

The Ruins By Scott Smith369 Yobabooks

Pauline Kael, Andrew Sarris, and Roger Ebert were three of America's most revered and widely read film critics, more famous than many of the movies they wrote about. But their remarkable contributions to the burgeoning American film criticism of the 1960s and beyond were deeply influenced by four earlier critics: Otis Ferguson, James Agee, Manny Farber, and Parker Tyler. Film scholar and critic David Bordwell restores to a wider audience the work of Ferguson, Agee, Farber, and Tyler, critics he calls the 'Rhapsodes' for the passionate and deliberately offbeat nature of their vernacular prose.

Over the last two decades, Yasujiro Ozu has won international recognition as a major filmmaker. Combining biographical information with discussions of the films' aesthetic strategies and cultural significance, David Bordwell questions the popular image of Ozu as the traditional Japanese artisan and examines the aesthetic nature and functions of his cinema. Vanessa dares to ride the sun-scorched western trails, where she finds Kain DeBolt, and an unforgettable love.

Through an analysis of slavery as an economic institution, Gavin Wright presents an innovative look at the economic divergence between North and South in the antebellum era. He draws a distinction between slavery as a form of work organization—the aspect that has dominated historical debates—and slavery as a set of property rights. Slave-based commerce remained central to the eighteenth-century rise of the Atlantic economy, not because slave plantations were superior as a method of organizing production, but because slaves could be put to work on sugar plantations that could not have attracted free labor on economically viable terms.

A tale of human emotion that lays bare the heights and depths of love, passion and desire in old and new worlds...as we follow Virginia Brandon, beautiful, impudent and innocent, from the glittering ballrooms of Paris to the sensuality of life in New Orleans to the splendor of intrigue-filled Mexico. A tale of unending passion, never to be forgotten...the story of Virginia's love for Steven Morgan, a love so powerful that she will risk anything for him...even her life.

"The Dangerous Lover takes seriously the ubiquity of the brooding romantic hero - his dark past, his remorseful and rebellious exile from comfortable everyday living. Deborah Lutz traces the recent history of this figure, through the melancholy iconoclasm of the Romantics, the lost soul redeemed by love of the Brontes, and the tormented individualism of twentieth-century love narratives. The Dangerous Lover is the first book-length study of this pervasive literary hero; it also challenges the tendency of sophisticated philosophical readings of popular narratives and culture to focus on male-coded genres. In its conjunction of high and low literary forms, this volume explores new historical and cultural framings for female-coded popular narratives."--BOOK JACKET.

This addition to Hodder's 'In My Own Words' series is a tribute to this remarkable man who always focused on his God, never on himself, and who has left a legacy of serenity and joy as a model for life as a Christian.

Hollywood moviemaking is one of the constants of American life, but how much has it changed since the glory days of the big studios? David Bordwell argues that the principles of visual storytelling created in the studio era are alive and well, even in today's bloated blockbusters. American filmmakers have created a durable tradition—one that we should not be ashamed to call artistic, and one that survives in both mainstream entertainment and niche-marketed indie cinema. Bordwell traces the continuity of this tradition in a wide array of films made since 1960, from romantic comedies like Jerry Maguire and Love Actually to more imposing efforts like A Beautiful Mind. He also draws upon testimony from writers, directors, and editors who are acutely conscious of employing proven principles of plot and visual style. Within the limits of the "classical" approach, innovation can flourish. Bordwell examines how imaginative filmmakers have pushed the premises of the system in films such as JFK, Memento, and Magnolia. He discusses generational, technological, and economic factors leading to stability and change in Hollywood cinema and includes close analyses of selected shots and sequences. As it ranges across four decades, examining classics like American Graffiti and The Godfather as well as recent success like The Lord of the Rings: The Two Towers, this book provides a vivid and engaging interpretation of how Hollywood moviemakers have created a vigorous, resourceful tradition of cinematic storytelling that continues to engage audiences around the world.

