

# Access Free Accidental Genius How John Cassavetes Invented The American Independent Film Marshall Fine Free Download Pdf

**Accidental Genius The Films of John Cassavetes** [John Cassavetes Where Does it Happen?](#) [Harvey Keitel Shadows Physical Evidence](#) [New Makers of Modern Culture](#) [New Makers of Modern Culture](#) [John Cassavetes Shadows](#) [Fifty Hollywood Directors](#) [Tools of Their Tools](#) *Cassavetes on Cassavetes* [Sculpting in Time](#) [Movies in American History](#) [Awake in the Dark](#) *Martin Scorsese: A Biography* [Who the Hell's in It](#) *The Seventies* [Abel Ferrara](#) [Tropic of Cancer \(Harper Perennial Modern Classics\)](#) [Who the Hell's in It?](#) [“Aren’t You Gonna Die Someday?”](#) [Elaine May’s Mikey and Nicky: An Examination, Reflection, and Making Of](#) *The Oxford Handbook of Critical Improvisation Studies* *Hollywood’s New Yorker* [Speaking the Language of Desire](#) [Sergio Leone](#) [Lee Marvin](#) [Bloody Sam](#) [A Companion to American Indie Film](#) *Bookforum* [The Visceral Screen](#) [The Man who Loved Children](#) [Placing Movies](#) [American Film Now](#) [Designing Sound](#) [Mind Reeling](#) *Focus On: 100 Most Popular English-language Film Directors* [More Than a Method](#)

*Bookforum* Mar 06 2020

*Hollywood’s New Yorker* Sep 11 2020 A fresh look at the director’s career.

**“Aren’t You Gonna Die Someday?” Elaine May’s Mikey and Nicky: An Examination, Reflection, and Making Of** Nov 13 2020 Aren’t You Gonna Die Someday? explores the deceptions and veiled truths lurking within a film that has haunted author Patrick Cooper for nearly a decade: Elaine May’s Mikey and Nicky. Called both a “masterpiece” and a “celluloid death wish” upon its release in 1976, Mikey and Nicky is an astonishingly dark work in the oeuvre of legendary comedienne-filmmaker Elaine May. This book examines May’s tragic film scene-by-scene, digging up the titular friends’ long-buried truths in an attempt to get at the heart of their lies. Along the way, Cooper offers behind the scenes insight and anecdotes, gathered from interviews and research, as well as never before seen set photos. Weaved together with this detailed look at the film are autobiographical threads in which Cooper uses Mikey and Nicky as a lens to examine toxic friendships from his own past. A tapestry of film history, reconstruction, and personal reflection, Aren’t You Gonna Die Someday? is an unexpected look at a wholly unique American film. “Patrick Cooper’s Aren’t You Gonna Die Someday? is a big-hearted and personal look at Elaine May’s Mikey and Nicky, my all-time favorite film, a tender and neurotic masterpiece. Cooper’s approach is so accessible, so highly readable, that this felt less like a work of criticism or biography and more like a thrilling novel centering around May, Falk, Cassavetes, and the City of Brotherly Love. This is an essential companion to the film. If you’re like me and you bought the recent Criterion Blu-ray the day it came out, well, this is your next move. Revel in Cooper’s detailed investigation of the greatest film by one of our most neglected masters.” —William Boyle, author of *Gravesend*, *The Lonely Witness*, and *A Friend Is a Gift You Give Yourself*

*Cassavetes on Cassavetes* Sep 23 2021 Since his death in 1989, John Cassavettes has become increasingly renowned as a cinematic hero—a renegade loner who fought the Hollywood system, steering his own creative course in a career spanning thirty years. Having already established himself as an actor, he struck out as a filmmaker in 1959 with *Shadows*, and proceeded to build a formidable body of work, including such classics as *Faces*, *Woman Under the Influence*, *The Killing of a Chinese Bookie*, and *Gloria*. In *Cassavettes on Cassavettes*, Ray Carney presents the great director in his own words—frank, uncompromising, humane, and passionate about life and art.

**Speaking the Language of Desire** Aug 11 2020 Although Carl Dreyer is universally acknowledged to be one of the supreme masters of world cinema, it is one of the oddities of film history that beyond *The Passion of Joan of Arc*, his works have seldom had the general recognition that they undeniable deserve. This book is an attempt to bring his films to the awareness of contemporary filmgoers everywhere. The author argues that the key to an understanding of Dryers work is to be found in an appreciation of his distinctive style.

