

Film Genre Hollywood And Beyond

Fantasy Film proposes an innovative approach to the study of this most popular cinematic genre. Engaging with the diversity of tones, forms and styles that fantasy can take in the cinema, the book examines the value and significance of fantasy across a wide range of key films. This volume extends critical understanding beyond the often narrowly defined boundaries of what is seen as "fantasy". Fantasy Film uses key concepts in film studies - such as authorship, representation, history, genre, coherence and point of view - to interrogate the fantasy genre and establish its parameters. A wide range of films are held up to close scrutiny to illustrate the discussion. Moving from Alfred Hitchcock's dark thrillers to Vincente Minnelli's vibrant musicals, from George Méliès' 1904 *Voyage à travers l'impossible* to the X-Men series, the creative dexterity and excitement of film fantasy is evoked and explored. The book will be invaluable to students and fans of the fantasy genre.

Radiohead and the Journey Beyond Genre traces the uses and transgressions of genre in the music of Radiohead and studies the band's varied reception in online and offline media. Radiohead's work combines traditional rock sounds with a unique and experimental approach towards genre that sets the band apart from the contemporary mainstream. A play with diverse styles and audience expectations has shaped Radiohead's musical output and opened up debates about genre amongst critics, fans,

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and academics alike. Interpretations speak of a music that is referential of the past but also alludes to the future. Applying both music- and discourse-analytical methods, the book discusses how genre manifests in Radiohead's work and how it is interpreted amongst different audience groups. It explores how genre and generic flexibility affect the listeners' search for musical meaning and ways of discussion. This results in the development of a theoretical framework for the study of genre in individual popular music oeuvres that explores the equal validity of widely differing forms of reception as a multidimensional network of meaning. While Radiohead's music is the product of an eclectic mixture of musical influences and styles, the book also shows how the band's experimental stance has increasingly fostered debates about Radiohead's generic novelty and independence. It asks what remains of genre in light of its past or imminent transgression. Offering new perspectives on popular music genre, transgression, and the music and reception of Radiohead, the book will appeal to academics, students, and those interested in Radiohead and matters of genre. It contributes to scholarship in musicology, popular music, media, and cultural studies.

Barry Langford explains and interrogates the concept of postclassical Hollywood cinema - its coherence, historical justification, and value in helping or hindering our understanding of Hollywood from the forties to today. Merging film history together with movies' social and political dimensions and Hollywood's distinctive methods of storytelling, *Post-Classical Hollywood* charts key critical debates and the histories they

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interpret, while offering its own account of the post-classical. Post-Classical Hollywood offers new perspective on the most enduringly fascinating artform of our age.

The profound influence of the Hollywood musical across geographical and cultural boundaries has long been neglected. This original collection of essays seeks to initiate a new critical debate by approaching classic Hollywood films from perspectives such as 'musicology'. Broadening the scope of previous studies, this volume also examines the manner in which European cinema appropriated the musical to create new meanings. It provides an innovative reading of the influence of the musical on youth culture, and its endorsement in modern dance movies and the music video. The volume covers the themes of: • Music and Structure • Classical Hollywood Musical Cinematic Practice • Star Texts • European Musical Forms • Minority Identities • Youth Cultures This is an entertaining and valuable text for students on degree courses in Film and Music. Thought-provoking and authoritative, it will also be a welcome resource for those researching and teaching in the area.

From reviews of the third edition: "Film Genre Reader III lives up to the high expectations set by its predecessors, providing an accessible and relatively comprehensive look at genre studies. The anthology's consideration of the advantages and challenges of genre studies, as well as its inclusion of various film genres and methodological approaches, presents a pedagogically useful overview." —Scope Since 1986, Film Genre Reader has been the standard reference and classroom text for the

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study of genre in film, with more than 25,000 copies sold. Barry Keith Grant has again revised and updated the book to reflect the most recent developments in genre study. This fourth edition adds new essays on genre definition and cycles, action movies, science fiction, and heritage films, along with a comprehensive and updated bibliography. The volume includes more than thirty essays by some of film's most distinguished critics and scholars of popular cinema, including Charles Ramírez Berg, John G. Cawelti, Celestino Deleyto, David Desser, Thomas Elsaesser, Steve Neale, Thomas Schatz, Paul Schrader, Vivian Sobchack, Janet Staiger, Linda Williams, and Robin Wood.

