

Il Mereghetti 100 Capolavori Da Far Vedere Ai Vostri Figli

&"Incompiuto. La nascita di uno stile&" è la prima e unica indagine, frutto di dieci anni di ricerca sul campo, di un fenomeno molto discusso nel nostro paese ma non ancora completamente riconosciuto: la presenza massiccia sul territorio di edifici e infrastrutture la cui realizzazione non si è mai conclusa. La dimensione del fenomeno, l'estensione territoriale e le incredibili peculiarità architettoniche fanno dell'Incompiuto il più importante stile architettonico italiano dal dopoguerra a oggi. Questa è la tesi che sostiene, in modo provocatorio ma ineccepibile, il gruppo di lavoro che in questi anni ha raccolto migliaia di scatti, ha vagliato centinaia di segnalazioni su tutto il territorio nazionale, a partire dalla Sicilia, per poi risalire la penisola. &"Incompiuto. La nascita di uno stile&" accompagna il lettore in un moderno Grand Tour, tra le rovine contemporanee. Testi di: Alterazioni Video, Marc Augé, Marco Biraghi, Davide Giannella, Filippo Minelli, Leoluca Orlando, Antonio Ricci, Salvatore Settis, Robert Storr, Paul Virilio, Wu Ming. Fotografie di: Alterazioni Video, Gabriele Basilico.

Nella fantasia di molti occidentali, la Birmania è una terra di grande fascino, di storie preziose, di incanti velati, ma in realtà questo Paese è il primo esportatore di metanfetamine al mondo e il secondo per il traffico di oppio. Un Paese che per mezzo secolo è stato oppresso da una sanguinosa dittatura militare, che ha governato attraverso il lavoro forzato, violenze, stupri e deportazioni, e che ha tenuto per quindici anni agli arresti domiciliari Aung San Suu Kyi, premio Nobel per la Pace e simbolo della resistenza democratica e non violenta. Con le elezioni politiche dell'8 novembre 2015 il Paese ha scelto in modo irreversibile la strada della piena democrazia. Un cambiamento epocale nella storia politica della Birmania. Questo libro racconta le vicissitudini e la fuga rocambolesca all'estero di alcuni dei protagonisti politici e sindacali dell'opposizione. Nato dal lungo lavoro di collaborazione dell'autrice con alcuni di loro, Il Pavone e i generali ci presenta un intreccio di vicende attraverso le quali scorre anche la storia politica e sociale della Birmania, dal dopoguerra a oggi, la brutalità e la repressione di questa dittatura di fronte alla quale molti governi hanno chiuso gli occhi e l'inizio del cambiamento. È la storia dei sentimenti e delle emozioni di uomini e donne che, per uno scherzo amaro del destino, sono stati costretti a trasformare la loro vita, ad abbandonare i loro amori, i figli, le famiglie, i loro progetti di lavoro, per diventare protagonisti dell'opposizione al regime dei cosiddetti «macellai di Rangoon». Ma è anche il racconto della loro vittoria per aver creduto nella possibilità di cambiare la storia e costruire una Birmania libera e democratica. «Un lucido, documentato e appassionato gesto d'amore verso un popolo in gabbia. Una buona opportunità per informarsi e svegliare le coscienze sul caso birmano.» Alberto Negri, Il Sole 24 Ore «Con una narrazione appassionata e non priva di retorica, l'autrice ci offre ritratti di figure altrimenti condannate all'oblio.» Romeo Orlando, Il Manifesto «La leader birmana, ha mostrato tutta la sua forza e la sua energia ed è stata ricompensata dal suo popolo, ma sa che nulla potrà definitivamente cambiare se non si intaccherà il potere politico ed economico che la vecchia giunta ha incardinato nella Costituzione del 2008. Suu Kyi sa che il lavoro sarà lungo e difficile, e per nulla scontato. Già immediatamente dopo le elezioni, in una sua lettera al Presidente Thein Sein, al capo supremo delle forze armate e al portavoce del Parlamento, chiedeva una collaborazione per attuare la transizione e perché fossero rispettati i voleri del popolo. E subito è nato il Comitato congiunto per il Dialogo Politico con le Nazionalità Etniche. La locomotiva del cambiamento è partita. Porta vagoni carichi di speranze, di giovani in cerca di un futuro. Vagoni carichi di sofferenze e di sfiducia che bisognerà placare. Ci vorrà molta energia per far marciare senza intralci il treno del cambiamento. Ma le straordinarie energie che si sono finalmente sprigionate con la giornata dell'8 novembre, non potranno più essere rimesse in gabbia. Il genio della libertà è finalmente fuggito dalla bottiglia e sarà impossibile rimetterlo dentro.

