the inner workings of Marketing department at both the studios and independents. They also track films of different budgets (studio, genre, independent and documentary) through the marketing process, examining how each discipline will approach your film. Featuring*

interviews with both marketers and filmmakers throughout, an extensive glossary and end-of-chapter exercises, *The Marketing Edge for Filmmakers* offers a unique introduction to film marketing and a practical guide for understanding the impact of marketing on your film. This volume examines the gangster film in its historical context with an emphasis on the ways the image of the gangster has adapted and changed as a result of socio-cultural circumstances. From its origins in Progressive-era reforms to its use as an indictment of corporate greed, the gangster film has often provided a template for critiquing American ideas and values concerning individualism, success, and business acumen. The gangster genre has also been useful in critically examining race and ethnicity in American culture in terms of "otherness." Films studied include *Musketeers of Pig Alley* (1912), *The Racket* (1928), *The Captive City* (1952), *The Godfather, Part Two* (1974), *Goodfellas* (1990), and *Killing Them Softly* (2012).

This book examines the relationship that exists between fantasy cinema and the medium of animation. Animation has played a key role in defining our collective expectations and experiences of fantasy cinema, just as fantasy storytelling has often served as inspiration for our most popular animated film and television. Bringing together contributions from world-renowned film and media scholars, *Fantasy/Animation* considers the various historical, theoretical, and cultural ramifications of the animated fantasy film. This collection provides a range of chapters on subjects including Disney, Pixar, and Studio Ghibli, filmmakers such as Ralph Bakshi and James Cameron, and on film and television franchises such as Dreamworks' *How To Train Your Dragon* (2010-) and HBO's *Game of Thrones* (2011-).

A Film-by-Film Look at the Art, Craft, and Business of Cinema

When Movies Were Theater

Fatal Success in American Cinema

A Radical Rewrite of American Film History

Film Censorship

Latin American Film Industries

The 1931-1940: American Film Institute Catalog of Motion Pictures Produced in the United States

When it was released in 1995, *Dead Man* puzzled many audiences and critics. Jim Jarmusch's reputation was for directing slick, hip contemporary films. And *Dead Man* was a black-and-white Western. As time has passed, though, the number of its admirers has grown rapidly. Indeed *Dead Man*, with its dark and unconventional treatment of violence, racism and capitalism, may be Jarmusch's finest work to date. This is Jonathan Rosenbaum's view. For him, *Dead Man* is both a quantum leap and a logical next step in Jarmusch's career. Starring Johnny Depp as the uprooted accountant William Blake and Gary Farmer as his enigmatic Native American companion, Nobody, and with startling cameos from Robert Mitchum, John Hurt and Iggy Pop, *Dead Man* is by turns shocking, comic and deeply moving. This book explores and celebrates a masterpiece of 1990s American cinema.

Inventing Film Studies offers original and provocative insights into the institutional and intellectual foundations of cinema studies. Many scholars have linked the origins of the discipline to late-1960s developments in the academy such as structuralist theory and student protest. Yet this collection reveals the broader material and institutional forces—both inside and outside of the university—that have long shaped the field. Beginning with the first investigations of cinema in the early twentieth century, this volume provides detailed examinations of the varied social, political, and intellectual milieus in which knowledge of cinema has been generated. The contributors explain how multiple instantiations of film study have had a tremendous influence on the methodologies, curricula, modes of publication, and professional organizations that now constitute the university-based discipline. Extending the historical insights into the present, contributors also consider the directions film study might take in changing technological and cultural environments. *Inventing Film Studies* shows how the study of cinema has developed in relation to a constellation of institutions, technologies, practices, individuals, films, books, government agencies, pedagogies, and theories. Contributors illuminate the connections between early cinema and the social sciences, between film programs and nation-building efforts, and between universities and U.S. avant-garde filmmakers. They analyze the evolution of film studies in relation to the Museum of Modern Art, the American Film Council movement of the 1940s and 1950s, the British Film Institute, influential journals, cinephilia, and technological innovations past and present. Taken together, the essays in this collection reveal the rich history and contemporary vitality of film studies. Contributors: Charles R. Acland, Mark Lynn Anderson, Mark Betz, Zoë Druick, Lee Grieveson, Stephen Groening, Haden Guest, Amelie Hastie, Lynne Joyrich, Laura Mulvey, Dana Polan, D. N. Rodowick, Philip Rosen, Alison Trope, Haidee Wasson, Patricia White, Sharon Willis, Peter Wollen, Michael Zryd