Schatz analyzes the studio system and tells what film genres mean in a general and theoretical way. Describing some important movie genres in Hollywood's "Golden Era", -- the Western, the gangster film, detective movies, screwball comedies, the musical and the family melodrama -- he surveys selected films and the work of directors associated with them.

Australian Genre Film interrogates key genres at the core of Australia's so-called new golden age of genre cinema, establishing the foundation on which more sustained research on film genre in Australian cinema can develop. The book examines what characterises Australian cinema and its output in this new golden age, as contributors ask to what extent Australian genre film draws on widely understood (and largely Hollywood-based) conventions, as compared to culturally specific conventions of genre

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storytelling. As such, this book offers a comprehensive and up-to-date survey of Australian genre film, undertaken through original analyses of 13 significant Australian genres: action, biopics, comedy, crime, horror, musical, road movie, romance, science fiction, teen, thriller, war, and the Western. This book will be a cornerstone work for the burgeoning field of Australian film genre studies and a must-read for academics; researchers; undergraduate students; postgraduate students; and general readers interested in film studies, media studies, cultural studies, Australian studies, and sociology.

This book analyzes Hungarian and Romanian cinema employs a film historical overview to merge the study of small national cinemas with film genre theory and cultural theory.

Rethinking Genre in Contemporary Global Cinema offers a unique, wide-ranging exploration of the intersection between traditional modes of film production and new, transitional/transnational approaches to film genre and related discourses in a contemporary, global context. This volume's content—the films, genres, and movements explored, as well as methodologies used in their analysis—is diverse and, crucially, up-to-date with contemporary film-making practice and theory. Significantly, the collection extends existing scholarly discourse on film genre beyond its historical bias towards a predominant focus on Hollywood cinema, on the one hand, and a tendency to treat “other” national cinemas in isolation and/or as distinct systems of production, on the other. In view of the ever-increasing globalisation and transnational mediation of film texts and screen media and culture worldwide, the book

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recognises the need for film genre studies and film genre criticism to cast a broader, indeed global, scope. The collection thus rethinks genre cinema as a transitional, cross-cultural, and increasingly transnational, global paradigm of film-making in diverse contexts.

Langford provides a comprehensive account of genre history and contemporary trends in Hollywood and global cinema alongside the critical debates they have provoked.

Film Genre for the Screenwriter is a practical study of how classic film genre components can be used in the construction of a screenplay. Based on Jule Selbo's popular course, this accessible guide includes an examination of the historical origins of specific film genres, how and why these genres are received and appreciated by film-going audiences, and how the student and professional screenwriter alike can use the knowledge of film genre components in the ideation and execution of a screenplay. Explaining the defining elements, characteristics and tropes of genres from romantic comedy to slasher horror, and using examples from classic films like Casablanca alongside recent blockbuster franchises like Harry Potter, Selbo offers a compelling and readable analysis of film genre in its written form. The book also offers case studies, talking points and exercises to make its content approachable and applicable to readers and writers across the creative field.

Based on the premise that a society's sense of commonality depends upon media practices, this study examines how Hollywood responded to the crisis of democracy during the Second World War by creating a new genre - the war film. Developing an affective theory of genre cinema, the study's focus on the sense of commonality offers a new characterization of the relationship between politics and poetics. It shows how the diverse ramifications of genre poetics can be explored as a network of experiential modalities that make history graspable as

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a continuous process of delineating the limits of community.