Mara e Alberto sono sposati dal 1976 e si dividono tra vita domestica, cellulari smarriti, la spesa al supermercato di sabato pomeriggio, gli impegni di lavoro, l'educazione delle figlie, la gioia dei nipotini, i rapporti con la suocera, il burraco con gli amici (o con l'iPad), gli acciacchi. Un po' come tutte le coppie rodiate. Però Mara e Alberto non sono una coppia normale, checché ne dicano loro. Perché lei è la Mara Maionchi, discografica che ha lanciato talenti come Tiziano Ferro e Gianna Nannini, famosa per i suoi modi diretti e le sue esternazioni senza filtro. E lui è Alberto Salerno, figlio d'arte, paroliere e produttore, autore di canzoni per Mango, i Nomadi, Zucchero e Ramazzotti, solo per citarne alcuni. Insieme hanno conosciuto i mostri sacri della canzone e hanno fatto la storia della musica italiana negli ultimi quarant'anni. Sono famosi, anche se non gliene frega nulla. Quando tornano a casa, dopo una diretta Tv o una sessione in sala di registrazione, sono solo Mara e Alberto. Lui pigro, indolente, sornione; lei analfabeta tecnologica, che si arrabbia e impreca. Litigano spesso, in sostanza non fanno altro. Si lanciano oggetti, fanno sceneggiate in pubblico, lui ha sempre la valigia pronta. Fanno pace, ma non sanno spiegare perché. Hanno caratteri, gusti, abitudini diversi, opposti, talvolta inconciliabili. Qual è il loro segreto per una così lunga vita coniugale? Semplice, mandarsi a quel paese tutti i giorni. E poi ricominciare da capo.

This hypnotic thriller by the father of noir exposes its heroine to a waking nightmare. A panic-stricken young wife races against time to prove that her convicted husband did not murder his mistress. Writing in first person from her viewpoint, Woolrich makes us feel her love and anguish and desperation, as she becomes an avenging angel to rescue her husband from execution.

The Analysis of Film

A New Frontier in Art and Film

Il Mereghetti: Le schede

Pokerface

A Drama in Four Acts

Come il maiale

As a young Jewish boy growing up in Vienna, Georgia, Abe Orovitz could never have predicted the twists and turns his life would take. Many years later, as retired film director with more than thirty movies to his credit, Vincent Sherman is no less surprised when he looks back on that life. In Studio Affairs he retraces his life with candor and enthusiasm. Sherman discusses the details of his three-year relationship with Joan Crawford, his inadvertent connection with the death of Bette Davis's second husband, and his poignant romantic involvement with Rita Hayworth. Providing counterpoint to these liaisons is the love and devotion of Sherman's wife, Hedda, who accepted her husband's occasional infidelities as part and parcel of his career. Studio Affairs provides an inside look at the motion picture industry during the heyday of the studio system by one who worked his way from nearly starving actor and playwright to respected director. In effect, the book serves as a primer on the art of film directing. Sherman quickly developed a reputation of being a consummate rewrite artist, able to take whatever assignment given him and turn it into a first rate motion picture. His skill at reworked scripts led him to bigger and bigger projects, even as the salary set by his long-term contract with Warner Brothers remained below that of most of his colleagues. Though not originally signed to direct, when asked to do so he drew on his experience putting together productions at summer camps across the "borscht circuit" in upstate New York. Like so many talented individuals in Hollywood during the 1950s, Sherman was targeted by the House Un-American Activities Committee, owing in part to his active support of the WPA Theatre project in New York two decades previous. Time spent on the lesser known gray list kept him out of work for several years. Eventually, he again enjoyed some critical success, but after the demise of the studio system life was never quite the same. The quintessential "studio director" ended his career directing for television. Vincent Sherman's path from Georgia to southern California is compelling, and his legendary talent for good storytelling makes the book impossible to put down. The "Gothic" style was a key trend in Italian cinema of the 1950s and 1960s because of its peculiar,

