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About James Steffen: I'm currently
the Film and Media Studies and
Librarian at Emory University in
Atlanta. Although my primary

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Sergei Parajanov. passion and expertise is ...

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Curated by James Steffen — film and media studies librarian at Emory's Woodruff Library — the series is an inspired mix of such

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early landmark works as Francois Truffaut's *The 400 Blows* (1959) and Godard's *Breathless* (1960), as well as some highly influential but lesser-known titles such as Alain Resnais' *Je t'aime, Je t'aime* (1968) and Jacques Rivette's *Le Pont du Nord* (1981).

**Read Free By James
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"The Cinema of Sergei Parajanov is the first English-language book on the director's films and the most comprehensive study of his work. James Steffen provides a

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detailed overview of Parajanov's artistic career: his identity as an Armenian in Georgia and its impact on his aesthetics; his early challenging 1969 masterpiece, *The Color of Pomegranates*, which was reedited against his wishes; his unrealized projects in the

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1970s, and his eventual return to international prominence in the mid-to-late 1980s with *The Legend of the Surami Fortress* and *Ashik-Kerib*. Steffen also provides a rare, behind-the-scenes view of the Soviet film censorship process and tells the

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Sergei Parajanov's dramatic story of Parajanov's conflicts with the authorities, culminating in his 1973-77 arrest and imprisonment on charges related to homosexuality.

Ultimately, the figure of Parajanov offers a fascinating case study in the complicated dynamics of

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Sergei Parajanov, power, nationality, politics, ethnicity, sexuality, and culture in the republics of the former Soviet Union." -- Back cover.

American Cinema in the Shadow of 9/11 is a ground-breaking collection of essays by some of

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the foremost scholars writing in the field of contemporary American film. Through a dynamic critical analysis of the defining films of the turbulent post-9/11 decade, the volume explores and interrogates the impact of 9/11 and the 'War on

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Terror on American cinema and culture. In a vibrant discussion of films like American Sniper (2014), Zero Dark Thirty (2012), Spectre (2015), The Hateful Eight (2015), Lincoln (2012), The Mist (2007), Children of Men (2006), Edge of Tomorrow (2014) and Avengers:

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Age of Ultron (2015), noted authors Geoff King, Guy Westwell, John Shelton Lawrence, Ian Scott, Andrew Schopp, James Kendrick, Sean Redmond, Steffen Hantke and many others consider the power of popular film to function as a potent cultural artefact, able

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to both reflect the defining fears
and anxieties of the tumultuous
era, but also shape them in
compelling and resonant ways.

Fashioning James Bond is the first

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book to study the costumes and fashions of the James Bond movie franchise, from Sean Connery in 1962's Dr No to Daniel Craig in Spectre (2015). Llewella Chapman draws on original archival research, close analysis of the costumes and fashion

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Sergei Parajunov the Bond films, interviews with families of tailors and shirt-makers who assisted in creating the 'look' of James Bond, and considers marketing strategies for the films and tie-in merchandise that promoted the idea of an aspirational 'James

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Bond lifestyle'. Addressing each Bond film in turn, Chapman questions why costumes are an important tool for analysing and evaluating film, both in terms of the development of gender and identity in the James Bond film franchise in relation to character,

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and how it evokes the desire in audiences to become part of a specific lifestyle construct through the wearing of fashions as seen on screen. She researches the agency of the costume department, director, producer and actor in creating the

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look and characterisation of James Bond, the villains, the Bond girls and the henchmen who inhabit the world of 007. Alongside this, she analyses trends and their impact on the Bond films, how the different costume designers have individually and

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creatively approached costuming them, and how the costumes were designed and developed from novel to script and screen.

In doing so, this book contributes to the emerging critical literature surrounding the combined areas of film, fashion, gender and James

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This autumn James Bond celebrates his 50th anniversary as a celluloid hero. The release of the latest 007 movie, Skyfall, will be the 24th movie starring the fictional secret service agent and

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All About Bond is a unique memoir that will delight, amuse and inform Bond fans the world over. All About Bond is packed with surprises, insights and candid memories, both personal and photographic from legendary names who cut their teeth and

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Sergei Parajanov carved out careers in some of the most memorable scenes in movie history. The humor, the drama and the camaraderie, on set and off, is captured through the immortal lens of one of the world's most legendary photographers. Bond girls from

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Honor Blackman and Shirley Eaton to Britt Ekland and Joanna Lumley recall their thrills and spills filming cinema's most enduring and alluring sex symbols; and the man - and men - who made Bond, share the facts and the fictions behind the

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Sergio Parajano's foremost
superhero.

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Examining the vanguard of New
Turkish Cinema, Laurence Raw
shows how these films reveal the
effects of profound socioeconomic
change on ordinary people in

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of and personal interviews with
Dervis Zaim, Zeki Demirkubuz,
Semih Kaplanoglu, Çagan Irmak,
Tolga Örnek, and Palme d'Or
winner Nuri Bilge Ceylan, Raw
draws connections with Turkish
theater, art, sculpture, literature,

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poetry, philosophy, and international cinema. A native of England and a twenty-five-year resident of Turkey, Raw interleaves his film discussion with thoughtful commentary on nationalism, gender, personal identity, and cultural pluralism.