The Routledge Encyclopedia of Film Theory is an international reference work representing the essential ideas and concepts at the centre of film theory from the beginning of the twentieth century, to the beginning of the twenty-first. When first encountering film theory, students are often confronted with a dense, interlocking set of texts full of arcane terminology, inexact formulations, sliding definitions, and abstract generalities. The Routledge Encyclopedia of Film Theory challenges these first impressions by aiming to make film theory accessible and open to new readers. Edward Branigan and Warren Buckland have commissioned over 50 scholars from around the globe to address the difficult formulations and propositions in each theory by reducing these difficult formulations to straightforward propositions. The result is a highly accessible volume that clearly defines, and analyzes step by step, many of the fundamental concepts in film theory, ranging from familiar concepts such as 'Apparatus', 'Gaze', 'Genre', and 'Identification', to less well-known and understood, but equally important concepts, such as Alain Badiou's 'Inaesthetics', Gilles Deleuze's 'Time-Image', and Jean-Luc Nancy's 'Evidence'. The Routledge Encyclopedia of Film Theory is an ideal reference book for undergraduates of film studies, as well as graduate students new to the discipline. High Comedy in American Movies explores the 'comedy of manners' film throughout the twentieth century, from the advent of movie sound to recent films, and shows how class comedy's inside view of the aristocratic lifestyle has been influenced by the culture and times in which the movies are produced. Easily accessible, this book makes an engaging supplement to courses in American film, film genre, and film studies.

A significant and contemporary study of director Howard Hawks by influential film critic Robin

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Wood, reprinted with a new introduction.

In this second edition of *American Politics in Hollywood Film*, Ian Scott takes up his analysis of political content and ideology through movies and contends that American culture and the institutional process continues to be portrayed, debated and influen

This book takes as its focus film stars from the past and present, from Hollywood, its margins and beyond and analyzes them through a close consideration of their films and the variety of contexts in which they worked. Essays spread the net wide, looking at past stars from Rosalind Russell and Charlton Heston to present-day stars including Sandra Bullock, Jackie Chan and Jim Carrey, as well as those figures who have earned a certain film star cachet such as Prince, and the martial artist Cynthia Rothrock.

In this contribution to genre studies, Deborah Thomas suggests that there are broad, over-arching melodramatic and comedic modes - and romantic inflections of each - that shape our expectations when we watch a film and are fundamental to an understanding of mainstream American cinema.

First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

Beginning film studies offers the ideal introduction to this vibrant subject. Written accessibly and with verve, it ranges across the key topics and manifold approaches to film studies. Andrew Dix has thoroughly updated the first edition, and this new volume includes new case studies, overviews of recent developments in the discipline, and up-

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to-the-minute suggestions for further reading. The book begins by considering some of film's formal features - mise-en-scène, editing and sound - before moving outwards to narrative, genre, authorship, stardom and ideology. Later chapters on film industries and on film consumption - where and how we watch movies - assess the discipline's recent geographical 'turn'. The book references many film cultures, including Hollywood, Bollywood and contemporary Hong Kong. Case studies cover such topics as sound in *The Great Gatsby* and narrative in *Inception*. The superhero movie is studied; so too is Jennifer Lawrence. Beginning film studies is also interactive, with readers enabled throughout to reflect critically upon the field.

Introduction to Film Studies is a comprehensive textbook for students of cinema. This completely revised and updated fifth edition guides students through the key issues and concepts in film studies, traces the historical development of film and introduces some of the world's key national cinemas. A range of theories and theorists are presented from Formalism to Feminism, from Eisenstein to Deleuze. Each chapter is written by a subject specialist, including two new authors for the fifth edition. A wide range of films are analysed and discussed. It is lavishly illustrated with 150 film stills and production shots, in full colour throughout. Reviewed widely by teachers in the field and with a foreword by Bill Nichols, it will be essential reading for any introductory student of film and media studies or the visual arts worldwide. Key features of the fifth edition are: updated coverage of a wide range of concepts, theories and issues in film studies in-