often strikingly original approach to the horror genre. These films portrayed Gothic staples in a stylish and idiosyncratic way, and took a daring approach to the supernatural and to eroticism, with the presence of menacing yet seductive female witches, vampires and ghosts. Thanks to such filmmakers as Mario Bava (Black Sunday), Riccardo Freda (The Horrible Dr. Hichcock), and Antonio Margheriti (Castle of Blood), as well the iconic presence of actress Barbara Steele, Italian Gothic horror went overseas and reached cult status. The book examines the Italian Gothic horror of the period, with an abundance of previously unpublished production information drawn from official papers and original scripts. Entries include a complete cast and crew list, home video releases, plot summary and the author's analysis. Excerpts from interviews with filmmakers, scriptwriters and actors are included. The foreword is by film director and scriptwriter Ernesto Gastaldi.

'Both a fun stroll through some all-time favourites, and a guilty reminder of just how many great movies I haven't seen yet . . .' Aubrey Day, Total Film 'As edited by Steven Jay Schneider, it makes for addictive browsing, and likewise features top quality stills.' Film Review With more than 1.75 million copies sold worldwide in thirty languages, 1001 Movies You Must See Before You Die celebrates the great and groundbreaking, classic and cult, must-see movies of all time, offering a treasure trove of incisive, witty and revealing insights. Spanning more than a century of extraordinary cinema, this comprehensive volume brings together some of the most significant movies from every country and all genres, from action to Western, through animation, comedy, documentary, musical, thriller, noir, short, romance and sci-fi. Newly revised and updated, this definitive edition features 500 original movie posters and hundreds of stunning movie stills, including recent Oscar-winning and nominated films such as BlackKkKlansman, The Greatest Showman, The Favourite, Roma and A Star is Born. Quotes from movie directors and critics, together with little-known facts, complement the incisive reviews and vital statistics of each movie to make this the most fact-filled edition ever. So, whether your passion is rom-com or art house, The Blue Angel or Blue Velvet, 1001 Movies You Must See Before You Die is bound to become the only film book to which you will ever turn.

The definitive reference for all Wes Anderson fans. Loaded with rich imagery and detailed analysis of his incredible films - including the classics The Grand Budapest Hotel, Rushmore, The Royal Tenenbaums and Moonrise Kingdom as well as Anderson's highly anticipated new release The French Dispatch - this is the first book to feature all of Wes Anderson's movies in a single volume. Acclaimed film journalist Ian Nathan provides an intelligent and thoughtful examination of the work of one of contemporary film's greatest visionaries, charting the themes, visuals, and narratives that have come to define Anderson's work and contributed to his films an idiosyncratic character that's adored by his loyal fans. From Anderson's regular cast members - including Bill Murray and Owen Wilson - to his instantly recognisable aesthetic, recurring motifs and his scriptwriting processes, this in-depth collection will reveal how Wes Anderson became one of modern cinema's most esteemed and influential directors.

A Cinema of Sensations

1940 Edition

Il Mereghetti. 100 capolavori da far vedere ai propri figli

Once Upon a Time . . . The Western

If the Universe Is Teeming with Aliens ... WHERE IS EVERYBODY?

Qui touring

A clanking iron giant topples from a cliff and lies smashed on the rocks below. Then his various parts begin to stir and reach out for one another. The Iron Man is ready to walk again, and he is very hungry.

The Long-Awaited, Enormously Entertaining Memoir by One of the Great Artists of Our Time—Now a New York Times, USA Today, Los Angeles Times, and Publisher's Weekly Bestseller. In this candid and often hilarious memoir, the celebrated director, comedian, writer, and actor offers a comprehensive, personal look at his tumultuous life. Beginning with his Brooklyn childhood and his stint as a writer for the Sid Caesar variety show in the early days of television, working alongside comedy greats, Allen tells of his difficult early days doing standup before he achieved recognition and success. With his unique storytelling pizzazz, he recounts his departure into moviemaking, with such slapstick comedies as Take the Money and Run, and revisits his entire, sixty-year-long, and enormously productive career as a writer and director, from his classics Annie Hall, Manhattan, and Annie and Her Sisters to his most recent films, including Midnight in Paris. Along the way, he discusses his marriages, his romances and famous friendships, his jazz playing, and his books and plays. We learn about his demons, his mistakes, his successes, and those he loved, worked with, and learned from in equal measure. This is a hugely entertaining, deeply honest, rich and brilliant self-portrait of a celebrated artist who is ranked among the greatest filmmakers of our time.