'A dense, challenging and important book.' Philip French Observer 'At the very least, this blockbuster is probably the best single volume history of Hollywood we're likely to get for a very long time.' Paul Kerr City Limits 'Persuasively argued, the book is also packed with facts, figures and photographs.' Nigel Andrews Financial Times Acclaimed for their breakthrough approach, Bordwell, Staiger and Thompson analyze the basic conditions of American film-making as a historical institution and consider to what extent Hollywood film production constitutes a systematic enterprise, in both its style and its business operations. Despite differences of director, genre or studio, most Hollywood films operate within a set of shared assumptions about how a film should look and sound. Such assumptions are neither natural nor inevitable; but because classical-style films have been the type most widely seen, they have come to be accepted as the 'norm' of film-making and viewing. The authors show how these classical conventions were formulated and standardized, and how they responded to the arrival of sound, colour, widescreen ratios and stereophonic sound. They argue that each new technological development has served a function within an existing narrational system. The authors also examine how the Hollywood cinema standardized the film-making process itself. They describe how, over the course of its history, Hollywood developed distinct modes of production in a constant search for maximum efficiency, predictability and novelty. Set apart by its combination of theoretical analysis and empirical evidence, this book is the standard work on the classical Hollywood cinema style of film-making from the silent era to the 1960s. Now available in paperback, it is a 'must' for film students, lecturers and all those seriously interested in the development of the film industry.

Southern cotton planters and Northern textile mill owners maintained what has been called "an unholy alliance between the lords of the lash and the lords of the loom." This collection of essays focuses on the central role of slavery in the early development of industrialization in the United States as well as on the interconnections among the histories of African Americans, women, and labor.

Introduction: the way Hollywood told it -- The frenzy of five fat years; Interlude: Spring 1940: lessons from our town

The coming of sound to film was an event whose importance can hardly be overestimated; sound transformed not only the Hollywood film industry but all of world cinema as well. As economic and film historian Douglas Gomery explains, the business of film became not only bigger but much more complex. As sound spread its power, the talkies became an agent of economic and social change through the globe, extending America's reach in ways that had never before been imaginable. This is an essential work for anyone interested in early film, film history and economics, and the history of the American media.

No Marketing Blurbs

This definitive study of Hong Kong cinema examines the work of directors such as Tsui Hark, John Woo, Ringo Lam,

Johnnie To, King Hu, and Wong Kar Wai.

Optical Poetry is the first critical biography of the painter and experimental filmmaker Oskar Fischinger. Active in avant-garde art circles in Germany between the two world wars, Fischinger and his family would emigrate to Los Angeles just ahead of the Nazis' denunciation of degenerate art. Fischinger's pioneering experiments in Visual Music and the melding of graphic arts, abstract design, and sound were instrumental in shaping animation into an art and cinematic form and inspiring animators to pursue its aesthetic potential. An accomplished representational animator who eventually worked uneasily under contract for Paramount, MGM, and Disney, Fischinger produced numerous abstract animated films over his lifetime, invented machines such as the "Wax Machine" and the "Lumigraph" for creating images, and became an accomplished and influential abstract painter. A labor of love for author William Moritz and the product of decades of research, Optical Poetry also includes an extensive filmography and testimonials from those who knew or were influenced by Fischinger.

From the "Queen of the American gothics": In turn-of-the-century New York, a strange inheritance lures a vulnerable governess into a trap (The New York Times). Camilla King knows little of her family history, having never met her estranged relatives. Her late father wanted it that way. But when she receives a startling invitation from her immeasurably wealthy and ailing grandfather, Orrin Judd, to return to Thunder Heights, the crumbling mansion on the Hudson where her mother died under mysterious circumstances, Camilla complies, partly out of curiosity for the family she never had, and partly because of whispers of an inheritance. What she finds there is a demanding and unwelcoming tyrant, two wraithlike aunts haunted by an unnamable grief, a cunning idler living off the Judd fortune, and her grandfather's rigid and suspicious aide. When a series of accidents befall Camilla, she has reason to fear her homecoming may be a carefully designed trap—the same one her own mother fell prey to many years ago. New York Times—bestselling and Edgar Award—winning author Phyllis A. Whitney "is, and always will be, the Grand Master of her craft" (Barbara Michaels). This ebook features an illustrated biography of Phyllis A. Whitney including rare images from the author's estate.

This book brings the emergent interest in social class and inequality to the field of television studies. It reveals how the new visibility of class matters in serial television functions aesthetically and examines the cultural class politics articulated in these programmes. This ground-breaking volume argues that reality and quality TV's intricate politics of class entices viewers not only to grapple with previously invisible socio-economic realities but also to reconsider their class alignment. The stereotypical ways of framing class are now supplemented by those dedicated to exposing the economic and socio-psychological burdens of the (lower) middle class. The case studies in this book demonstrate how sophisticated narrative techniques coincide with equally complex ways of exposing class divisions in contemporary American life and how the examined shows disrupt the hegemonic order of class. The volume therefore also invites a rethinking of conventional models of social stratification.