**Shadows** Dec 27 2021

**Physical Evidence** Apr 30 2022 The first collection from this distinguished American movie critic An expert writer and thinker on movie history and directorial style, Kent Jones is among the most notable film critics of his generation. His sharp, informed analyses and cogent assessments of cinema and its practitioners have made him a significant voice both in America and internationally. Jones’ inaugural collection brings together the best of his reviews (on films including *In the Mood for Love*, *A History of Violence*, and *The New World*), evaluations of specific filmmakers (Wes Anderson, John Cassavetes, and the Coen brothers), polemics (on summer blockbusters, digital cinema, and Hollywood politics), and appreciations of other film critics. Several of these pieces are published here in English for the first time, having previously appeared only in the French journals *Cahiers du Cinéma* and *Trafic*. *Physical Evidence* is a penetrating and personal examination of contemporary and classic cinema, one that values nothing so much as seeing on the screen the proof—the physical evidence—of the filmmaker’s own personal quest.

**John Cassavetes** Jan 28 2022 American filmmaker John Cassavetes (1929-1989) made only nine independent films during a quarter century, but those films affected the cinema culture of the 1960s to the 1980s in unprecedented ways. With a close nucleus of actors and crew members on his team, including his wife Gena Rowlands, Peter Falk, and Ben Gazzara, Cassavetes created films that explored the gritty side of human relationships. He staunchly advocated the right of actors and filmmakers to full artistic freedom over their work. Attracting both fervent admirers and harsh critics, Cassavetes’s films have garnered prestigious awards in the US and Europe and continue to evoke strong reactions. Starting in New York with his first film *Shadows* (1959), Cassavetes moved on to the West Coast with *Faces* (1968), *Husbands* (1970), *Minnie and Moskowitz* (1971), *A Woman Under the Influence* (1974), *The Killing of a Chinese Bookie* (1976), *Opening Night* (1977), *Gloria* (1980), and *Love Streams* (1984). He also directed several studio films, which often rankled his independent streak that rebelled against a loss of artistic freedom. Cassavetes’s work in the theater and his performances in numerous television programs and films, including *The Dirty Dozen* (1967) and *Rosemary’s Baby* (1968), made him, as a director, fiercely protective of his actors’ right to self-expression. Cassavetes’s contributions to film as actor, writer, director, producer, and cinematographer at a time of radical changes in cinema history continue to inspire independent filmmakers to challenge creative restrictions and celebrate actors’ artistic contributions. *John Cassavetes: Interviews* captures this “maverick” streak of an intensely personal filmmaker who was passionate about his art.

**Mind Reeling** Aug 30 2019 Across a variety of genres, shows how mental disorders are depicted in cinema. *Mind Reeling* investigates how cinema displays and mirrors psychological disorders, such as bipolar disorder, amnesia, psychotic delusions, obsessive compulsive behavior, trauma, paranoia, and borderline personalities. It explores a range of genres, including biopics, comedies, film noirs, contemporary dramedies, thrillers, Gothic mysteries, and docufictions. The contributors open up critical approaches to audience fascination with film depictions of serious disturbances within the human psyche. Many films examined here have had little scholarly attention and commentary. These essays focus on how cinematic techniques contribute to popular culture’s conception of mental dysfunction, trauma, and illness. This book reveals the complex artistic and generic patterns that produce contemporary images of psychopathology in cinema. Homer B. Petzey is Professor of Film and Comparative Literature at the University of Arizona. He is the editor of several books, including *Hitchcock’s Moral Gaze* (with R. Barton Palmer and Steven M. Sanders) and *Rule Britannia! The Biopic and British National Identity* (with R. Barton Palmer), both also published by SUNY Press.