The Analysis of Film brings together the authors studies of classic Hollywood film. It is a book about the methods of close film analysis, the narrative structure of Hollywood film, Hitchcock's work and the role of women.

Coinciding with the 200th anniversary of the publication of Frankenstein in 1818, a prize-winning poet delivers a major new biography of Mary Shelley—as she has never been seen before. We know the facts of Mary Shelley's life in some detail—the death of her mother, Mary Wollstonecraft, within days of her birth; the upbringing in the house of her father, William Godwin, in a house full of radical thinkers, poets, philosophers, and writers; her elopement, at the age of seventeen, with Percy Shelley; the years of peripatetic travel across Europe that followed. But there has been no literary biography written this century, and previous books have ignored the real person—what she actually thought and felt and why she did what she did—despite the fact that Mary and her group of second-generation Romantics were extremely interested in the psychological aspect of life. In this probing narrative, Fiona Sampson pursues Mary Shelley through her turbulent life, much as Victor Frankenstein tracked

his monster across the arctic wastes. Sampson has written a book that finally answers the question of how it was that a nineteen-year-old came to write a novel so dark, mysterious, anguished, and psychologically astute that it continues to resonate two centuries later. No previous biographer has ever truly considered this question, let alone answered it.

La passione per il basket è diventata la mia vita

My Life as a Film Director

Wes Anderson

Piero Chiara e il cinema

Moviemakers' Master Class

A George Smiley Novel

In a 1950 conversation at Los Alamos, four world-class scientists generally agreed, given the size of the Universe, that advanced extraterrestrial civilizations must be present. But one of the four, Enrico Fermi, asked, "If these civilizations do exist, where is everybody?" Given the fact that there are perhaps 400 million stars in our Galaxy alone, and perhaps 400 million galaxies in the Universe, it stands to reason that somewhere out there, in the 14 billion-year-old cosmos, there is or once was a civilization at least as advanced as our own. Webb discusses in detail the 50 most cogent and intriguing solutions to Fermi's famous paradox.

This book is the first to establish the relevance of same-sex desires, pleasures and anxieties in the cinema of post-war Italy. It explores cinematic representations of homosexuality and their significance in a wider cultural struggle in Italy involving society, cinema, and sexuality between the 1940s and 1970s. Besides tracing the evolution of representations through both art and popular films, this book also analyses connections with consumer culture, film criticism and politics. Giori uncovers how complicated negotiations between challenges to and valorization of dominant forms of knowledge of homosexuality shaped representations and argues that they were not always the outcome of hatred but also sought to convey unmentionable pleasures and complicities. Through archival research and a survey of more than 600 films, the author enriches our understanding of thirty years of Italian film and cultural history. Discusses what makes movies special, including the importance of film location, the beauty in each different film genre, and how movie stars handle the public eye.

Una storia d'amore e di teatro che con grazia trascina e diverte. Di due uomini che amano la stessa donna, per anni, e della donna che ama tutti e due, per anni. Ma i due uomini e la donna amano soprattutto il Teatro, palcoscenico di scherzi pericolosi del cuore e della passione. Lucia Vasini, studentessa della provincia romagnola, arriva nella grande città, la Milano degli anni Settanta, per frequentare la Scuola di teatro del Piccolo. La gioia di vivere e di fare era tutt'uno con questa città. Gli incontri con i grandi del Teatro, come quello con Giorgio Strehler, le stanze prese in affitto. Fino al matrimonio con Maurizio Corradi («Mauri») e l'incontro con Paolo Rossi, un uomo romantico, con un'energia pazzesca che le fa conoscere il mondo del cabaret e la porta ovunque con la sua Renault bianca, mezza sfasciata. Si innamorano quasi subito. E poi conosce un giovane regista teatrale, pieno di talento: Giampiero Solari. E Lucia ancora una volta si innamora... Chi sceglierà alla fine? «Quando ero ragazza lessi una biografia di Lou Andreas-Salomé e mi soffermai a pensare alla storia d'amore fra lei, Rilke e Friedrich Nietzsche. Ero perplessa, non capivo. Non ritenevo possibile amare due persone, non vi ho mai creduto, neppure negli anni della rivoluzione culturale post '68, quelli dell'amore libero e della coppia aperta. Lessi quel libro nel 1977 prima di incontrare Paolo Rossi e Giampiero Solari. Ero innamorata di Paolo e poi mi sono innamorata di Giampiero... e solo allora me ne sono ricordata. E compresi che anche io, come lei, ero innamorata del teatro. E di entrambi. E che il teatro ci avrebbe uniti con il suo amore più grande.»

