

8 1 2 Rutgers Films In Print

An investigation of how cinema transforms stories from other sources, such as literature and history, onto the movie screen
INDIANA JONES MEETS THE X-FILES IN THIS "TAKE NO PRISONERS" (PRESTON & CHILD) SURVIVAL THRILLER OF A ROGUE ARCHAEOLOGIST TRAPPED IN A GRAND CANYON CAVE THAT'S A CONSPIRACY THEORY COME TO LIFE. Not all secrets are meant to be found. If Indiana Jones lived in the X-Files era, he might bear at least a passing resemblance to Nolan Moore -- a rogue archaeologist hosting a documentary series derisively dismissed by the "real" experts, but beloved of conspiracy theorists. Nolan sets out to retrace the steps of an explorer from 1909 who claimed to have discovered a mysterious cavern high up in the ancient rock of the Grand Canyon. And, for once, he may have actually found what he seeks. Then the trip takes a nasty turn, and the cave begins turning against them in mysterious ways. Nolan's story becomes one of survival against seemingly impossible odds. The only way out is to answer a series of intriguing questions: What is this strange cave? How has it remained hidden for so long? And what secret does it conceal that made its last visitors attempt to seal it forever?

In this volume, Stephen Prince has collected essays reviewing the history of the horror film and the psychological reasons for its persistent appeal, as well as discussions of the developmental responses of young adult viewers and children to the genre. The book focuses on recent postmodern examples such as *The Blair Witch Project*. In a daring move, the volume also examines Holocaust films in relation to horror. Part One features essays on the silent and classical Hollywood eras. Part Two covers the postWorld War II era and discusses the historical, aesthetic, and psychological characteristics of contemporary horror films. In contrast to horror during the classical Hollywood period, contemporary horror features more graphic and prolonged visualizations of disturbing and horrific imagery, as well as other distinguishing characteristics. Princes introduction provides an overview of the genre, contextualizing the readings that follow. Stephen Prince is professor of communications at Virginia Tech. He has written many film books, including *Classical Film Violence: Designing and Regulating Brutality in Hollywood Cinema, 1930-1968*, and has edited *Screening Violence*, also in the *Depth of Field Series*.

With more than 250 images, new information on international cinema—especially Polish, Chinese, Russian, Canadian, and Iranian filmmakers—an expanded section on African-American filmmakers, updated discussions of new works by major American directors, and a new section on the rise of comic book movies and computer generated special effects, this is the most up to date resource for film history courses in the twenty-first century.

As one of popular culture's most popular arenas, sports are often the subject of cinematic storytelling. But boxing films are special. There are more movies about boxing, by a healthy margin, than any other sport, and boxing accompanied and aided the medium's late 19th century emergence as a popular mass entertainment. Many of cinema's most celebrated directors—from Oscar Micheaux to Martin Scorsese—made boxing films. And while the production of other types of sports movies generally corresponds with the current popularity of their subject, boxing films continue to be made regularly even after the sport has wilted

from its once prominent position in the sports hierarchy of the United States. From Edison's Leonard-Cushing Fight to The Joe Louis Story, Rocky and beyond, this book explores why boxing has so consistently fascinated cinema, and popular media culture more generally, by tracing how boxing movies inform the sport's meanings and uses from the late 19th century to the early 21st century.

Lawrence of Arabia, The Miracle Worker, To Kill a Mockingbird, The Manchurian Candidate, Gypsy, Sweet Bird of Youth, The Longest Day, The Music Man, What Ever Happened to Baby Jane, and more. Most conventional film histories dismiss the early 1960s as a pallid era, a downtime between the heights of the classic studio system and the rise of New Hollywood directors like Scorsese and Altman in the 1970s. It seemed to be a moment when the movie industry was floundering as the popularity of television caused a downturn in cinema attendance. Cinema '62 challenges these assumptions by making the bold claim that 1962 was a peak year for film, with a high standard of quality that has not been equaled since. Stephen Farber and Michael McClellan show how 1962 saw great late-period work by classic Hollywood directors like John Ford, Howard Hawks, and John Huston, as well as stars like Bette Davis, James Stewart, Katharine Hepburn, and Barbara Stanwyck. Yet it was also a seminal year for talented young directors like Sidney Lumet, Sam Peckinpah, and Stanley Kubrick, not to mention rising stars like Warren Beatty, Jane Fonda, Robert Redford, Peter O'Toole, and Omar Sharif. Above all, 1962—the year of To Kill a Mockingbird and The Manchurian Candidate—gave cinema attendees the kinds of adult, artistic, and uncompromising visions they would never see on television, including classics from Fellini, Bergman, and Kurosawa. Culminating in an analysis of the year's Best Picture winner and top-grossing film, Lawrence of Arabia, and the factors that made that magnificent epic possible, Cinema '62 makes a strong case that the movies peaked in the Kennedy era.

Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia.

Color was used in film well before The Wizard of Oz. Thomas Edison, for example, projected two-colored films at his first public screening in New York City on April 23, 1896. These first colors of early cinema were not photographic; they were applied manually through a variety of laborious processes—most commonly by the hand-coloring and stenciling of prints frame by frame, and the tinting and toning of films in vats of chemical dyes. The results were remarkably beautiful. Moving Color is the first book-length study of the beginnings of color cinema. Looking backward, Joshua Yumibe traces the legacy of color history from the beginning of the nineteenth century to the cinema of the early twentieth century. Looking forward, he explores the implications of this genealogy on experimental and contemporary digital cinemas in which many colors have become, once again, vividly unhinged from photographic reality. Throughout this history, Moving Color revolves around questions pertaining to the sensuousness of color: how color moves us in the cinema—visually, emotionally, and physically.

The third film in a celebrated trilogy of socio-political dramas directed by Frank Capra in the late 1930s and early 1940s, "Meet

John Doe" is arguably his most ambitious and disturbing work. An introductory essay reconstructs and analyzes the history of production, promotion and reception of "Meet John Doe". A complete transcript of the finished film, extensive annotations concerning original script material and previously unpublished alternate endings are included in this volume, as well as a section of recollections about the film's production, personal correspondence, an excerpt from Capra's autobiography, and a sampling of reviews and contemporary commentaries.

"Build core skills, gain insights from world-class instructors, analyze and improve"--Cover.

The biopic presents a profound paradox—its own conventions and historical stages of development, disintegration, investigation, parody, and revival have not gained respect in the world of film studies. That is, until now. *Whose Lives Are They Anyway?* boldly proves a critical point: The biopic is a genuine, dynamic genre and an important one—it narrates, exhibits, and celebrates a subject's life and demonstrates, investigates, or questions his or her importance in the world; it illuminates the finer points of a personality; and, ultimately, it provides a medium for both artist and spectator to discover what it would be like to be that person, or a certain type of person. Through detailed analyses and critiques of nearly twenty biopics, Dennis Bingham explores what is at their core—the urge to dramatize real life and find a version of the truth within it. The genre's charge, which dates back to the salad days of the Hollywood studio era, is to introduce the biographical subject into the pantheon of cultural mythology and, above all, to show that he or she belongs there. It means to discover what we learn about our culture from the heroes who rise and the leaders who emerge from cinematic representations. Bingham also zooms in on distinctions between cinematic portrayals of men and women. Films about men have evolved from celebratory warts-and-all to investigatory to postmodern and parodic. At the same time, women in biopics have been burdened by myths of suffering, victimization, and failure from which they are only now being liberated. To explore the evolution and lifecycle changes of the biopic and develop an appreciation for subgenres contained within it, there is no better source than *Whose Lives Are They Anyway?*

Sound has always been an integral component of the moviegoing experience. Even during the so-called "silent era," motion pictures were regularly accompanied by live music, lectures, and sound effects. Today, whether we listen to movies in booming Dolby theaters or on tiny laptop speakers, sonic elements hold our attention and guide our emotional responses. Yet few of us are fully aware of the tremendous collaborative work, involving both artistry and technical wizardry, required to create that cinematic soundscape. *Sound*, the latest book in the *Behind the Silver Screen* series, introduces key concepts, seminal moments, and pivotal figures in the development of cinematic sound. Each of the book's six chapters cover a different era in the history of Hollywood, from silent films to the digital age, and each is written by an expert in that period. Together, the book's contributors are able to explore a remarkable range of past and present film industry practices, from the hiring of elocution coaches to the marketing of soundtrack records. Not only does the collection highlight the achievements of renowned sound designers and film composers like Ben Burtt and John Williams, it also honors the unsung workers whose inventions, artistry, and performances have shaped the soundscapes of many notable movies. After you read *Sound*, you'll never see—or hear—movies in quite the same way.