*Lee Marvin* Jun 08 2020 The first full-length, authoritative, and detailed story of the iconic actor’s life to go beyond the Hollywood scandal-sheet reporting of earlier books, this account offers an appreciation for the man and his acting career and the classic films he starred in, painting a portrait of an individual who took great risks in his acting and career. Although Lee Marvin is best known for his icy tough guy roles—such as his chilling titular villain in *The ManWho Shot Liberty Valance* or the paternal yet brutally realistic platoon leader in *The Big Red One*—very little is known of his personal life; his family background; his experiences in WWII; his relationship with his father, family, friends, wives; and his ongoing battles with alcoholism, rage, and depression, occasioned by his postwar PTSD. Now, after years of researching and compiling interviews with family members, friends, and colleagues; rare photographs; and illustrative material, Hollywood writer Dwayne Epstein provides a full understanding and appreciation of this acting titan’s place in the Hollywood pantheon in spite of his very real and human struggles.

**Placing Movies** Dec 03 2019 Jonathan Rosenbaum, longtime contributor to such publications as *Film Quarterly*, *Sight and Sound*, and *The Village Voice*, is arguably the most eloquent, insightful film critic writing in America today. *Placing Movies*, the first collection of his work, gathers together thirty of his most distinctive and illuminating pieces. Written over a span of twenty-one years, these essays cover an extraordinarily broad range of films—from Hollywood blockbusters to foreign art movies to experimental cinema. They include not just reviews but perceptive commentary on directors, actors, and trends; and thoughtful analysis of the practice of film criticism. It is this last element—Rosenbaum’s reflections on the art of film criticism—that sets this collection apart from other volumes of film writing. Both in the essays themselves and in the section introductions, Rosenbaum provides a rare insider’s view of his profession: the backstage politics, the formulation of critical judgments, the function of film commentary. Taken together, these pieces serve as a guided tour of the profession of film criticism. They also serve as representative samples of Rosenbaum’s unique brand of film writing. Among the highlights are memoirs of director Jacques Tati and maverick critic Manny Farber, celebrations of classics such as *Gentlemen Prefer Blondes* and *The Manchurian Candidate*, and considered reevaluations of Orson Welles and Woody Allen.

*Who the Hell’s in It* Apr 18 2021 Peter Bogdanovich, known primarily as a director, film historian and critic, has been working with professional actors all his life. He started out as an actor (he debuted on the stage in his sixth-grade production of Finian’s Rainbow); he watched actors work (he went to the theater every week from the age of thirteen and saw every important show on, or off, Broadway for the next decade); he studied acting, starting at sixteen, with Stella Adler (his work with her became the foundation for all he would ever do as an actor and a director). Now, in his new book, *Who the Hell’s in It*, Bogdanovich draws upon a lifetime of experience, observation and understanding of the art to write about the actors he came to know along the way; actors he admired from afar; actors he worked with, directed, befriended. Among them: Lauren Bacall, Humphrey Bogart, James Cagney, John Cassavetes, Charlie Chaplin, Montgomery Clift, Marlene Dietrich, Henry Fonda, Ben Gazzara, Audrey Hepburn, Boris Karloff, Dean Martin, Marilyn Monroe, River Phoenix, Sidney Poitier, Frank Sinatra, and James Stewart. Bogdanovich captures—in their words and his—their work, their individual styles, what made them who they were, what gave them their appeal and why they’ve continued to be America’s iconic actors. On Lillian Gish: “the first virgin hearth goddess of the screen . . . a valiant and courageous symbol of fortitude and love through all distress.” On Marlon Brando: “He challenged himself never to be the same from picture to picture, refusing to become the kind of film star the studio system had invented and thrived upon—the recognizable human commodity each new film was built around . . . The funny thing is that Brando’s charismatic screen persona was vividly apparent despite the multiplicity of his guises . . . Brando always remains recognizable, a star-actor in spite of himself.” Jerry Lewis to Bogdanovich on the first laugh Lewis ever got onstage: “I was five years old. My mom and dad had a tux made—I worked in the borscht circuit with them—and I came out and I sang, ‘Brother, Can You Spare a Dime?’ the big hit at the time . . . It was 1931, and I stopped the show—naturally—a five-year-old in a tuxedo is not going to stop the show? And I took a bow and my foot slipped and hit one of the floodlights and it exploded and the smoke and the sound scared me so I started to cry. The audience laughed—they were hysterical . . . So I knew I had to get the rest of my laughs the rest of my life, breaking, sitting, falling, spinning.” John Wayne to Bogdanovich, on the early years of Wayne’s career when he was working as a prop man: “Well, I’ve naturally studied John Ford professionally as well as loving the man. Ever since the first time I walked down his set as a goose-herder in 1927. They needed somebody from the prop department to keep the geese from getting under a fake hill they had for Mother Machree at Fox. I’d been hired because Tom Mix wanted a box seat for the USC football games, and so they promised jobs to Don Williams and myself and a couple of the players. They buried us over in the properties department, and Mr. Ford’s need for a goose-herder just seemed to fit my pistol.” These twenty-six portraits and conversations are unsurpassed in their evocation of a certain kind of great movie star that has vanished. Bogdanovich’s book is a celebration and a farewell.