From the New York Times bestselling author of *Fifth Avenue, Five A.M.* and *Fosse* comes the revelatory account of the making of a modern American masterpiece *Chinatown* is the Holy Grail of 1970s cinema. Its twist ending is the most notorious in American film and its closing line of dialogue the most haunting. Here for the first time is the incredible true story of its making. In Sam Wasson's telling, it becomes the defining story of the most colorful characters in the most colorful period of Hollywood history. Here is Jack Nicholson at the height of his powers, as compelling a movie star as there has ever been, embarking on his great, doomed love affair with Anjelica Huston. Here is director Roman Polanski, both predator and prey, haunted by the savage death of his wife, returning to Los Angeles, the scene of the crime, where the seeds of his own self-destruction are quickly planted. Here is the fevered dealmaking of "The Kid" Robert Evans, the most consummate of producers. Here too is Robert Towne's fabled script, widely considered the greatest original screenplay ever written. Wasson for the first time peels off layers of myth to provide the true account of its creation. Looming over the story of this classic movie is the imminent eclipse of the '70s filmmaker-friendly studios as they gave way to the corporate Hollywood we know today. In telling that larger story, *The Big Goodbye* will take its place alongside classics like *Easy Riders, Raging Bulls* and *The Devil's Candy* as one of the great movie-world books ever written. Praise for Sam Wasson: "Wasson is a canny chronicler of old Hollywood and its outsize personalities...More than that, he understands that style matters, and, like his subjects, he has a flair for it." - *The New Yorker* "Sam Wasson is a fabulous social historian because he finds meaning in situations and stories that would otherwise be forgotten if he didn't sleuth them out, lovingly." - Hilton Als "Kipen's new heresy topples the old orthodoxy by studying the careers of screenwriters past and present in a witty, two-pronged attack: in part one, he dismantles the auteur theory and presents a convincing argument that screenwriters are the guiding creative geniuses behind the best films. In part two, he offers a compendium of mini-biographies of great screenwriters past and present. Who wrote *Casablanca*? Who wrote *Twelve Monkeys*? Who wrote *Dead Girls Don't Tango*? What else did they write?" "It all makes *The Schreiber Theory* an engaging read and a one-of-a-kind reference for movie lovers and film students alike."--Jacket.

Understanding the Business of Entertainment

The American Film Institute Catalog of Motion Pictures Produced in the United States

Architecture, Exhibition, and the Evolution of American Film

The Legal and Business Essentials All Filmmakers Should Know

The American Film Institute Catalog of Motion Pictures Produced in the United States: Feature Films

A Personal Journey with Martin Scorsese Through American Movies

America's Greatest Music in the Movies

An in-depth resource on the art of filmmaking looks at the history of film, along with information on actors, designers, directors, writers, cinematographers, sound effects, and editors.

The first book to bring together these interviews of master moviemakers from the American Film Institute's renowned seminars, *Conversations with the Great Moviemakers* offers an unmatched history of American cinema in the words of its greatest practitioners. Here are the incomparable directors Frank Capra, Elia Kazan, King Vidor, David Lean, Fritz Lang ("I learned only from bad films"), William Wyler, and George Stevens; renowned producers and cinematographers; celebrated screenwriters Ray Bradbury and Ernest Lehman; as well as the immortal Ingmar Bergman and Federico Fellini ("Making a movie is a mathematical operation. It's absolutely impossible to improvise"). Taken together, these conversations offer uniquely intimate access to the thinking, the wisdom, and the genius of cinema's most talented pioneers.

These fifteen carefully chosen essays by well-known scholars demonstrate the vitality and variety of psychoanalytic film criticism, as well as the crucial role feminist theory has played in its development. Among the films discussed are *Duel in the Sun*, *The Best Years of Our Lives*, *Three Faces of Eve*, *Tender is the Night*, *Pandora's Box*, *Secrets of the Soul*, and the works of Jacques Tourneur (director of *The Cat People* and other features).

Bonnie and Clyde (Arthur Penn, 1967) scandalised mainstream popular opinion. Part of an emerging youth and protest movement, its graphic and balletic violence was highly subversive in the context of the war in Vietnam. It spoke directly to younger audiences, who were already pitted against their more conservative elders and easily identified with the characters played by Warren Beatty (who also produced the film) and Faye Dunaway. *Bonnie and Clyde* was the prototype of 1970s 'New Hollywood': anti-authority, candid about sex, morally neutral. As well as changing Hollywood film style, *Bonnie and Clyde* changed critical attitudes. Older critics loathed the film at first. But younger critics, led by the then little-known Pauline Kael, fought a rearguard action and won the day. Recognising *Bonnie and Clyde's* distinctive position in the evolution of American culture and cinema history, Lester D. Friedman explores the film's cultural framework, examines the contributions of its creators and presents a detailed visual and thematic analysis.