Sound is a volume in the Behind the Silver Screen series—other titles in the series include Acting; Animation; Art Direction and Production Design; Cinematography; Costume, Makeup, and Hair; Directing; Editing and Special Visual Effects; Producing; and Screenwriting.

How is watching a movie similar to dreaming? What goes on in our minds when we become absorbed in a movie? How does looking “into” a movie screen allow us to experience the thoughts and feelings of a movie’s characters? These and related questions are at the heart of *The Power of Movies*, a thoughtful, invigorating, and remarkably accessible book about a phenomenon seemingly beyond reach of our understanding. Colin McGinn—“an ingenious philosopher who thinks like a laser and writes like a dream,” according to Steven Pinker—enhances our understanding of both movies and ourselves in this book of rare and refreshing insight.

Golding’s iconic 1954 novel, now with a new foreword by Lois Lowry, remains one of the greatest books ever written for young adults and an unforgettable classic for readers of any age. This edition includes a new *Suggestions for Further Reading* by Jennifer Buehler. At the dawn of the next world war, a plane crashes on an uncharted island, stranding a group of schoolboys. At first, with no adult supervision, their freedom is something to celebrate. This far from civilization they can do anything they want. Anything. But as order collapses, as strange howls echo in the night, as terror begins its reign, the hope of adventure seems as far removed from reality as the hope of being rescued.

In *Contemporary Psychoanalysis and Masterworks of Art and Film*, Harry Trosman demonstrates that a psychoanalytic point of view can vastly enrich one’s understanding and appreciation of works of art. Drawing on current psychoanalytic views of the importance of fantasy, attachment and individuation theory, preoedipal factors in development, and object relations, Trosman addresses the impact of psychoanalysis on the understanding of the visual arts, painting, and film. Velázquez’s *Las Meninas*, Giorgione’s *The Tempest*, Rembrandt’s self-portraits, and Seurat’s *La Grand Jatte* are among the paintings Trosman analyzes. He also considers such films as Antonioni’s *L’avventura*, Welles’s *Citizen Kane*, Hitchcock’s *Vertigo*, and Fellini’s *8 1/2*. The result is an insightful and innovative perspective, integrating classical and contemporary psychoanalytic thought with art and film criticism. This major artistic biography of Federico Fellini shows how his exuberant imagination has been shaped by popular culture, literature, and his encounter with the ideas of C. G. Jung, especially Jungian dream interpretation. Covering Fellini’s entire career, the book links his mature accomplishments to his first employment as a cartoonist, gagman, and sketch-artist during the Fascist era and his development as a leading neo-realist scriptwriter. Peter Bondanella thoroughly explores key Fellinian themes to reveal the director’s growth not only as an artistic master of the visual image but also as an astute interpreter of culture and politics. Throughout the book Bondanella draws on a new archive of several dozen manuscripts, obtained from Fellini and his scriptwriters. These previously unexamined documents allow a comprehensive treatment of Fellini’s important part in the rise of Italian neorealism and the even more decisive role that he played in the evolution of Italian cinema beyond neorealism in the 1950s. By probing Fellini’s recurring themes, Bondanella reinterprets the visual qualities of the director’s body of work—and also discloses in

the films a critical and intellectual vitality often hidden by Fellini's reputation as a storyteller and entertainer. After two chapters on Fellini's precinematic career, the book covers all the films to date in analytical chapters arranged by topic: Fellini and his growth beyond his neorealist apprenticeship, dreams and metacinema, literature and cinema, Fellini and politics, Fellini and the image of women, and *La voce della luna* and the cinema of poetry.

Providing the most complete record possible of texts by Italian writers active after 1900, this annotated bibliography covers over 4,800 distinct editions of writings by some 1,700 Italian authors. Many entries are accompanied by useful notes that provide information on the authors, works, translators, and the reception of the translations. This book includes the works of Pirandello, Calvino, Eco, and more recently, Andrea Camilleri and Valerio Manfredi. Together with Robin Healey's *Italian Literature before 1900 in English Translation*, also published by University of Toronto Press in 2011, this volume makes comprehensive information on translations from Italian accessible for schools, libraries, and those interested in comparative literature.