To Have and Have Not

Land of the Sons

Hitchcock

From the Fall of Fascism to the Years of Lead

Homosexuality and Italian Cinema

In Search of Mary Shelley: The Girl Who Wrote Frankenstein

From the New York Times bestselling author of A Legacy of Spies. The man he knew as "Control" is dead, and the young Turks who forced him out now run the Circus. But George Smiley isn't quite ready for retirement—especially when a pretty, would-be defector surfaces with a shocking accusation: a Soviet mole has penetrated the highest level of British Intelligence. Relying only on his wits and a small, loyal cadre, Smiley recognizes the hand of Karla—his Moscow Centre nemesis—and sets a trap to catch the traitor. The Oscar-nominated feature film adaptation of Tinker Tailor Soldier Spy is directed by Tomas Alfredson (Let the Right One In) and features Gary Oldman as Smiley, Academy Award winner Colin Firth (The King's Speech), and Tom Hardy (Inception). With an introduction by the author.

A unique political coming of age story, now in English for the first time. An NYRB Classics Original Walter Ferranini has been born and bred a man of the left. His father was a worker and an anarchist; Walter himself is a Communist. In the 1930s, he left Mussolini's Italy to fight Franco in Spain. After Franco's victory, he left Spain for exile in the United States. With the end of the war, he returned to Italy to work as a labor organizer and to build a new revolutionary order. Now, in the late 1950s, Walter is a deputy in the Italian parliament. He is not happy about it. Parliamentary proceedings are too boring for words: the Communist Party seems to be filling up with ward heelers, timeservers, and

profiteers. For Walter, the political has always taken precedence over the personal, but now there seems to be no refuge for him anywhere. The puritanical party disapproves of his relationship with Nuccia, a tender, quizzical, deeply intelligent editor who is separated but not divorced, while Walter is worried about his health, haunted by his past, and increasingly troubled by knotty questions of both theory and practice. Walter is, always has been, and always will be a Communist, he has no doubt about that, and yet something has changed. Communism no longer explains the life he is living, the future he hoped for, or, perhaps most troubling of all, the life he has led.

From one of the best writers in American literature, a classic novel about smuggling, intrigue, and love. To Have and Have Not is the dramatic story of Harry Morgan, an honest man who is forced into running contraband between Cuba and Key West as a means of keeping his crumbling family financially afloat. His adventures lead him into the world of the wealthy and dissipated yachtsmen who throng the region and involve him in a strange and unlikely love affair. In this harshly realistic, yet oddly tender and wise novel, Hemingway perceptively delineates the personal struggles of both the "haves" and the "have nots" and creates one of the most subtle and moving portraits of a love affair in his oeuvre. By turns funny and tragic, lively and poetic, remarkable in its emotional impact, To Have and Have Not is literary high adventure at its finest.

Il Mereghetti. 100 capolavori da far vedere ai propri figli Il Mereghetti. 100 capolavori da far vedere ai vostri figli

Pokerface Da San Giovanni in Persiceto al titolo NBA

Baldini & Castoldi

The Negro Motorist Green Book

75 Years of the Greatest Crime Films

The Black Angel

Diario critico semiserio del cinema e dell'Italia di oggi

Apropos of Nothing

This is a dystopic coming-of-age graphic novel about two brothers trying to discover the secret of their father's diary. Two pre-adolescent brothers scavenge a post-apocalyptic landscape for anything that might help each other and their father exist for one more day. Although their survival hangs in the balance, the boys are obsessed with only one thing?the diary their father keeps. They've never been taught to read or write, but they have a hunch that the scribbles might answer their questions. Land of the Sons is Gipi's most artistically accomplished work to date. 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.