Connections Between Media, Mediums and Genres

Psychoanalysis and Cinema

The Big Goodbye

A Foreign Affair

Feature Films

The Negro Motorist Green Book

Within Our Gates

The entire field of film historians awaits the AFI volumes with eagerness.--Eileen Bowser, Museum of Modern Art Film Department Comments on previous volumes: The source of last resort for finding socially valuable . . . films that received such scant attention that they seem 'lost' until discovered in the AFI Catalog.--Thomas Cripps Endlessly absorbing as an excursion into cultural history and national memory.--Arthur Schlesinger, Jr.

Understanding the Business of Entertainment: The Legal and Business Essentials All Filmmakers Should Know is an indispensable guide to the business aspects of the entertainment industry, providing the legal expertise you need to break in and to succeed. Written in a clear and engaging tone, this book covers the essential topics in a thorough but reader-friendly manner and includes plenty of real-world examples that bring business and legal concepts to life. Whether you want to direct, produce, write, edit, photograph or act in movies, this book covers how to find work in your chosen field and examines the key provisions in employment agreements for creative personnel. If you want to make films independently, you'll find advice on where to look for financing, what kinds of deals might be made in the course of production, and important information on insurance, releases, and licenses. Other topics covered include: Hollywood's growth and the current conglomerates that own most of the media How specific entertainment companies operate, including facts about particular studios and employee tasks. How studios develop projects, manage production, seek out independent films, and engage in marketing and distribution The kinds of revenues studios earn and how they account for these revenues How television networks and new media-delivery companies like Netflix operate and where the digital revolution might take those who will one day work in the film and TV business As an award-winning screenwriter and entertainment attorney, Gregory Bernstein give us an inside look at the business of entertainment. He proves that knowing what is behind filmmaking is just as important as the film itself.

First published in 2006. Routledge is an imprint of Taylor & Francis, an informa company.

Conversations with the Great Moviemakers of Hollywood's Golden Age at the American Film Institute

Conversations with the Great Moviemakers of Hollywood's Golden Age at the American Film Institute

Cinema of Exploration

American Cinema

Bonnie and Clyde

Documentary Editing

***Regulating America's Screen
Inventing Film Studies***

Collects American Film Institute conversations with filmmakers from the 1950s to today, including Steven Spielberg, Nora Ephron, and George Lucas.

The idea of "The Green Book" is to give the Motorist and Tourist a Guide not only of the Hotels and Tourist Homes in all of the large cities, but other classifications that will be found useful wherever he may be. Also facts and information that the Negro Motorist can use and depend upon. There are thousands of places that the public doesn't know about and aren't listed. Perhaps you know of some? If so send in their names and addresses and the kind of business, so that we might pass it along to the rest of your fellow Motorists. You will find it handy on your travels, whether at home or in some other state, and is up to date. Each year we are compiling new lists as some of these places move, or go out of business and new business places are started giving added employment to members of our race.

This is the first major collection of criticism on Black American cinema. From the pioneering work of Oscar Micheaux and Wallace Thurman to the Hollywood success of Spike Lee, Black American filmmakers have played a remarkable role in the development of the American film, both independent and mainstream. In this volume, the work of early Black filmmakers is given serious attention for the first time. Individual essays consider what a Black film tradition might be, the relation between Black American filmmakers and filmmakers from the diaspora, the nature of Black film aesthetics, the artist's place within the community, and the representation of a Black imaginary. Black American Cinema also uncovers the construction of Black sexuality on screen, the role of Black women in independent cinema, and the specific question of Black female spectatorship. A lively and provocative group of essays debate the place and significance of Spike Lee. Of crucial importance are the ways in which the essays analyze those Black directors who worked for Hollywood and whose films are simplistically dismissed as sell-outs, to the Hollywood "master narrative," as well as those "crossover" filmmakers whose achievements entail a surreptitious infiltration of the studios. Black American Cinema demonstrates the wealth of the Black contribution to American film and the complex course that contribution has taken. Contributors: Houston Baker, Jr., Toni Cade Bambara, Amiri Baraka, Jacquie Bobo, Richard Dyer, Jane Gaines, Henry Louis Gates, Jr., Ron Green, Ed Guerrero, bell hooks, Phyllis Klotman, Ntongele Masilela, Clyde Taylor, and Michele Wallace.