Douglas Sirk (Claus Detler Sierck) was born in Hamburg, Germany, in 1900. He made nine films before fleeing Nazi Germany, eventually coming to America. His best-known films, made during the 1950s--all of them melodramas--were *Magnificent Obsession*, *All That Heaven Allows*, *The Tarnished Angels*, *Written on the Wind*, and *Imitation of Life* (made in 1958, released in 1959). Because of the special stamp he put on his melodramas, Sirk's best works transcend the constraints of their genre. In them, he both exemplified and critiqued postwar, conservative, materialistic life and its false value systems. There is much in Sirk, particularly in *Imitation of Life*, that is of interest to us today. The time seems to be right for a new look at the film, its reception amidst scandal over the affairs of its star--Lana Turner--the relationships between its mothers and daughters, the tensions between its men and its women, the friendships between its black and white women, and the ambiguous, controversial approach of Sirk to his material. This volume includes the complete continuity script of the film, critical commentary and published reviews, interviews with the director, and a filmography and bibliography. It also includes an excellent introduction by Lucy Fischer. Provides the film's shooting script, cast, and credits, suggests an interpretation of 8 1/2, and includes selected critical reviews. Reveals how Spanish film musicals, long dismissed as unworthy of critical scrutiny, illuminate Spain's relationship to modernity. "Considered by many critics to be one of Welles's great works, the film gets a superb review in this first-rate anthology. . . . Recommended." --*Film Study* "This is a welcome addition to the growing collection of scripts of film classics, one to put on the shelf next to Welles's *Citizen Kane*. . . . Recommended." --*Choice* Welles is by consensus one of the most talented film directors who ever worked in Hollywood, and this flamboyant film--a 1958 exploration of the thriller form--is one of his greatest achievements. Comito's introduction considers the film's relation to the tradition of film noir and demonstrates how Welles's mastery of cinematic language transforms the materials of a routine thriller into a work that is at once a sardonic examination of the dark side of sexuality, and elegiac rumination on the loss of innocence, and a disquieting assault on the viewer's own moral and aesthetic certainties. Other contextual materials in the book include a biographical sketch of Welles; an important interview

with Welles by Andre Bazin, Charles Bitsch, and Jean Domarchi, available here for the first time in English; an interview with Charlton Heston on the making of the film; representative reviews; critical essays by William Johnson, Jean Collet (translated especially for this book), and Stephen Heath; an analysis of the relation of the complete film to Welles's recently discovered shooting script; and a filmography and bibliography. The continuity script collates the two available versions of *Touch of Evil* and provides an invaluable, shot-by-shot guide through the visual and audio complexities of Welles's masterpiece.

The birth of a nation follows the lives of two white families divided by, and enduring, the American Civil War, and includes elaborate cameos of historical events such as the assassination of Abraham Lincoln.

On the film "letter from an unknown woman" including the screenplay and criticism of the motion picture

The 1940s was a watershed decade for American cinema and the nation. Shaking off the grim legacy of the Depression, Hollywood launched an unprecedented wave of production, generating some of its most memorable classics. Featuring essays by a group of respected film scholars and historians, "American Cinema of the 1940s" brings this dynamic and turbulent decade to life with such films as "Citizen Kane," "Rebecca," "The Lady Eve," "Sergeant York," "How Green Was My Valley," "Casablanca," "Mrs. Miniver," "The Road to Morocco," "Yankee Doodle Dandy," "Kiss of Death," "Force of Evil," "Caught," and "Apology for Murder." Illustrated with many rare stills and filled with provocative insights, the volume will appeal to students, teachers, and to all those interested in cultural history and American film of the twentieth century.

Includes the complete English continuity script of the film, *Memorias del subdesarrollo* (Memories of underdevelopment) directed by Tomás Gutiérrez Alea and the complete English translation (entitled 'Inconsolable memories') of Edmundo Desnoes' novel of the same name on which it was based.

From the perspective of cultural conservatives, Hollywood movies are cesspools of vice, exposing impressionable viewers to pernicious sexually-permissive messages. Offering a groundbreaking study of Hollywood films produced since 2000, *Abstinence Cinema* comes to a very different conclusion, finding echoes of the evangelical movement's abstinence-only rhetoric in everything from *Easy A* to *Taken*. Casey Ryan Kelly tracks the surprising sex-negative turn that Hollywood films have taken, associating premarital sex with shame and degradation, while romanticizing traditional nuclear families, courtship rituals, and gender roles. As he demonstrates, these movies are particularly disempowering for young women, concocting plots in which the decision to refrain from sex until marriage is the young woman's primary source of agency and arbiter of moral worth. Locating these regressive sexual politics not only in expected sites, like the *Twilight* films, but surprising ones, like the raunchy comedies of Judd Apatow, Kelly makes a compelling case that Hollywood films have taken a significant step backward in recent years. *Abstinence Cinema* offers close readings of movies from a wide spectrum of genres, and it puts these films into conversation with rhetoric that has emerged in other arenas of American culture. Challenging assumptions that we are living in a more liberated era, the book sounds a warning bell about the powerful cultural forces that seek to demonize sexuality and curtail female sexual agency.

