

Quentin Tarantino Jami Bernard

Written with the flair that has made Jami Bernard one of the most influential film critics in the country, *Chick Flicks* is a celebration of the films women love to watch, cleverly organized into categories, such as *Catfights* (*All About Eve*), *Emotional Rescue* (*Piano*), *Female Bonding* (*Enchanted April*), *Tearjerkers* (*Ghost*), and *Funny Girls* (*When Harry Met Sally*). Illustrated with photos throughout.

Om amerikanske film som tolkes ud fra tekster i Bibelen

An exploration of the mythology and philosophies of the Hollywood writer and director of the films "Reservoir dogs", "Pulp fiction" and "Natural born killers".

An *Aesthetics of Injury* exposes wounding as a foundational principle of modernism in literature and film. Theorizing the genre of the narrative wound—texts that aim not only to depict but also to inflict injury—Ian Fleishman reveals harm as an essential aesthetic strategy in ten exemplary authors and filmmakers: Charles Baudelaire, Franz Kafka, Georges Bataille, Jean Genet, Hélène Cixous, Ingeborg Bachmann, Elfriede Jelinek, Werner Schroeter, Michael Haneke, and Quentin Tarantino. Violence in the modernist mode, an ostensible intrusion of raw bodily harm into the artwork, aspires to transcend its own textuality, and yet, as *An Aesthetics of Injury* establishes, the wound paradoxically remains the essence of inscription. Fleishman thus shows how the wound, once the modernist emblem par excellence of an immediate aesthetic experience, comes to be implicated in a postmodern understanding of reality reduced to ceaseless mediation. In so doing, he demonstrates how what we think of as the most real object, the human body, becomes indistinguishable from its “nonreal” function as text. At stake in this tautological textual model is the heritage of narrative thought: both the narratological workings of these texts (how they tell stories) and the underlying epistemology exposed (whether these narrativists still believe in narrative at all). With fresh and revealing readings of canonical authors and filmmakers seldom treated alongside one another, *An Aesthetics of Injury* is important reading for scholars working on literary or cinematic modernism and the postmodern, philosophy, narratology, body culture studies, queer and gender studies, trauma studies, and cultural theory.

The Enemy At Home

The Story of the Movies

Aesthetics and Dialectics in Late Postmodernity

Scripture on the Silver Screen

The National Society of Film Critics on the Low-Budget Beauties, Genre-Bending Mavericks, and Cult Transfigurations

How to Philosophize with a Pair of Pliers and a Blowtorch

*National Society of Film Critics dares to go where few mainstream critics have gone before—to the heart of what gets the colored lights going, as they say in *A Streetcar Named Desire*. Here is their take on the films that quicken their (and our) pulses—an enterprise both risky and risqué, an entertaining overview of the most arousing films Hollywood has every produced. But make no mistake about it: This isn't a collection of esoteric "critic's choice" movies. The films reflect individual taste, rubbing against the grain of popular wisdom. And, because of the personal nature of the erotic forces at play, these essays will reveal more about the individual critics than perhaps they have revealed thus far to their readers. The Society is a world-renowned, marquee-name organization embracing some of America's most distinguished critics, more than forty writers who have followings nationally as well as devoted local constituencies in such major cities as New York, Chicago, Los Angeles, Boston, Philadelphia, Atlanta, and Minneapolis. Yes, *The X List* will have something for every lover of film—and for every lover.*

One hundred essays reveal the best movies as chosen by a consensus of the National Society of Film Critics, featuring contributions from such film critics as Roger Ebert, David Ansen, Kevin Thomas, and Peter Rainer.