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Film scholarship has long been dominated by textual interpretations of specific films. Looking Past the Screen advances a more expansive American film studies in which cinema is understood to be a social,

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political, and cultural
phenomenon extending far
beyond the screen. Presenting a
model of film studies in which
films themselves are only one
source of information among
many, this volume brings
together film histories that draw

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on primary sources including collections of personal papers, popular and trade journalism, fan magazines, studio publications, and industry records. Focusing on Hollywood cinema from the teens to the 1970s, these case studies show the value of this

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extraordinary range of historical materials in developing interdisciplinary approaches to film stardom, regulation, reception, and production. The contributors examine State Department negotiations over the content of American films shown

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abroad; analyze the star image of Clara Smith Hamon, who was notorious for having murdered her lover; and consider film journalists' understanding of the arrival of auteurist cinema in Hollywood as it was happening during the early 1970s. One

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Sergei Parajanov contributor chronicles the development of film studies as a scholarly discipline; another offers a sociopolitical interpretation of the origins of film noir. Still another brings to light Depression-era film reviews and Production Code memos so

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Sophisticated in their readings of representations of sexuality that they undermine the perception that queer interpretations of film are a recent development.

Looking Past the Screen suggests methods of historical research, and it encourages further thought

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about the modes of inquiry that structure the discipline of film studies. Contributors. Mark Lynn Anderson, Janet Bergstrom, Richard deCordova, Kathryn Fuller-Seeley, Sumiko Higashi, Jon Lewis, David M. Lugowski, Dana Polan, Eric Schaefer, Andrea

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The Routledge Companion to Cult Cinema offers an overview of the field of cult cinema – films at the margin of popular culture and art that have received exceptional

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Sergio Parajanov's status
mostly because they break rules,
offend, and challenge
understandings of achievement
(some are so bad they're good,
others so good they remain
inaccessible). Cult cinema is no
longer only comprised of the

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midnight movie or the extreme genre film. Its range has widened and the issues it broaches have become battlegrounds in cultural debates that typify the first quarter of the twenty-first century. Sections are introduced with the major theoretical

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frameworks, philosophical inspirations, and methodologies for studying cult films, with individual chapters excavating the most salient criticism of how the field impacts cultural discourse at large. Case studies include the worst films ever;

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exploitation films; genre cinema;
multiple media formats cult
cinema is expressed through;
issues of cultural, national, and
gender representations; elements
of the production culture of cult
cinema; and, throughout, aspects
of the aesthetics of cult cinema –

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Sergei Parajanov, impact, and ability to yank viewers out of their comfort zones. The Routledge Companion to Cult Cinema goes beyond the traditional scope of Anglophone and North American cinema by including case studies of East and South Asia,

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Sergei Parajanov, the Middle East, and Latin America, making it an innovative and important resource for researchers and students alike.

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a slip case, and features an envelope of exclusive posters and documents from the EON Bond archives. Bond Cars: The Definitive History is a lavish celebration of the cars that also became the stars alongside the world's most famous fictional spy.

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Featuring exclusive and priceless assets such as the original call sheets, technical drawings and story-boards, accompanied by previously unpublished photography and exclusive interviews, we put you behind the wheel of every car driven by 007

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on film. With insights from the producers and keepers of the Bond flame, Michael G. Wilson and Barbara Broccoli as well as Daniel Craig and special effects and action vehicles supervisor and veteran of 15 Bond films, Chris Corbould, this is the story of

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Sergei Parajanov, told
through the prism of the
legendary cars he has driven.

Creatively spent and politically
irrelevant, the American horror
film is a mere ghost of its former
self-or so goes the old saw from

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Sergei Parajanov fans and scholars alike. Taking on this undeserved reputation, the contributors to this collection provide a comprehensive look at a decade of cinematic production, covering a wide variety of material from the last ten years with a clear critical eye. Individual

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essays profile the work of up-and-coming director Alexandre Aja and reassess William Malone's much-maligned *FearDotCom* in the light of the torture debate at the end of President George W. Bush's administration. Other essays look at the economic,

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Sergei Parajanov, social, and formal aspects of the genre; the globalization of the U.S. film industry; the alleged escalation of cinematic violence; and the massive commercial popularity of the remake. Some essays examine specific subgenres-from the teenage

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horror flick to the serial killer film and the spiritual horror film-as well as the continuing relevance of classic directors such as George A. Romero, David Cronenberg, John Landis, and Stuart Gordon. Essays deliberate on the marketing of nostalgia and

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its concomitant aesthetic, and the curiously schizophrenic perspective of fans who happen to be scholars as well. Taken together, the contributors to this collection make a compelling case that American horror cinema is as vital, creative, and thought-

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provoking as it ever was.

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