*Movies in American History* Jul 22 2021 This provocative three-volume encyclopedia is a valuable resource for readers seeking an understanding of how movies have both reflected and helped engender America’s political, economic, and social history. \* Provides 450 A–Z entries that comprehensively cover the historical significance of subjects, people, and films of the American cinema \* Contains contributions from 150 distinguished interdisciplinary scholars offering their analysis on the role of movies in American history \* Includes reference materials and suggestions for further reading with every entry

*The Visceral Screen* Feb 03 2020 Robert Furze argues the defining characteristic of John Cassavetes and David Cronenberg’s respective approaches is that of “visceral” cinema, a term that illustrates the anxiety these film-makers provoke in their audiences. Cassavetes demonstrates this through disregard for plot structure and character coherence, while Cronenberg’s focus is on graphic depictions of mutilation, extreme forms of bodily transformation, and violence. Cassavetes and Cronenberg are established auteurs, but the elements of their films that appear to be barriers to their artistic status, for example, slipshod method and lingering violence or pre-digital special effects, are reassessed here as indicators of creativity. In this way, Furze encourages debates of what makes a film good or bad.

**New Makers of Modern Culture** Feb 26 2022 *New Makers of Modern Culture* is the successor to the classic reference works *Makers of Modern Culture* and *Makers of Nineteenth-Century Culture*, published by Routledge in the early 1980s. The set was extremely successful and continues to be used to this day, due to the high quality of the writing, the distinguished contributors, and the cultural sensitivity shown in the selection of those individuals included. *New Makers of Modern Culture* takes into full account the rise and fall of reputation and influence over the last twenty-five years and the epochal changes that have occurred: the demise of Marxism and the collapse of the Soviet Union; the rise and fall of postmodernism; the eruption of Islamic fundamentalism; the triumph of the Internet. Containing over eight hundred essay-style entries, and covering the period from 1850 to the present, *New Makers* includes artists, writers, dramatists, architects, philosophers, anthropologists, scientists, sociologists, major political figures, composers, film-makers and many other culturally significant individuals and is thoroughly international in its purview. Next to Karl Marx is Bob Marley, next to John Ruskin is Salmon Rushdie, alongside Darwin is Luigi Dallapiccola, Deng Xiaoping runs shoulders with Jacques Derrida, Julia Kristeva with Kropotkin. Once again, Wintle has enlisted the services of many distinguished writers and leading academics, such as Sam Beer, Bernard Crick, Edward Seidensticker and Paul Preston. In a few cases, for example Michael Holroyd and Philip Larkin, contributors are themselves the subject of entries. With its global reach, *New Makers of Modern Culture* provides a multi-voiced witness of the contemporary thinking world. The entries carry short bibliographies and there is thorough cross-referencing. There is an index of names and key terms.

**The Films of John Cassavetes** Oct 05 2022 The first book to tell in detail the story of the maverick filmmaker who worked outside the studio system.

*The Seventies* Mar 18 2021 A fascinating year-by-year history of American film in the seventies, a decade filled with innovations that reinvented the medium and showed that movies can be more than entertainment. In *The Seventies: The Decade That Changed American Film Forever*, Vincent LoBrutto tracks the changing of the guard in the 1970s from the classic Hollywood studio system to a new generation of filmmakers who made personal movies targeting a younger audience. He covers in kaleidoscopic detail the breadth of American cinema during the 1970s, with analyses of the movies, biographical sketches of the filmmakers, and an examination of the innovative production methods that together illustrate why the seventies were unique in American film history. Featuring iconic filmmakers such as Martin Scorsese, Steven Spielberg, and Francis Ford Coppola and films such *The Godfather*, *Jaws*, *Taxi Driver*, and *The Exorcist*, this book reveals how the seventies challenged the old guard in groundbreaking and exciting ways, ushering in a new Hollywood era whose impact is still seen in American film today.