«Idan mi ha mostrato l'importanza della resistenza e della determinazione, e a sfruttare tutte le opportunità.» Stephen Curry Come fa un avvocato a diventare uno dei trainer più amati dalle star della NBA? Idan Ravin ha trasformato la sua passione per la pallacanestro in una professione che gli ha permesso di lavorare al fianco di campioni come Chris Paul, Carmelo Anthony, LeBron James, Stephen Curry, Kevin Durant, J.R. Smith, Dwight Howard, Gilbert Arenas, Blake Griffin e molti altri. In A canestro ripercorre la sua originale storia di successo e lo stretto rapporto nato con i giocatori che ha aiutato a diventare migliori. Anche un ragazzino timido e riservato può diventare uomo e condividere il campo da basket con i campioni della NBA. In che modo? Grazie all'amore per il Gioco. Idan Ravin non ha mai fatto il coach in un college americano o tra i professionisti, ma l'impegno, la dedizione e una passione fuori dal comune per la pallacanestro lo hanno trasformato in un trainer che alcuni tra i migliori giocatori della Lega americana hanno voluto al proprio fianco per migliorare la tecnica individuale e sviluppare il potenziale inespresso. Attraverso aneddoti curiosi, esperienze personali e moderne filosofie di allenamento, A canestro si dimostra un libro esemplare e unico su come lo sport possa cambiare la vita di ognuno di noi e trasformarci nelle persone che sogniamo di essere.

Former war crimes investigator Harold Middleton is drawn into a terror plot that could result in all-out war between India and Pakistan, and pursues leads around the world to prevent a nuclear catastrophe.

Vedo l'ammazzo e torno

Fifty Solutions to the Fermi Paradox and the Problem of Extraterrestrial Life

The Copper Bracelet

New Hollywood Cinema

Da San Giovanni in Persiceto al titolo NBA

Private Lessons from the World's Foremost Directors

Cosa si prova a diventare il primo giocatore italiano della storia a vincere il titolo NBA e a trionfare nella gara del tiro da tre punti all'All Star Game? Qual è il percorso che porta a cogliere quest'occasione? Marco Belinelli ha realizzato un sogno, il suo e quello di migliaia di ragazzi che guardano al basket professionistico come un mito irraggiungibile. In Pokerface Marco racconta - insieme al giornalista Alessandro Mamoli - la sua incredibile ascesa nell'Olimpo del basket svelando la passione che si nasconde dietro la freddezza del campione: dai primi canestri nella Virtus e nella Fortitudo, fino alla scommessa del draft NBA nel 2007, per arrivare al suo primo anello con i San Antonio Spurs, quando ha dimostrato all'Italia e al mondo intero di non essere un bluff. Attraverso le esperienze più significative, i retroscena più curiosi, e gli «incontri che cambiano la vita», si definisce l'immagine di un ragazzo diventato uomo, e di un uomo capace di mettersi sempre in gioco per essere un vincente. Ora quell'uomo ha capito che aveva bisogno di una nuova sfida, di qualcuno che gli dicesse «Vogliamo te per tornare a vincere». Una richiesta che il Beli non ha potuto ignorare, perché arrivata dalla sua Bologna, dove tutto è cominciato.

What is "New Hollywood"? The "art" cinema of the Hollywood "Renaissance" or the corporate controlled blockbuster? The introverted world of Travis Bickle or the action heroics of Indiana Jones, Buzz Lightyear, and Maximus the Gladiator? Innovative departures from the "classical" Hollywood style or superficial glitz, special effects, and borrowings from MTV? Wholesale change or important continuities with Hollywood's past? The answer suggested by Geoff King

in New Hollywood Cinema is all of these and more. He examines New Hollywood from three main perspectives: film style, industry, and the social-historical context. Each is considered in its own right, sometimes resulting in different ways of defining New Hollywood. But one of the book's central arguments is that a combination of these approaches is needed if we are to understand the latest incarnations of the cinema that continues to dominate the global market. King looks at the Hollywood "Renaissance" from the late 1960s to the late 1970s, industrial factors shaping the construction of the corporate blockbuster, the role of auteur directors, genre and stardom in New Hollywood, narrative and spectacle in the contemporary blockbuster, and the relationship between production for the big and small screens. Case studies considered include Taxi Driver, Godzilla, and Gladiator, tracing the roots of New Hollywood from the 1950s to the start of the twenty-first century.