Drawing together 18 contributions from leading international scholars, this book conceptualizes the history and theory of cinema's century-long relationship to modes of exploration in its many forms, from colonialist expeditions to decolonial radical cinemas to the perceptual voyage of the senses made possible by the cinematic apparatus. This is the first anthology dedicated to analysing cinema's relationship to exploration from a global, decolonial, and ecological perspective. Featuring leading scholars working with pathbreaking interdisciplinary methodologies (drawing on insights from science and technology studies, postcolonial theory, indigenous ways of knowing, and film theory and history), it theorizes not only cinema's implication in imperial conquest but also its cutting-edge role in empirical expansion and experiments in sensual and critical perception. The collected essays consider filmmaking in cross-cultural contexts and films made in or about peoples in South America, Asia, Africa, Indigenous North America, as well as polar, outer space, and underwater exploration, with famous figures such as Jacques Yves Cousteau alongside amateur and scientific filmmakers. The essays in this collection are ideal for a broad range of scholars, graduate students, and advanced undergraduate students in cinema and media studies, cultural studies, and cognate fields.

Screening Characters

1940 Edition

Theorizing Documentary

Landscape and Film

Dead Man

Black American Cinema

The Genius of the System

Documentary Editing offers clear and detailed strategies for tackling every stage of the documentary editing process, from organizing raw footage and building select reels to fine cutting and final export. Written by a Sundance award-winning documentary editor with a dozen features to his credit and containing examples from over 100 films, this book presents a step-by-step guide for how to turn seemingly shapeless footage into focused scenes, and how to craft a structure for a documentary of any length. The book contains insights and examples from seven of America's top documentary editors, including Geoffrey Richman (*The Cove*, *Sicko*), Kate Amend (*The Keepers*, *Into the Arms of Strangers*), and Mary Lampson (*Harlan County U.S.A.*), and a companion website contains easy-to-follow video tutorials. Written for both practitioners and enthusiasts, *Documentary Editing* offers unique and invaluable insights into the documentary editing process.

There was a time when seeing a movie meant more than seeing a film. The theater itself shaped the very perception of events on screen. This multilayered history tells the story of American film through the evolution of theater architecture and the surprisingly varied ways movies were shown, ranging from Edison's 1896 projections to the 1968 Cinerama premiere of Stanley Kubrick's *2001*. William Paul matches distinct architectural forms to movie styles, showing how cinema's roots in theater influenced business practices, exhibition strategies, and film technologies.

Characters are central to our experiences of screened fictions and invite a host of questions. The contributors to *Screening Characters* draw on archival material, interviews, philosophical inquiry, and conceptual analysis in order to give new, thought-provoking answers to these queries. Providing multifaceted accounts of the nature of screen characters, contributions are organized around a series of important subjects, including issues of class, race, ethics, and generic types as they are encountered in moving image media. These topics, in turn, are personified by such memorable figures as Cary Grant, Jon Hamm, Audrey Hepburn, and Seul-gi Kim, in addition to avatars, online personalities, animated characters, and the ensembles of shows such as *The Sopranos*, *Mad Men*, and *Breaking Bad*.

A collection of interviews with some of the world's leading directors, producers, cinematographers, and screenwriters provides a revealing glimpse of the filmmaking art, with commentary by King Vidor, Howard Hawks, Hal Wallis, William Wyler, George Stevens, Alfred Hitchcock, George Cukor, Fritz Lang, Federico Fellini, and others. Reprint. 10,000 first printing.

AFI's 100 Years, 100 Songs

The American Film Industry

The Marketing Edge for Filmmakers: Developing a Marketing Mindset from Concept to Release

Principles & Practice

Chinatown and the Last Years of Hollywood

Film Censorship is a concise overview of Hollywood censorship and efforts to regulate American films. It provides a lean introductory survey of U.S. cinema censorship from the pre-Code years and classic studio system Golden Age—in which film censorship thrived—to contemporary Hollywood. From the earliest days of cinema, movies faced controversy over screen images and threats of censorship. This volume draws extensively on primary research from motion picture archives to unveil the fascinating behind-the-scenes history of cinema censorship and explore how Hollywood responded to censorial constraints on screen content in a changing American cultural and industrial landscape. This primer on American film censorship considers the historical evolution of motion-picture censorship in the United States spanning the Jazz Age Prohibition era, lobbying by religious groups against Hollywood, industry self-censorship for the Hays Office, federal propaganda efforts during wartime, easing of regulation in the 1950s and 1960s, the MPAA ratings system, and the legacy of censorship in later years. Case studies include *The Outlaw*, *The Postman Always Rings Twice*, *Scarface*, *Double Indemnity*, *Psycho*, *Bonnie and Clyde*, *Midnight Cowboy*, and *The Exorcist*, among many others.

A key collection of essays that looks at the specific issues related to the documentary form. Questions addressed include 'What is documentary?' and 'How fictional is nonfiction?'