*Since cinema's earliest days, literary adaptation has provided the movies with stories; and so we use literary terms like metaphor, metonymy and synecdoche to describe visual things. But there is another way of looking at film, and that is through its relationship with the visual arts – mainly painting, the oldest of the art forms. *Art History for Filmmakers* is an inspiring guide to how images from art can be used by filmmakers to establish period detail, and to teach composition, color theory and lighting. The book looks at the key moments in the development of the Western painting, and how these became part of the Western visual culture from which cinema emerges, before exploring how paintings can be representative of different genres, such as horror, sex, violence, realism and fantasy, and how the images in these paintings connect with cinema. Insightful case studies explore the links between art and cinema through the work of seven high-profile filmmakers, including Peter Greenaway, Peter Webber, Jack Cardiff, Martin Scorsese, Guillermo del Toro, Quentin Tarantino and Stan Douglas. A range of practical exercises are included in the text, which can be carried out singly or in small teams. Featuring stunning full-color images, *Art History for Filmmakers* provides budding filmmakers with a practical guide to how images from art can help to develop their understanding of the visual language of film.*

Quentin Tarantino's films beg to be considered metafiction: metacommentaries that engage with the history of cultural representations and exalt the aesthetic, ethical, and political potential of creation as re-re-creation and resignification. Covering all eight of Quentin Tarantino's films according to certain themes, David Roche combines cultural studies and neoformalist approaches to highlight how closely the films' poetics and politics are intertwined. Each in-depth chapter focuses on a salient feature, some which have drawn much attention (history, race, gender, violence), others less so (narrative structure, style, music, theatricality). Roche sets Tarantino's films firmly in the legacy of Howard Hawks, Jean-Luc Godard, Sergio Leone, and the New Hollywood, revising the image of a cool pop-culture purveyor that the American director cultivated at the beginning of his career. Roche emphasizes the breadth and depth of his films' engagement with culture, highbrow and lowbrow, screen and print, American, East Asian, and European.

Youth Culture in Global Cinema

Framework

l'uomo e i film

A World in Chaos

Total Exposure

The Offences of Art

My Best Friend's Birthday: The Making of a Quentin Tarantino Film

The Big Screen tells the enthralling story of the movies: their rise and spread, their remarkable influence over us, and the technology that made the screen—smaller now, but ever more ubiquitous—as important as the images it carries. The Big Screen is not another history of the movies. Rather, it is a wide-ranging narrative about the movies and their signal role in modern life. At first, film was a waking dream, the gift of appearance delivered for a nickel to huddled masses sitting in the dark. But soon, and abruptly, movies began transforming our societies and our perceptions of the world. The celebrated film authority David Thomson takes us around the globe, through time, and across many media—moving from Eadweard Muybridge to Steve Jobs, from Sunrise to I Love Lucy, from John Wayne to George Clooney, from television commercials to streaming video—to tell the complex, gripping, paradoxical story of the movies. He tracks the ways we were initially enchanted by movies as imitations of life—the stories, the stars, the look—and how we allowed them to show us how to live. At the same time, movies, offering a seductive escape from everyday reality and its responsibilities, have made it possible for us to evade life altogether. The entranced audience has become a model for powerless and anxiety-ridden citizens trying to pursue happiness and dodge terror by sitting quietly in a dark room. Does the big screen take us out into the world, or merely mesmerize us? That is Thomson's question in this grand adventure of a book. Books about the movies are often aimed at film buffs, but this passionate and provocative feat of storytelling is vital to anyone trying to make sense of the age of screens—the age that, more than ever, we are living in.

In many senses, viewers have cut their teeth on the violence in American cinema: from Anthony Perkins slashing Janet Leigh in the most infamous of shower scenes; to the 1970s masterpieces of Martin Scorsese, Sam Peckinpah and Francis Ford Coppola; to our present-day undertakings in imagining global annihilations through terrorism, war, and alien grudges. Transfigurations brings our cultural obsession with film violence into a renewed dialogue with contemporary theory. Grønstad argues that the use of violence in Hollywood films should be understood semiotically rather than viewed realistically; Transfigurations thus alters both our methodology of reading violence in films and the meanings we assign to them, depicting violence not as a self-contained incident, but as a convoluted network of our own cultural ideologies and beliefs.

What kind of collection could possibly find common ground among The Son of Kong, Platoon, and Pink Flamingos? What kind of fevered minds could conceive of such a list? What are the unheard-of qualities that tie them all together? The answers: This book. The National Society of Film Critics. And the far-reaching enticements of the B movie itself. Once the B movie was the Hollywood stepchild, the underbelly of the double feature. Today it is a more inclusive category, embracing films that fall outside the mainstream by dint of their budgets, their visions, their grit, and occasionally--sometimes essentially--their lack of what the culture cops call "good taste." The films in The B List are offbeat, unpredictable, and decidedly idiosyncratic. And that's why we love them.