Bringing Up Baby (1938) is the essence of thirties screwball comedy. It is also quintessential Howard Hawks, treating many of the

director's favorite themes, particularly the loving war between the sexes. *Bringing Up Baby* features Katharine Hepburn as a flaky heiress and Cary Grant as an absentminded paleontologist, roles in which they come into their own as stars and deliver particularly fine comic performances. Pauline Kael has called the film the "American movies' closest equivalent to Restoration comedy." The comparison is based on the quick repartee and witty dialogue, a hallmark of Hawks's work and well conveyed here by Gerald Mast's transcription from the screen.

In this book, ten experts in philosophy of film explore the importance of transcendence for cinema as an art form in the films of the great directors, David Cronenberg, Karl Theodor Dreyer, Federico Fellini, Werner Herzog, Stanley Kubrick, David Lynch, Terrence Malick, Yasujiro Ozu, and Martin Scorsese.

With the U.S. economy booming under President Bill Clinton and the cold war finally over, many Americans experienced peace and prosperity in the nineties. Digital technologies gained popularity, with nearly one billion people online by the end of the decade. The film industry wondered what the effect on cinema would be. The essays in *American Cinema of the 1990s* examine the big-budget blockbusters and critically acclaimed independent films that defined the decade. The 1990s' most popular genre, action, channeled anxieties about global threats such as AIDS and foreign terrorist attacks into escapist entertainment movies. Horror films and thrillers were on the rise, but family-friendly pictures and feel-good romances netted big audiences too.

Meanwhile, independent films captured hearts, engaged minds, and invaded Hollywood: by decade's end every studio boasted its own "art film" affiliate.

In this exceptional cultural history, Atlantic Senior Editor Ronald Brownstein—"one of America's best political journalists (*The Economist*)"—tells the kaleidoscopic story of one monumental year that marked the city of Los Angeles' creative peak, a glittering moment when popular culture was ahead of politics in predicting what America would become. Los Angeles in 1974 exerted more influence over popular culture than any other city in America. Los Angeles that year, in fact, dominated popular culture more than it ever had before, or would again. Working in film, recording, and television studios around Sunset Boulevard, living in Brentwood and Beverly Hills or amid the flickering lights of the Hollywood Hills, a cluster of transformative talents produced an explosion in popular culture which reflected the demographic, social, and cultural realities of a changing America. At a time when Richard Nixon won two presidential elections with a message of backlash against the social changes unleashed by the sixties, popular culture was ahead of politics in predicting what America would become. The early 1970s in Los Angeles was the time and the place where conservatives definitively lost the battle to control popular culture. *Rock Me on the Water* traces the confluence of movies, music, television, and politics in Los Angeles month by month through that transformative, magical year. Ronald Brownstein reveals how 1974 represented a confrontation between a massive younger generation intent on change, and a political order rooted in the status quo. Today, we are again witnessing a generational cultural divide. Brownstein shows how the voices resistant to change may win the political battle for a time, but they cannot hold back the future.

Ghastly and ghostly children, 'dirty little white girls', the child as witness and as victim, have always played an important part in the

history of cinema, as have child performers themselves. In exploring the disruptive power of the child in films made for an adult audience across popular films, including "Taxi Driver" and Japanese horror, and 'art-house' productions like "Mirror" and "Pan's Labyrinth", Karen Lury investigates why the figure of the child has such a significant impact on the visual aspects and storytelling potential of cinema. Lury's main argument is that the child as a liminal yet powerful agent has allowed filmmakers to play adventurously with cinema's formal conventions - with far-reaching consequences. In particular, she reveals how a child's relationship to time allows it to disturb and question conventional master-narratives. She explores too the investment in the child actor and expression of child sexuality, as well as how confining and conservative existing assumptions can be in terms of commonly held beliefs as to who children 'really are'.