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depth discussion of the contemporary film industry and technological changes new chapters on Film and Technology and Latin American Cinema new case studies on films such as District 9, Grizzly Man, Amores Perros, Avatar, Made in Dagenham and many others marginal key terms, notes, cross-referencing suggestions for further reading, further viewing and a comprehensive glossary and bibliography a new, improved companion website including popular case studies and chapters from previous editions (including chapters on German Cinema and The French New Wave), links to supporting sites, clips, questions and useful resources. Individual chapters include: The Industrial Contexts of Film Production · Film and Technology · Getting to the Bigger · Picture Film Form and Narrative · Spectator, Audience and Response · Cinematic authorship and the film auteur · Stardom and Hollywood Cinema · Genre, Theory and Hollywood Cinema The Documentary Form · The Language of Animation · Gender and Film · Lesbian and Gay Cinema · Spectacle, Stereotypes and Films of the African Diaspora · British Cinema · Indian Cinema · Latin American Cinema · Soviet Montage Cinema of the 1920s Contributors: Linda Craig, Lalitha Gopalan, Terri Francis, Chris Jones, Mark Joyce, Searle Kochberg, Lawrence Napper, Jill Nelmes, Patrick Phillips, Suzanne Speidel, Paul Ward, Paul Watson, Paul Wells and William Wittington Film Noir is an overview of an often celebrated, but also contested, body of films. It discusses film noir as a cultural phenomenon whose history is more extensive and diverse than American black and white crime thrillers of the forties. An extended

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Background Chapter situates film noir within its cultural context, describing its origin in German Expressionism, French Poetic Realism and in developments within American genres, the gangster/crime thriller, horror and the Gothic romance and its possible relationship to changes in American society. Five chapters are devoted to 'classic' film noir (1940-59): chapters explore its contexts of production and reception, its visual style, and its narrative patterns and themes chapters on character types and star performances elucidate noir's complex construction of gender with its weak, ambivalent males and predatory femmes fatales and also provide a detailed analysis of three noir auteurs, - Anthony Mann, Robert Siodmak and Fritz Lang Three chapters investigate 'neo-noir' and British film noir: chapters trace the complex evolution of 'neo-noir' in American cinema, from the modernist critiques of *Night Moves* and *Taxi Driver*, to the postmodern hybridity of contemporary noir including *Seven*, *Pulp Fiction* and *Memento* the final chapter surveys the development of British film noir, a significant and virtually unknown cinema, stretching from the thirties to Mike Hodges' *Croupier* Films discussed include both little known examples and seminal works such as *Double Indemnity*, *Scarlet Street*, *Kiss Me Deadly* and *Touch of Evil*. A final section provides a guide to further reading, an extensive bibliography and a list of over 500 films referred to in the text. Lucidly written, *Film Noir* is an accessible, informative and stimulating introduction that will have a broad appeal to undergraduates, cinéastes, film teachers and researchers.

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This book brings together nine original chapters to examine genre agency in East Asian cinema within the transnational context. It addresses several urgent and pertinent issues such as the distribution and exhibition practices of East Asian genre films, intra-regional creative flow of screen culture, and genre's creative response to censorship. The volume expands the scholarly discussion of the rich heritage and fast-changing landscape of filmmaking in East Asian cinemas. Confronting the complex interaction between genres, filmic narrative and aesthetics, film history and politics, and cross-cultural translation, this book not only reevaluates genre's role in film production, distribution, and consumption, but also tackles several under-explored areas in film studies and transnational cinema, such as the history of East Asian commercial cinema, the East Asian film industry, and cross-media and cross-market film dissemination.

Written by a team of veteran scholars and exciting emerging talents, The SAGE Handbook of Film Studies maps the field internationally, drawing out regional differences in the way that systematic intellectual reflection on cinema and film has been translated into an academic discipline. It examines the conversations between Film Studies and its contributory disciplines that not only defined a new field of discourse but also modified existing scholarly traditions. It reflects on the field's dominant paradigms and debates and evaluates their continuing salience. Finally, it looks forward optimistically to the future of the medium of film, the institution of cinema

and the discipline of Film Studies at a time when the very existence of film and cinema are being called into question by new technological, industrial and aesthetic developments.