*New Makers of Modern Culture* Mar 30 2022 "New Makers of Modern Culture takes into full account the rise and fall of reputation and influence over the last twenty-five years and the epochal changes that have occurred: the demise of Marxism and the collapse of the Soviet Union; the rise and fall of postmodernism; the eruption of Islamic fundamentalism; the triumph of the Internet. Containing over eight hundred essay-style entries, and covering the period from 1850 to the present, *New Makers* includes artists, writers, dramatists, architects, philosophers, anthropologists, scientists, sociologists, major political figures, composers, film-makers and many other culturally significant individuals and is thoroughly international in its purview. With its global reach, *New Makers of Modern Culture* provides a multi-voiced witness of the contemporary thinking world. The entries carry short bibliographies and there is thorough cross-referencing. There is an index of names and key terms."--Publisher's

description

**Sculpting in Time** Aug 23 2021 A director reveals the original inspirations for his films, their history, his methods of work, and the problems of visual creativity

**Accidental Genius** Nov 06 2022 Cassavetes was the prototypical outsider who rebelled against all conventions even as he established the foundations for a new one: seemingly improvisory cinema of emotional truth and immediacy. Fine looks at the life and impact of Cassavetes, based largely on interviews from the people who knew the man and his work best: his wife Gena Rowlands and their children; Peter Falk; Ben Gazzara; Martin Scorsese; John Sayles; Seymour Cassel; Sean Penn; Sidney Lumet; Robert Altman; Jon Voight and many others who shed light on this illustrious cinematographer.

**American Film Now** Nov 01 2019

**The Man who Loved Children** Jan 04 2020 The Man Who Loved Children is Christina Stead's masterpiece about family life. Set in Washington during the 1930s, Sam and Henny Pollit are a warring husband and wife. Their tempestuous marriage, aggravated by too little money, lies at the centre of Stead's satirical and brilliantly observed novel about the relations between husbands and wives, and parents and children. Sam, a scientist, uses words as weapons of attack and control on his children and is prone to illusions of power and influence that fail to extend beyond his family. His wife Henny, who hails from a wealthy Baltimore family, is disastrously impractical and enmeshed in her own fantasies of romance and vengeance. Much of the care of their six children is left to Louisa, Sam's 14-year-old daughter from his first marriage. Within this psychological battleground, Louisa must attempt to make a life of her own. First published in 1940, The Man Who Loved Children was hailed for its satiric energy. Now its originality is again lauded by novelist, Jonathan Franzen, in his illuminating new introduction.

**John Cassavetes** Sep 04 2022 American filmmaker John Cassavetes (1929-1989) made only nine independent films during a quarter century, but those films affected the cinema culture of the 1960s to the 1980s in unprecedented ways. With a close nucleus of actors and crew members on his team, including his wife Gena Rowlands, Peter Falk, and Ben Gazzara, Cassavetes created films that explored the gritty side of human relationships. He staunchly advocated the right of actors and filmmakers to full artistic freedom over their work. Attracting both fervent admirers and harsh critics, Cassavetes's films have garnered prestigious awards in the US and Europe and continue to evoke strong reactions. Starting in New York with his first film Shadows (1959), Cassavetes moved on to the West Coast with Faces (1968), Husbands (1970), Minnie and Moskowitz (1971), A Woman Under the Influence (1974), The Killing of a Chinese Bookie (1976), Opening Night (1977), Gloria (1980), and Love Streams (1984). He also directed several studio films, which often rankled his independent streak that rebelled against a loss of artistic freedom. Cassavetes's work in the theater and his performances in numerous television programs and films, including The Dirty Dozen (1967) and Rosemary's Baby (1968), made him, as a director, fiercely protective of his actors' right to self-expression. Cassavetes's contributions to film as actor, writer, director, producer, and cinematographer at a time of radical changes in cinema history continue to inspire independent filmmakers to challenge creative restrictions and celebrate actors' artistic contributions. John Cassavetes: Interviews captures this "maverick" streak of an intensely personal filmmaker who was passionate about his art.