Madonna has long been accepted as a pop culture icon, but this text postulates a greater cultural importance by analyzing her as a postmodern myth. This work examines how Madonna methodically discovered and constructed herself (often rewriting her past), the nature and extent of her ambition and the means she used to reach her goals. It also details the way in which she organized her own cult (borrowing from the gay community), devised her artistic output, and cunningly targeted different audiences. It also studies the fundamental contradiction--virgin or vamp? saint or prostitute?--that fuels Madonna's career and describes how Madonna reflects today's society, its contradictions and its attitudes toward sexuality and religion.

A Guided Tour Across a Decade of American Independent Cinema

Film Remakes

A Mind-Twisting Tour Through the Grindhouse Cinema of Times Square

Quentin Tarantino

The Big Screen

Breast Cancer, There and Back

Chick Flicks

(FAQ). Quentin Tarantino is a man who came to Hollywood and didn't break the rules so much as make plain that he didn't even notice them. Making the films he wanted to see, Tarantino broke through with Reservoir Dogs in 1992 and then cemented his reputation in 1994 with the release of Pulp Fiction . As his fame grew, he spread his love for movies that are far from commonplace through his promotion of older films and theaters and by reviving the stalled careers of actors such as John Travolta, Pam Grier, and David Carradine. Quentin Tarantino FAQ examines the movies directed by Tarantino, the influences on his work, and the inspiration he gave to others. There are also chapters on certain recurring elements in his films, from fake "product placement" to the music, actors, and even cinematic moments used. The book also reviews his work in television, the articles written about him or by him over the years, his acting career, his public battles, and some of the projects he abandoned along the way. It all comes together to tell the story of a man who forged his own unique path and helped shape the way movies are made today.

'Sleazoid Express' reproduces the experience of watching a movie in the grindhouse setting. Each chapter focuses on a unique exploitation genre (blood horror, celebrity crime, etc.) and paints a close, intimate portrait

of its directors, stars and showcases.

Get an intimate look at the cult filmmaker of our generation. Packaged in a handsome slipcase and loaded with stunning pictures from the Kobal archives, this biography explores the genesis of Tarantino's unique directorial style and provides insight into his inspirations and his frequent collaborations with favored actors. An 8-page foldout timeline presents Tarantino's entire filmography in the heart of the book. Through in-depth and informative text written by renowned film journalist Ian Nathan, this book examines the entirety of Tarantino's work, including his early writing on screenplays such as *True Romance* and *Natural Born Killers*, his break-out directorial debut *Reservoir Dogs* and the career-defining *Pulp Fiction*, as well as his later iconic films, such as *Kill Bill Volumes 1 and 2*, *Inglourious Basterds*, and *Django Unchained*. You'll also go behind the scenes of Tarantino's latest epic, *Once Upon a Time in Hollywood*. As you make your way through Tarantino's incredible career, discover what inspired him, his working methods, and the breadth of his talent. With a visually arresting design that mimics Tarantino's approach to film-making and chapters organized by film, the pages are brimming with images taken on set and behind the scenes. This is the ultimate celebration for any Tarantino fan.

In *Quentin Tarantino and Philosophy*, seventeen professional thinkers shamelessly exploit the cinematic achievement of Tarantino for all the steamy, sensational metaphysics and epistemology they can wring out of it. Are these eruptions of intelligent thought merely a cynical hypnotic manipulation of our cerebral cortexes? Or can we somehow relate them to the human values that really matter pyrotechnic car chases, Mexican standoffs, and exploding heads? Is the philosophers' preoccupation with quoting other philosophers nothing more than incestuous indulgence? Or are they somehow conveying a deeper point about the enduring validity of amputated ears and anal rape? In the final analysis only you, the viewer, can decide. What can *Reservoir Dogs* teach us about the evolution of co-operation? Is Beatrix's revenge in *Kill Bill* both justified and self-destructive? Can we agree completely on what has happened and disagree on whether it was a miracle? How is *Pulp Fiction*'s Vincent doomed because of his messy bathroom habits? Does *Grind house/Death Proof* reflect the epoch in which everything that actually occurs is unreal? ""With *Tarantino and Philosophy*, it's the little differences, like having your Royale with cheese dissected by a grease monkey with a blowtorch. It's so bad, it's good.""