Mirana, an ingenious Viking woman with a love for birds, finds her life changing irreparably when Rorik, a fierce and savage Viking warrior, arrives at the Viking fortress of Clontarf to kill her half-brother. Reissue.

Staging and style -- Feuillade, or, Storytelling -- Mizoguchi, or, Modulation -- Angelopoulos, or, Melancholy -- Hou, or, Constraints -- Staging and stylistics.

Recalls education and daily life at Point of Pines field school and also provides the background for the scientific papers that have resulted from the research that was undertaken there. Appendixes list contributions to Point of Pines archaeology, staff members and students, and institutions represented by attendees.

"A cheerful and delightful excursion into the realms of fraud, hucksterism, wretched excess, and wishful thinking. . . .

From Indiana Jones to Lost Atlantis, from mysticism to Mu, Williams reviews the colorful characters and misguided theories which have excited the public, and exasperated mainstream archaeologists."--Michael Crichton

Bringing together twenty-five years of work on what he has called the "historical poetics of cinema," David Bordwell presents an extended analysis of a key question for film studies: how are films made, in particular historical contexts, in order to achieve certain effects? For Bordwell, films are made things, existing within historical contexts, and aim to create determinate effects. Beginning with this central thesis, Bordwell works out a full understanding of how films channel and recast cultural influences for their cinematic purposes. With more than five hundred film stills, Poetics of Cinema is a must-have for any student of cinema.

The bastard son of an English father and Scottish mother, Duncan Maxwell fiercely protects his borderlands from raiders on both sides, until the beautiful young Englishwoman, rescued from drowning by his tenants, whom he plans to hold hostage in exchange for a rich ransom turns his life upside down. Original.

Framing Class explores how the media, including television, film, and news, depict wealth and poverty in the United States. Fully updated and revised throughout, the second edition of this groundbreaking book now includes discussions of new media, updated media sources, and provocative new examples from movies and television, such as The Real Housewives series and media portrayals of the new poor and corporate executives in the recent recession. The book introduces the concepts of class and media framing to students and analyzes how the media portray various social classes, from the elite to the very poor. Its accessible writing and powerful examples make it an ideal text or supplement for courses in sociology, American studies, and communications.

After a shipboard raid, stunning beauty Isabella, who has been raised in a convent, is taken captive by pirate captain Marques, who wins her trust after he rescues her from a brutal Mediterranean privateer, and together they embark on an adventure fraught with danger and passion. Original.

Philosopher and educator Truman G. Madsen offers profound insights about six fundamental "puzzles" in philosophy and religion including the origins of man, evil and suffering, the spirit and the body, and freedom and fulfillment.

Includes Part 1A: Books and Part 1B: Pamphlets, Serials and Contributions to Periodicals

In 1842 a group of radical abolitionists formed a community in Northampton, Massachusetts, in order to pioneer "a better and purer state of society." Calling themselves the Northampton Association of Education and Industry, they envisioned a world free of poverty and inequality, religious intolerance, slavery and racial injustice. In telling the fascinating and little-known history of the Association, Christopher Clark offers insights into the "communitarian moment" of the 1840s which saw the establishment of dozens of utopian communities by Americans determined to challenge the tenets of their society. One of the few places in mid-nineteenth-century America where white and black people could live as equals, the Northampton community was home to almost two hundred and fifty men, women, and children during its four and a half years of existence. The membership comprised an unusual collection of individuals, among them small manufacturers, abolitionist lecturers, teachers, craftsmen, laborers, and former slaves, including Sojourner Truth. Offering biographical sketches of a variety of intriguing characters, Clark describes the inhabitants' daily routines, their struggle to support themselves through the production of silk, the roles of men and women, and tensions among members of different cultural backgrounds. Finally, he looks at the reasons for the closing of the community and follows the lives of its members, recounting the subsequent softening of their political convictions. Throughout his masterful narrative, Clark views the Northampton Association in its wider social and cultural context. He shows how, by attempting to initiate radical change, the Association and other utopian groups tested the ideological limits of antebellum society. Clark helps us understand both the significance of their vision and what was lost when that vision was abandoned.

Bordwell scrutinizes the theories of style launched by various film historians and celebrates a century of cinema. The author examines the contributions of many directors and shows how film scholars have explained stylistic continuity and change.

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