*Focus On: 100 Most Popular English-language Film Directors* Jul 30 2019

**More Than a Method** Jun 28 2019 Insightful, focused case studies of screen performance from diverse directors with a range of contemporary styles and approaches.

*The Oxford Handbook of Critical Improvisation Studies* Oct 13 2020 V. 1. Cognitions -- v. 2. Critical theories

**Who the Hell's in It?** Dec 15 2020 From Lillian Gish to Jack Lemmon, Bogdanovich captures brilliantly--in their own words and in his--the work and styles of 26 fascinating Hollywood iconic actors and actresses. 120 photos in text.

**Abel Ferrara** Feb 14 2021 Publisher description

**Martin Scorsese: A Biography** May 20 2021 Martin Scorsese's current position in the international film community is unrivaled, and his name has become synonymous with the highest standards of filmmaking excellence. He is widely considered America's best living film director, and his Taxi Driver and Raging Bull appear frequently on worldwide surveys of the best films of all time. Here, in the first biographical account of this artist's life, Vincent LoBrutto traces Scorsese's Italian-American heritage, his strict Catholic upbringing, the continuing role of religion in his life and art, his obsessive love of cinema history, and the powerful impact that the streets of New York City had on his personal life and his professional career. Meanwhile, the filmmaker's humble, soft-spoken public persona tells only part of the story, and LoBrutto will delve into the other side of a complex and often tortured personality. Scorsese's intense passion, his private relationships, his stormy marriages, and his battles with drugs and depression are all chronicled here, and, in many cases, for the first time. In addition, the book includes an interview with the director, as well as filmographies cataloging his work as a director, producer, actor, and presenter. As his Best Director award at the 2007 Oscars clearly demonstrated, Scorsese has become something like Hollywood royalty in recent years, finally enjoying the insider status and favor that eluded him for most of his career. But these recent developments aside, Scorsese is also notable as a distinctly American type of artist, one whose work-created in a medium largely controlled by commercialism and marketing-has always been unmistakably his own, and who thus remains a touchstone of artistic integrity in American cinema. In Martin Scorsese: A Biography, readers can examine not only the work of one of the form's genuine artists, but also the forces that have propelled the man behind it.

**Fifty Hollywood Directors** Nov 25 2021 Fifty Hollywood Directors introduces the most important, iconic and influential filmmakers who worked in Hollywood between the end of the silent period and the birth of the blockbuster. By exploring the historical, cultural and technological contexts in which each director was working, this book traces the formative period in commercial cinema when directors went from pioneers to industry heavyweights. Each entry discusses a director's practices and body of work and features a brief biography and suggestions for further reading. Entries include: Frank Capra Cecil B DeMille John Ford Alfred Hitchcock Fritz Lang Orson Welles DW Griffith King Vidor This is an indispensable guide for anyone interested in film history, Hollywood and the development of the role of the director.

**Bloody Sam** May 08 2020 A comprehensive biography of the legendary creator of The Wild Bunch, Straw Dogs and The Getaway, taking an aptly no-holds-barred look at his life, his vision and his influence on modern cinema. Famed and reviled in equal measure for his no-frills approach to violent realism, Peckinpah refused to compromise his ideas for his producers, with the result that his films were decried for their apparent amoralism as much as lauded for their groundbreaking style and savage intensity. A complete look at the life and work of a modern seer.

**Sergio Leone** Jul 10 2020 The landmark biography of one of the twentieth century's most recognizable directors—now back in print

**A Companion to American Indie Film** Apr 06 2020 A Companion to American Indie Film features a comprehensive collection of newly commissioned essays that represent a state-of-the-art resource for understanding key aspects of the field of indie films produced in the United States. Takes a comprehensive and fresh new look at the topic of American indie film Features newly commissioned essays from top film experts and emerging scholars that represent the state-of-the-art reference to the indie film field Topics covered include: indie film culture; key historical moments and movements in indie film history; relationships between indie film and other indie media; and issues including class, gender, regional identity and stardom in in the indie field Includes studies of many types of indie films and film genres, along with various filmmakers and performers that have come to define the field

**Tools of Their Tools** Oct 25 2021 The book explores the role of communication technologies in American cultural practice over the last 150 years. Communication technologies are here understood to include audio and visual reproduction technologies, analogue telecommunications such as traditional telephony, radio and television broadcasts, digital telecommunications, computer-mediated communications, telegraphy, and computer networks. The study of the impact of such technologies is a way to explore the various flows and tensions of American culture. How has American society molded communication technologies? How have they, in turn, shaped American history? Are Americans still, in the words of Thoreau, "tools of their tools"? More so or less than during the philosopher's Walden days? How do America's cultural, ethical, and economic assumptions determine and limit the ways in which telecommunications function in American society? Fascinating questions abound.