Watching Movies

The Cultural Left and Its Responsibility for 9/11

The National Society of Film Critics' Guide to the Movies That Turn Us On

Casting Might-Have-Beens

A History of Screenwriting in the American Film, Third Edition

How One Star's Self-Construction Rewrites Sex, Gender, Hollywood and the American Dream

The National Society Of Film Critics' 100 Essential Films

A critical analysis of the rise of independent filmmakers examines the growth of Robert Redford's Sundance Film Festival, the rise to power of the Weinstein brothers and their company Miramax, and the successful careers of Steven Soderbergh, Quentin Tarantino, and other independent filmmakers whose work has transformed Hollywood and the film industry. Reprint. 100,000 first printing.

This book examines a set of theoretical perspectives that critically engage with the notion of postmodernism, investigating whether this concept is still useful to approach contemporary cinema. This question is explored through a discussion of the films written and directed by Quentin Tarantino, largely regarded as the epitome of postmodern cinema and considered here as theoretical contributions in their own right. Each chapter first presents key ideas proposed by a specific theorist and then puts them in conversation with Tarantino's films. Jacques Rancière's theory of art is used to reject postmodernism's claims about the 'death' of the aesthetic image in contemporary cinema. Fredric Jameson's and Slavoj Žižek's dialectical thinking is mobilized to challenge simplistic, ideological readings of postmodern cinema in general, and Tarantino's films in particular. Finally, the direct influence of Carol Clover's psychoanalytical approach to the horror genre on Tarantino's work is discussed to prove the director's specific contribution to a theoretical understanding of contemporary film aesthetics.

Quentin Tarantino is one of the best-known living American filmmakers in the world, and the story of his career has been the subject of a number of books and articles. But what do his films mean? In this new study, Edward Gallafent does not look at Tarantino's story but at the films themselves. He asks to what extent Tarantino can be seen as a specifically American filmmaker, with the kinds of preoccupations and interests that have formed part of Hollywood's traditions, and also how he explores the expressive possibilities of current cinema. The book concentrates on the main feature films of Tarantino's career so far: *Reservoir Dogs*, *Pulp Fiction*, *Jackie Brown*, and the two volumes of *Kill Bill*. Apart from *Kill Bill* the films are not treated individually, but in terms of some of the subjects that connect them together, such as success and tradition, their notorious deployment of violence, and Tarantino's approach to story-telling: his interest in presenting events out of chronological order. The book also covers adaptations of Tarantino's work, looking at the screenplays of *True Romance* and *Natural Born Killers* as well as the films made from them, and compares Tarantino's approach to adapting *Elmore Leonard* with that of another important American filmmaker, *Paul Schrader*. The aim of the book is to explore these topics and to take the reader back to what the American critic Robert Warshaw called the 'actual, immediate experience of seeing and responding to the movies'. It is designed to appeal both to those who were excited by the films on first seeing them in the cinema and to those taking the opportunity of reconsidering them on the screen or on DVD.

Examines our media-dominated world through the vast array of manufactured images and sounds that define our civilization, from video games to elevator music, action movies to reality shows, and punditry to Internet exhibitionists.

How the Torrent of Images and Sounds Overwhelms Our Lives

The B List

Interviews, Revised and Updated

Spike, Mike, Slackers & Dykes

The Narrative Wound from Baudelaire to Tarantino

Miramax, Sundance, and the Rise of Independent Film

A Movie Lover's Guide to the Movies Women Love

This is the first book to provide a comprehensive and systematic account of the phenomenon of cinematic remaking. Drawing upon recent theories of genre and intertextuality, *Film Remakes* describes remaking as both an elastic concept and a complex situation, one enabled and limited by the interrelated roles and practices of industry, critics, and audiences. This approach to remaking is developed across three broad sections: the first deals with issues of production, including commerce and authors; the second considers genre, plots, and structures; and the third investigates issues of reception, including audiences and institutions.