This new collection of essays on American stage and film melodrama assesses the multifarious and contradictory uses to which melodrama has been put in American culture from the late 18th century to the present. It focuses on the various ways in which the genre has periodically intervened in debates over race, class, gender and sexuality and, in this manner, has also persistently contributed to the formation and transformation of American nationhood: from the debates over who constitutes the newborn nation in the Early Republic, to the subsequent conflict over abolition and the discussion of gender roles at the turn of the 19th century, to the fervent class struggles of the 1930s and the critiques of domestic containment in the 1950s, as well as to ongoing debates of gender, race, and sexuality today. Addressing these issues from a variety of different angles, including historical, aesthetic, cultural, phenomenological, and psychological approaches, these essays present a complex picture of the cultural work and passionate politics accomplished by melodrama over the course of the past two centuries, particularly at times of profound social change.

On melodrama.

This book provides a detailed account of genre history and contemporary trends in film genre, alongside the critical debates they have provoked.

It is hard to discuss the current film industry without acknowledging the impact of comic book adaptations, especially considering the blockbuster success of recent superhero movies. Yet transmedial adaptations are part of an evolution that can be traced to the turn of the last century, when comic strips such as “Little Nemo in Slumberland” and “Felix the Cat” were animated for the silver screen. Representing diverse academic fields, including technoculture, film studies, theater, feminist studies, popular culture, and queer studies, *Comics and Pop Culture* presents more than a dozen perspectives on this rich history and the effects of such adaptations. Examining current debates and the questions raised by comics adaptations, including those around authorship, style, and textual fidelity, the contributors consider the topic from an array of approaches that take into account representations of sexuality, gender, and race as well as concepts of world-building and cultural appropriation in comics from Modesty Blaise to Black Panther. The result is a fascinating re-imagining of the texts that continue to push the boundaries of panel, frame, and popular culture.

Although precise definitions have not been agreed on, historical cinema tends to cut across existing genre categories and establishes an intimidatingly large group of films. In recent years, a lively body of work has developed around historical cinema, much of it proposing valuable new ways to consider the relationship between cinematic and historical representation. However, only a small proportion of this writing has paid attention to the issue of genre. In order to counter this omission, this book combines a

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critical analysis of the Hollywood historical film with an examination of its generic dimensions and a history of its development since the silent period. *Historical Film: A Critical Introduction* is concerned not simply with the formal properties of the films at hand, but also the ways in which they have been promoted, interpreted and discussed in relation to their engagement with the past.

This is the first book-length study of the narratology of film music, and an indispensable resource for anyone researching or studying film music or film narratology. It surveys the so far piecemeal discussion of narratological concepts in film music studies, and tries to (cautiously) systematize them, and to expand and refine them with reference to ideas from general narratology and film narratology (including contributions from German-language literature less widely known in Anglophone scholarship). The book goes beyond the current focus of film music studies on the distinction between diegetic and nondiegetic music (music understood to be or not to be part of the storyworld of a film), and takes into account different levels of narration: from the extrafictional to 'focalizations' of subjectivity, and music's many and complex movements between them. The conceptual toolkit proposed in the first part of the book is put to the text in a series of case studies: of numbers in film musicals; of music and sound in horror films; and of music and narrative structures in, among others, films by Sergio Leone, *The Truman Show*, *Breakfast at Tiffany's* and *Far from Heaven*.

This classic of film criticism, long considered invaluable for its eloquent study of a

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problematic period in film history, is now substantially updated and revised by the author to include chapters beyond the Reagan era and into the twenty-first century. For the new edition, Robin Wood has written a substantial new preface that explores the interesting double context within which the book can be read—that in which it was written and that in which we find ourselves today. Among the other additions to this new edition are a celebration of modern "screwball" comedies like *My Best Friend's Wedding*, and an analysis of '90s American and Canadian teen movies in the vein of *American Pie*, *Can't Hardly Wait*, and *Rollercoaster*. Also included are a chapter on Hollywood today that looks at David Fincher and Jim Jarmusch (among others) and an illuminating essay on *Day of the Dead*.