Short, immaculately dressed, and shockingly foul-mouthed, Joseph E. Levine (1905--1987) was larger than life. He rose from poverty in Boston's West End to become one of postwar Hollywood's most prolific independent promoters, distributors, and producers. Alternately respected and reviled, this master of movie promotion was responsible for bringing films as varied as *Godzilla: King of the Monsters!* (1956), *Hercules* (1958), *The Graduate* (1967), *The Lion in Winter* (1968), and *A Bridge Too Far* (1977) to American audiences. In the first biography of this controversial pioneer, A. T. McKenna traces Levine's rise as an influential packager of popular culture. He explores the mogul's pivotal role in many significant industry innovations from the 1950s to the 1970s, examining his use of saturation release tactics and bombastic advertising campaigns. Levine was also a trailblazer in promoting European art house cinema in the 1960s. He made Federico Fellini's *8½* (1963) a hit in America, feuded with Jean-Luc Godard over their production of *Contempt* (1963), and campaigned aggressively for Sophia Loren to become the first actress to win an Oscar for a foreign language performance for her role in *Two Women* (1960). Despite his significant accomplishments and prominent role in shaping film distribution and promotion in the post-studio era, Levine is largely overlooked today. McKenna's in-depth biography corrects misunderstandings and misinformation about this colorful figure, and offers a sober assessment of his contributions to world cinema. It also illuminates Levine's peculiar talent for movie- and self-promotion, as well as his extraordinary career in the motion picture business.

Screenplay of 1960 French film with analysis. The film shocked and delighted critics and audiences with its sudden shifts of tone and mood, its willful play with genre stereotypes, and its hilarious in-jokes. Along with Godard's *Breathless*, the two films heralded the arrival of the so-called New Wave of low-budget, shooting location and cinema as the personal statement of an author. Truffaut was one of the directors who paved the way for a postmodern aesthetic.

Americans flocked to the movies in 1945 and 1946—the center point of the three-decade heyday of the studio system's sound era. Why? *Best Years* is a panoramic study, shining light on this critical juncture in American history and the history of American cinema—the end of World War II (1945) and a year of unprecedented success in Hollywood's "Golden Age" (1946). This unique time, the last year of war and the first full year of peace, provides a rich blend of cinema genres and types—from the battlefront to the home front, the peace film to the woman's film, psychological drama, and the period's provocative new style, film noir. *Best Years* focuses on films that were famous, infamous, forgotten, and unforgettable. Big budget A-films, road shows, and familiar series share the spotlight. From Bergman and Grant in *Notorious* to Abbott and Costello in *Lost in a Harem*, Charles Affron and Mirella Jona Affron examine why the bond between screen and viewer was perhaps never tighter. Paying special attention to the movie-going public in key cities—Atlanta, New York, Boston, Honolulu, and Chicago—this

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ambitious work takes us on a cinematic journey to recapture a magical time.

Bong Joon Ho won the Oscar® for Best Director for Parasite (2019), which also won Best Picture, the first foreign film to do so, and two other Academy Awards. Parasite was the first Korean film to win the Palme d'Or at Cannes. These achievements mark a new career peak for the director, who first achieved wide international acclaim with 2006's monster movie The Host and whose forays into English-language film with Snowpiercer (2013) and Okja (2017) brought him further recognition. As this timely book reveals, even as Bong Joon Ho has emerged as an internationally known director, his films still engage with distinctly Korean social and political contexts that may elude many Western viewers. The Films of Bong Joon Ho demonstrates how he hybridizes Hollywood conventions with local realities in order to create a cinema that foregrounds the absurd cultural anomie Koreans have experienced in tandem with their rapid economic development. Film critic and scholar Nam Lee explores how Bong subverts the structures of the genres he works within, from the crime thriller to the sci-fi film, in order to be truthful to Korean realities that often deny the reassurances of the happy Hollywood ending. With detailed readings of Bong's films from Barking Dogs Never Bite (2000) through Parasite (2019), the book will give readers a new appreciation of this world-class cinematic talent. Explaining the major forces at play behind the making of Hollywood films, this text assesses how changing values have influenced censorship in Hollywood. The text also analyses the major cultural, social, legal and religious changes and their effect on Hollywood.

Social Order and Authority in Disney and Pixar Films initiates an essential conversation about how power dynamics are questioned, reinforced, and disrupted in the Disneyverse. Using various theoretical lenses, authors critique underlying ideologies and help readers understand how Disney's output both reflects and impacts our contemporary moment.

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