Not since Martin Scorsese in the mid-1970s has a young American filmmaker made such an instant impact on international cinema as Quentin Tarantino, whose *PULP FICTION* won the Cannes Film Festival's Grand Prix Award. A manic talker, Tarantino obsesses about American pop culture and his favorite

movies and movie makers.

Here, in his own colorful, slangy words, is the true American Dream saga of a self-proclaimed "film geek," with five intense years working in a video store, who became one of the most popular, recognizable, and imitated of all filmmakers. His dazzling, movie-informed work makes Quentin Tarantino's reputation, from his breakout film, *Reservoir Dogs* (1992), through *Kill Bill: Vol. 1* (2003) and *Kill Bill: Vol. 2* (2004), his enchanted homages to Asian action cinema, to his rousing tribute to guys-on-a-mission World War II movie, *Inglourious Basterds* (2009). For those who prefer a more mature, contemplative cinema, Tarantino provided the tender, very touching *Jackie Brown* (1997). A masterpiece--*Pulp Fiction* (1994). A delightful mash of unabashed exploitation and felt social consciousness--his latest opus, *Django Unchained* (2012). From the beginning, Tarantino (b. 1963)--affable, open, and enthusiastic about sharing his adoration of movies--has been a journalist's dream. *Quentin Tarantino: Interviews*, revised and updated with twelve new interviews, is a joy to read cover to cover because its subject has so much interesting and provocative to say about his own movies and about cinema in general, and also about his unusual life. He is frank and revealing about growing up in Los Angeles with a single, half-Cherokee mother, and dropping out of ninth grade to take acting classes. Lost and confused, he still managed a gutsy ambition: young Quentin decided he would be a filmmaker. Tarantino has conceded that Ordell (Samuel L. Jackson), the homicidal African American con man in *Jackie Brown*, is an autobiographical portrait. "If I hadn't wanted to make movies, I would have ended up as Ordell," Tarantino has explained. "I wouldn't have been a postman or worked at the phone company. . . . I would have gone to jail."

The legendary figure who launched the careers of Spike Lee, Michael Moore, and Richard Linklater offers a no-holds-barred look at the deals and details that propel an indie film from a dream to distribution.

Sleazoid Express

Art History for Filmmakers

Violence, Death and Masculinity in American Cinema

The Cinema of Cool

Madonna as Postmodern Myth

Social Crisis and the Rise of Postmodern Cinema

Quentin Tarantino and Philosophy

Examines the personal life and the professional work and success of the director of "Pulp Fiction"

Quentin Tarantino The Man and His Movies

"The evidence assembled, Julius concludes his hard-hitting dissection of the landscapes of contemporary art by posing some important questions: what is art's future when its boundary-exceeding, taboo-breaking endeavors become the norm? And is anything of value lost when we submit to art's violation?"--BOOK JACKET.

A guide to nude scenes in big-screen films includes listings of actors and actresses and movies with nudity

Media Unlimited

Quentin Tarantino and Film Theory

Transgressions

An Aesthetics of Injury

The A List

Down and Dirty Pictures

Quentin Tarantino FAQ

A complement to the bestselling "Dr. Susan Love's Breast Book", this title gives breast cancer patients practical advice, support, and comfort combined with a well-needed shot of humor.

"This is a cool idea for a book." — Quentin Tarantino *My Best Friend's Birthday: The Making of a Quentin Tarantino Film* is the story of a group of friends who set out to make their own movie in 1983, financing it with Tarantino's minimum wage earnings from his job at a video store. In most biographies and Tarantino histories, this unfinished \$5,000 film is mentioned only in passing and is looked upon as little more than a curiosity. But with this oral history, author/editor Andrew J. Rausch details how each of the friends came together, other early film projects they worked on, and how they ended up making (or trying to make) a black-and-white screwball comedy. He also makes the argument that *My Best Friend's Birthday* is something far more meaningful than a curiosity. Not only did it mark the screenwriting and directorial debut of Quentin Tarantino, one of the greatest filmmakers in history, but it also launched the careers of two other professional filmmakers, Craig Hamann and Roger Avary. *My Best Friend's Birthday: The Making of a Quentin Tarantino Film* provides an in-depth look at the film from its conception to its eventual demise and proves that even at the young age of 20, Tarantino already possessed the talent (in a still rough, unpolished form) that would lead him to make classic films such as *Reservoir Dogs*, *Pulp Fiction*, *Kill Bill*, *Django Unchained*, and *Once Upon a Time in Hollywood*. The film and screenplay for *My Best Friend's Birthday*, rough as they may be, provide us a glimpse of an artist on the verge of real success, still trying to find and hone his voice.