Through close readings of films by U.S. filmmakers such as Quentin Tarantino, David Lynch, Errol Morris, Todd Haynes, and Joel and Ethan Coen, *Hollywood Hybrids* studies provocative, disorienting strategies of genre mixing in contemporary cinema. The book also explores foreign parallels to U.S. hybrid cinema in films by such directors as Pedro Almodovar (Spain) and Stephen Chow (Hong Kong). *Hollywood Hybrids* regards genre mixing as a key creative interest motivating major filmmakers around the globe.

Dancing Women: Choreographing Corporeal Histories of Hindi Cinema, an ambitious study of two of South Asia's most popular cultural forms—cinema and dance—historicizes and theorizes the material and cultural production of film dance, a staple attraction of

popular Hindi cinema. It explores how the dynamic figurations of the body wrought by cinematic dance forms from the 1930s to the 1990s produce unique constructions of gender, sexuality, stardom, and spectacle. By charting discursive shifts through figurations of dancer-actresses, their publicly performed movements, private training, and the cinematic and extra-diegetic narratives woven around their dancing bodies, the book considers the "women's question" via new mobilities corpo-realized by dancing women. Some of the central figures animating this corporeal history are Azurie, Sadhona Bose, Vyjayanthimala, Helen, Waheeda Rehman, Madhuri Dixit, and Saroj Khan, whose performance histories fold and intersect with those of other dancing women, including devadasis and tawaifs, Eurasian actresses, oriental dancers, vamps, choreographers, and backup dancers. Through a material history of the labor of producing on-screen dance, theoretical frameworks that emphasize collaboration, such as the "choreomusicking body" and "dance musicalization," aesthetic approaches to embodiment drawing on treatises like the *Natya Sastra* and the *Abhinaya Darpana*, and formal analyses of cine-choreographic "techno-spectacles," *Dancing Women* offers a variegated, textured history of cinema, dance, and music. Tracing the gestural genealogies of film dance produces a very different narrative of Bombay cinema, and indeed of South Asian cultural modernities, by way of a corporeal history co-choreographed by a network of remarkable dancing women.

This is a concise evaluation of film genre, discussing genre theory and sample analyses

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of the western, science fiction, the musical, horror, comedy, and the thriller. It introduces the topic in an accessible way and includes sections on the principles of studying and understanding "the idea of genre"; genre and popular culture; the narrative and stylistic conventions of specific genres; the relations of genres to culture and history, race, gender, sexuality, class and national identity; and the complex relations between genre and authorship. Case studies include: 42nd Street, Pennies from Heaven, Red River, All That Heaven Allows, Night of the Living Dead, Die Hard, Little Big Man, Blue Steel, and Posse.

Der Band widmet sich den vielfältigen Globalisierungsprozessen in filmischen Genrekonfigurationen. Dieser bislang erst in Ansätzen erforschte Themenkomplex wird anhand paradigmatischer Beispiele sowohl theoretisch perspektiviert als auch filmhistorisch kontextualisiert. Neben Analysen US-amerikanischer und europäischer Produktionen liegt der Fokus vor allem auch auf Filmen aus Afrika, Asien und Lateinamerika, wobei Kategorien wie nationale Kinematografien oder abgrenzbare Genremuster in den Fallbeispielen nur noch bedingt greifen. Den transnationalen Dimensionen der Filme entsprechend, versammelt der Band auch Beiträge von internationalen Vertretern der Film- und Medienwissenschaft, darunter Tim Bergfelder, Oksana Bulgakowa, Dimitris Eleftheriotis, Barry Keith Grant, Lúcia Nagib, Ella Shohat oder Robert Stam. The volume deals with the diverse processes of globalisation in cinematic configurations of genre. Focussing on significant examples, this up to now

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only rudimentarily researched area is both historically analysed as well as theoretically explored. Apart from U.S. and European productions, the volume mainly addresses films from Africa, Asia and Latin America, which render conceptions of national cinema or clearly definable genre patterns especially problematic. In accordance with the transnational dimension of the films, the volume assembles contributions of internationally renowned scholars such as Tim Bergfelder, Oksana Bulgakowa, Dimitris Eleftheriotis, Barry Keith Grant, Lúcia Nagib, Ella Shohat, or Robert Stam.