**Designing Sound** Oct 01 2019 The late 1960s and 1970s are widely recognized as a golden age for American film, as directors like Francis Ford Coppola, George Lucas, and Martin Scorsese expanded the Hollywood model with aesthetically innovative works. As this groundbreaking new study reveals, those filmmakers were blessed with more than just visionary eyes; Designing Sound focuses on how those filmmakers also had keen ears that enabled them to perceive new possibilities for cinematic sound design. Offering detailed case studies of key films and filmmakers, Jay Beck explores how sound design was central to the era's experimentation with new modes of cinematic storytelling. He demonstrates how sound was key to many directors' signature aesthetics, from the overlapping dialogue that contributes to Robert Altman's naturalism to the wordless interludes at the heart of Terrence Malick's lyricism. Yet the book also examines sound design as a collaborative process, one where certain key directors ceded authority to sound technicians who offered significant creative input. Designing Sound provides readers with a fresh take on a much-studied era in American film, giving a new appreciation of how artistry emerged from a period of rapid industrial and technological change. Filled with rich behind-the-scenes details, the book vividly conveys how sound practices developed by 1970s filmmakers changed the course of American cinema.

**Awake in the Dark** Jun 20 2021 "Arriving fifty years after Ebert published his first film review in 1967, this second edition of Awake in the Dark collects Ebert's essential writings. Featuring new Top Ten Lists and reviews of the years' finest films through 2012, this edition allows both fans and film buffs to bask in the best of an extraordinary lifetime's work."--Provided by publisher.

**Tropic of Cancer (Harper Perennial Modern Classics)** Jan 16 2021 Miller's groundbreaking first novel, banned in Britain for almost thirty years.

**Where Does it Happen?** Aug 03 2022 "A good movie," John Cassavetes has remarked, "will ask you questions you don't already know the answers to." And in his films, Cassavetes is as good as his word. Taking up the radical question that Cassavetes's films consistently pose—specifically, where is the line between actor and character, fiction and reality, film and life?—George Kouvaros reveals the unique and illuminating position that Cassavetes's work occupies at the intersection of filmmaking and film theory.Central to any understanding of Cassavetes's achievement is the issue of performance. Looking at the work of Gena Rowlands, Ben Gazzara, and Cassavetes himself in films such as Faces, A Woman under the Influence, and The Killing of a Chinese Bookie, Kouvaros shows how performative instances—gestures, words, or glances—open up intimations of dramas belonging neither strictly to these films nor to the everyday worlds in which they are immersed. A major reassessment of the filmmaker as a formal experimenter, Where Does It Happen? gives Cassavetes his due as a filmmaker whose critical place in the modern cinema is only now becoming clear. George Kouvaros is senior lecturer in the School of Theatre, Film, and Dance at the University of New South Wales, Australia.

**Shadows** Jun 01 2022 "In the ten years that followed Carney tracked down all of the surviving members of the cast and crew in order to piece together the true story of the making of Shadows. This book is the result of that research. Carney takes the reader behind the scenes to follow every step in the creation of the film - chronicling the hopes and dreams, the struggles and frustrations, and the ultimate triumph of their collaboration on one of the seminal masterworks of American independent film-making."--Jacket.

**Harvey Keitel** Jul 02 2022 Originally published in 1997 and now available as an ebook. It has not been possible to include the illustrations in the electronic edition.

*Access Free Accidental Genius How John Cassavetes Invented The American Independent Film Marshall Fine Free Download Pdf*

*Access Free [oldredlist.iucnredlist.org](https://oldredlist.iucnredlist.org) on December 7, 2022 Free Download Pdf*