*This is the first book to provide a comprehensive and systematic account of the phenomenon of cinematic remaking. Drawing upon recent theories of genre and intertextuality, Film Remakes describes remaking as both an elastic concept and a complex situation, one enabled and limited by the interrelated roles and practices of industry, critics and audiences. This approach to remaking is developed across three broad sections: the first, remaking as industrial category, deals with issues of production, including commerce and authors; the second, remaking as textual category, considers genre, plots and structures; and the third, remaking as critical category, investigates issues of reception, including audiences and institutions. The film remake emerges as a particular case of repetition, a function of cinematic and discursive fields that is maintained by historically specific practices, such as copyright law and authorship, canon formation and media literacy, film criticism and re-viewing. These points are made through the lively discussion of numerous historical and contemporary examples, including the remaking of classics (*Double Indemnity*, *All That Heaven Allows*, *Psycho*), foreign art-films (*Yojimbo*, *Solaris*, *Le Samourai*), cult movies (*Gun Crazy*, *Planet of the Apes*, *Dawn of the Dead*), and television properties (*Batman*, *The Addams Family*, *Charlie's Angels*).*

From THE ENEMY AT HOME: "In this book I make a claim that will seem startling at the outset. The cultural left in this country is responsible for causing 9/11. . . . In faulting the cultural left, I am not making the absurd accusation that this group blew up the World Trade Center and the Pentagon. I am saying that the cultural left and its allies in Congress, the media, Hollywood, the nonprofit sector, and the universities are the primary cause of the volcano of anger toward America that is erupting from the Islamic world. The Muslims who carried out the 9/11 attacks were the product of this visceral rage—some of it based on legitimate concerns, some of it based on wrongful prejudice, but all of it fueled and encouraged by the cultural left. Thus without the cultural left, 9/11 would not have happened. "I realize that this is a strong charge, one that no one has made before. But it is a neglected aspect of the 9/11 debate, and it is critical to understanding the current controversy over the 'war against terrorism.' . . . I intend to show that the left has actively fostered the intense hatred of America that has led to numerous attacks such as 9/11. If I am right, then no war against terrorism can be effectively fought using the left-wing premises that are now accepted doctrine among mainstream liberals and Democrats." Whenever Muslims charge that the war on terror is really a war against Islam, Americans hasten to assure them they are wrong. Yet as Dinesh D'Souza argues in this powerful and timely polemic, there really is a war against Islam. Only this war is not being waged by Christian conservatives bent on a moral crusade to impose democracy abroad but by the American

cultural left, which for years has been vigorously exporting its domestic war against religion and traditional morality to the rest of the world. D'Souza contends that the cultural left is responsible for 9/11 in two ways: by fostering a decadent and depraved American culture that angers and repulses other societies—especially traditional and religious ones—and by promoting, at home and abroad, an anti-American attitude that blames America for all the problems of the world. Islamic anti-Americanism is not merely a reaction to U.S. foreign policy but is also rooted in a revulsion against what Muslims perceive to be the atheism and moral depravity of American popular culture. Muslims and other traditional people around the world allege that secular American values are being imposed on their societies and that these values undermine religious belief, weaken the traditional family, and corrupt the innocence of children. But it is not “America” that is doing this to them, it is the American cultural left. What traditional societies consider repulsive and immoral, the cultural left considers progressive and liberating. Taking issue with those on the right who speak of a “clash of civilizations,” D'Souza argues that the war on terror is really a war for the hearts and minds of traditional Muslims—and traditional peoples everywhere. The only way to win the struggle with radical Islam is to convince traditional Muslims that America is on their side. We are accustomed to thinking of the war on terror and the culture war as two distinct and separate struggles. D'Souza shows that they are really one and the same. Conservatives must recognize that the left is now allied with the Islamic radicals in a combined effort to defeat Bush's war on terror. A whole new strategy is therefore needed to fight both wars. “In order to defeat the Islamic radicals abroad,” D'Souza writes, “we must defeat the enemy at home.”