This book charts the dimensions of one of the most popular genres in the cinema. From lurid comic-book blockbusters to dark dystopian visions, science fiction is seen as both a powerful cultural barometer of our times and the product of particular industrial and commercial frameworks. The authors outline the major themes of the genre, from representations of the mad scientist and computer hacker to the relationship between science fiction and postmodernism, exploring issues such as the meaning of special effects and the influence of science fiction cinema on the entertainment media of the digital age. Over one hundred films are discussed and the book concludes with an extensive case study of *Star Wars I: The Phantom Menace*.

Dreams and Dead Ends provides a compelling history of the twentieth-century American gangster film. Beginning with *Little Caesar* (1930) and ending with *Things To Do In Denver When You're Dead* (1995), Jack Shadoian adroitly analyzes twenty notable examples of the crime film genre. Moving chronologically through nearly seven

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decades, this volume offers illuminating readings of a select group of the classic films--including *The Public Enemy*, *D.O.A.*, *Bonnie and Clyde*, and *The Godfather*--that best define and represent each period in the development of the American crime film. Richly illustrated with more than seventy film stills, *Dreams and Dead Ends* details the evolution of the genre through insightful and precise considerations of cinematography, characterization, and narrative style. This updated edition includes new readings of three additional movies--*Once Upon a Time in America*, *Things To Do In Denver When You're Dead*, and *Criss Cross*--and brings this clear and lively discussion of the history of the gangster film to the end of the twentieth century.

At the end of World War II, Hollywood basked in unprecedented prosperity. Since then, numerous challenges and crises have changed the American film industry in ways beyond imagination in 1945. Nonetheless, at the start of a new century Hollywood's worldwide dominance is intact - indeed, in today's global economy the products of the American entertainment industry (of which movies are now only one part) are more ubiquitous than ever. How does today's "Hollywood" - absorbed into transnational media conglomerates like NewsCorp., Sony, and Viacom - differ from the legendary studios of Hollywood's Golden Age? What are the dominant frameworks and conventions, the historical contexts and the governing attitudes through which films are made, marketed and consumed today? How have these changed across the last seven decades? And how have these evolving contexts helped shape the form, the style and

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the content of Hollywood movies, from Singin' in the Rain to Pirates of the Caribbean? Barry Langford explains and interrogates the concept of 'post-classical' Hollywood cinema - its coherence, its historical justification and how it can help or hinder our understanding of Hollywood from the forties to the present. Integrating film history, discussion of movies' social and political dimensions, and analysis of Hollywood's distinctive methods of storytelling, Post-Classical Hollywood charts key critical debates alongside the histories they interpret, while offering its own account of the 'post-classical.' Wide-ranging yet concise, challenging and insightful, Post-Classical Hollywood offers a new perspective on the most enduringly fascinating artform of our age.

Entertainment Industries is the first book to map entertainment as a cultural system. Including work from world-renowned analysts such as Henry Jenkins and Jonathan Gray, this innovative collection explains what entertainment is and how it works. Entertainment is audience-centred culture. The Entertainment Industries are a uniquely interdisciplinary collection of evolving businesses that openly monitor evolving cultural trends and work within them. The producers of entertainment – central to that practice – are the new artists. They understand audiences and combine creative, business and legal skills in order to produce cultural products that cater to them. Entertainment Industries describes the characteristics of entertainment, the systems that produce it, and the role of producers and audiences in its development, as well as explaining the

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importance of this area of study, and how it might be better integrated into Universities. This book was originally published as a special issue of *Continuum: Journal of Media & Cultural Studies*.

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