Iconic, groundbreaking interviews of Alfred Hitchcock by film critic François Truffaut—providing insight into the cinematic method, the history of film, and one of the greatest directors of all time. In Hitchcock, film critic François Truffaut presents fifty hours of interviews with Alfred Hitchcock about the whole of his vast directorial career, from his silent movies in Great Britain to his color films in Hollywood. The result is a portrait of one of the greatest directors the world has ever known, an all-round specialist who masterminded everything, from the screenplay and the photography to the editing and the soundtrack. Hitchcock discusses the inspiration behind his films and the art of creating fear and suspense, as well as giving strikingly honest assessments of his achievements and failures, his doubts and hopes. This peek into the brain of one of cinema's greats is a must-read for all film aficionados.

The Western is the quintessential American epic--a mythic story of nation building, triumphs, failures, and fantasies. This book accompanies the first major exhibition to examine the Western genre and its evolution from the mid-1800s in fine art, film, and popular culture, exploring gender roles, race relations, and gun violence--a story that is about more than cowboys and American Indians, pursuits and duels, or bandits and barroom brawls. From 19th-century landscape paintings by Albert Bierstadt and Frederic Remington to works by Andy Warhol, Ed Ruscha, and Kent Monkman; from the legends of "Buffalo Bill" Cody and Billy the Kid to John Ford's classic films and Sergio Leone's spaghetti Westerns and recent productions by Quentin Tarantino, Ang Lee, and Joel and Ethan Coen, The Western observes how the mythology of the West spread throughout the world and endures today.

Studio Affairs

LIFE Film Noir

L'espresso

A canestro!

Il Mereghetti. 100 capolavori da far vedere ai vostri figli

Tinker, Tailor, Soldier, Spy

By incorporating and transforming foreign influences, film noir became a uniquely American art form. Though it was overlooked at first, this powerful genre would give Humphrey Bogart and Robert Mitchum career-defining roles, fuel Joan Crawford's middle-age comeback, and set the stage for the work of Martin Scorsese and Quentin Tarantino. Noir illuminated the dark side of the American dream, but despite its characteristic bleakness, these films are somehow always fun. Film Noir: 75 Years of the Greatest Crime Films revisits 20 of the genre's best, from the first noir The Maltese Falcon to L.A. Confidential. We commence by delving into "Classic Noir," films released between 1941 and 1958 with their angular chiaroscuro and Teutonic angst combined with the influence of pulp and hard-boiled crime fiction. Stunning photography walks us through Shadow of a Doubt, Double Indemnity, Laura, Mildred Pierce, Out of the Past, The Third Man, In a Lonely Place, Niagara, The Night of the Hunter, Touch of Evil and more. Next in our "Neo Noir" section, you will see the transformation of noir from 1967 onward with films like Bonnie and Clyde, Dirty Harry, Chinatown, Taxi Driver, Body Heat, Blood Simple, Blue Velvet, Pulp Fiction and more. Articles about how the genre was born, tabloids and film noir, offscreen noir, and what factors lead film back to black punctuate these spreads. Enter the cinematic world of "doom, fate, fear, and betrayal," as beloved film critic Roger Ebert said, with Film Noir: 75 Years of the Greatest Crime Films.

When an Italian kingpin falls, a battle of successors begins in this "razor-sharp political thriller set in Berlusconi's Rome" (The New Statesman). Things are changing in Rome. The new Pope, determined to reform the Vatican, proclaims an extraordinary Jubilee year, one "of Mercy." A new center-left government replaces its disgraced predecessor. And with the underworld kingpin Samurai in jail, his protégé Sebastiano Laurenti plans to establish himself as his designated successor. But to do it, he must reckon with a new generation of gangsters and racketeers edging in on the corrupt profits to be made off the Jubilee's public works. Meanwhile, Laurenti must also keep an eye on the ambitious newly elected politician Chiara Visone. As the sharks circle and the street-dogs fight, a tenuous hope endures. An incorruptible politician of the old left is about to forge an unlikely alliance with a young

bishop who refuses to play the Vatican's power games. Sharp, dark, and taut, *The Night of Rome* is fiction that sails dangerously close to the wind of current events.