The iconic filmmaker and his work

Everything Left to Know About the Original Reservoir Dog

Interviews

The Movie Buff's Guide to Celebrity Nude Scenes

The Man and His Movies

The Biggest Names in Cinema Talk about the Films that Matter Most

The Art of Visual Storytelling

An inside look at how some of the hottest figures in the film industry view their craft In this unique collection, New York Times film critic Rick Lyman sits down with notable directors, actors, screenwriters, cinematographers, and other film industry professionals to watch and discuss a movie that each person considers seminal or influential on his or her career. From Steven Soderbergh on how *All the President's Men* influenced Erin Brockovich and *Traffic*, to Woody Allen's, John Travolta's, Sissy Spacek's, and Kevin Smith's favorite movies, each interviewee's character is revealed in the resulting essays, which deepen our appreciation of landmark films, and give us extraordinary insight into the process of filmmaking. Lyman enhances every essay with a brief biography, career history, and complete filmography of each of the subjects, which puts them in a historical and creative context. Drawn from the enormously popular series in *The New York Times*, *Watching Movies* will fascinate film students and curious moviegoers alike.

Some acting careers are made by one great role and some fall into obscurity when one is declined. Would Al Pacino be the star he is today if Robert Redford had accepted the role of Michael Corleone in *The Godfather*? Imagine Tom Hanks rejecting Uma Thurman, saying that she acted like someone in a high school play when she auditioned to play opposite him in *The Bonfire of the Vanities*. Picture Danny Thomas as *The Godfather*, or Marilyn Monroe as *Cleopatra*. This reference work lists hundreds of such stories: actors who didn't get cast or who turned down certain parts. Each entry, organized alphabetically by film title, gives the character and actor cast, a list of other actors considered for that role, and the details of the casting decision. Information is drawn from extensive research and interviews. From *About Last Night* (which John Belushi turned down at his brother's urging) to *Zulu* (in which Michael Caine was not cast because he didn't look “Cockney” enough), this book lets you imagine how different your favorite films could have been.

Coming of age is a pivotal experience for everyone. So it is no surprise that filmmakers around the globe explore the experiences of growing up in their work. From blockbuster U.S. movies such as the *Harry Potter* series to thought-provoking foreign films such as *Bend It Like Beckham* and *Whale Rider*, films about youth delve into young people's attitudes, styles, sexuality, race, families, cultures, class, psychology, and ideas. These cinematic representations of youth also reflect perceptions about youth in their respective cultures, as well as young people's worth to the larger society. Indeed, as the contributors to this volume make plain, films about young people open a very revealing window on the attitudes and values of cultures across the globe. *Youth Culture in Global Cinema* offers the first comprehensive investigation of how young people are portrayed in film around the world. Eighteen established film scholars from eleven different national backgrounds discuss a wide range of films that illuminate the varied conditions in which youth live. The essays are grouped thematically around the issues of youthful resistance and rebellion; cultural and national identity, including religion and politics; and sexual maturation, including gender distinctions and coming-of-age queer. Some essays engage in close readings of films, while others examine the advertising and reception of films or investigate psychological issues. The volume concludes with filmographies of over 700 youth-related titles arranged by nation and theme.

The third edition of this history of the art and craft of screenwriting from the silents to the present provides information and stories about those who write and have written for film. Includes anecdotal insights into the working lives of directors, producers, and stars, as well as how American movies get made.

A Film by Film Directory of Actors Considered for Roles Given to Others

Poetics and Politics of Cinematic Metafiction

The X List

A Woman-to-Woman Guide

Through an analysis of films such as *American Beauty*, *Blade Runner*, *Natural Born Killers*, and *Thelma and Louise*, Carl Boggs and Thomas Pollard explore the historical and theoretical shift from the long era of modernity to an emergent postmodernity and examine its intersection with film culture.