Best known for directing the Impressionist classic *The Smiling Madame Beudet* and the first Surrealist film *The Seashell and the Clergyman*, Germaine Dulac, feminist and pioneer of 1920s French avant-garde cinema, made close to thirty fiction films as well as numerous documentaries and newsreels. Through her filmmaking, writing, and cine-club activism, Dulac's passionate defense of the cinema as a lyrical art and social practice had a major influence on twentieth century film history and theory. In *Germaine Dulac: A Cinema of Sensations*, Tami Williams makes unprecedented use of the filmmaker's personal papers, production files, and archival film prints to produce the first full-length historical study and critical biography of Dulac. Williams's analysis explores the artistic and sociopolitical currents that shaped Dulac's approach to cinema while interrogating the ground breaking techniques and strategies she used to critique conservative notions of gender and sexuality. Moving beyond the director's work of the 1920s, Williams examines Dulac's largely ignored 1930s documentaries and newsreels establishing clear links with the more experimental impressionist and abstract works of her early period. This vivid portrait will be of interest to general readers, as well as to scholars of cinema and visual culture, performance, French history, women's studies, queer cinema, in addition to studies of narrative avant-garde, experimental, and documentary film history and theory.

Features interviews with twenty of the world's top film directors to reveal techniques, approaches, and visions, in a volume that includes discussions with such filmmakers as Martin Scorsese, Lars Von Trier, Bernardo Bertolucci, Laurent Tirard, Woody Allen, Tim Burton, and John Woo. Original.

The Iron Man

Germaine Dulac

Orson Welles's Last Movie

1001 Movies You Must See Before You Die

The Night of Rome

Incompiuto. La nascita di uno Stile-The birth of a style. Ediz. bilingue

In the summer of 1970 legendary but self-destructive director Orson Welles returned to Hollywood from years of self-imposed exile in Europe and decided it was time to make a comeback movie. Coincidentally it was the story of a legendary self-destructive director who returns to Hollywood from years of self-imposed exile in Europe. Welles swore it wasn't autobiographical. The Other Side of the Wind was supposed to take place during a single day, and Welles planned to shoot it in eight weeks. It took twelve years and remains unreleased and largely unseen. Orson Welles's Last Movie, by Josh Karp is a fast-paced, behind-the-scenes account of the bizarre, hilarious and remarkable making of what has been called "the greatest home movie that no one has ever seen." Funded by the Shah of Iran's brother-in-law, and based on a script that Welles rewrote every night for years, a final attempt to one-up his own best-work. It's almost impossible to tell if art is imitating life or vice versa in the film. It's a production best encompassed by its star, John Huston, who described the making of the film as "an adventure shared by desperate men that finally came to nothing."

Nessuno sa parlare di cinema come Marco Giusti: la sua intelligenza a contropelo e il suo personalissimo mix di ironia e candore adolescenziale fanno già parte del nostro immaginario collettivo. Con lo sguardo di chi è sempre pronto a premiare il coraggio e la sperimentazione, a emozionarsi davanti a un congegno narrativo perfetto, e a esaltarsi davanti a una gag geniale o una sparatoria mozzafiato, Giusti ci accompagna in un viaggio lungo più di un anno tra commedie borghesi e «scorreggione», film autoriali e kolossal hollywoodiani in 3D. Vedo... l'ammazzo e torno è il diario colto di un cinefilo sui generis che non risparmia niente e nessuno: l'imbarazzante diplomazia internazionale del cinema italiano, la pavidità dei produttori e la qualità sempre più scadente delle sceneggiature, i budget ministeriali che si assottigliano e la ridicola pervasività degli sponsor locali, la critica parruccona impantanata in logiche sorpassate. Ma la sconcertante situazione del nostro cinema è solo lo specchio della deriva culturale e politica di un'Italia ormai fuori controllo, in cui i comici spopolano al governo e le battaglie elettorali si combattono in televisione: un paese di cui Giusti ci regala un affresco vivido e indimenticabile.

Anne Pedersdotter

Nessuno dei due

The Making of The Other Side of the Wind

Il pavone e i generali

Italian Gothic Horror Films, 1957-1969

The Communist