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Death of a Blue Movie Star
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Music and Sound in the Films of Dennis Hopper
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Ski Films
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Into the Blue
The Films of Paul Morrissey
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The American Film Institute Catalog of Motion Pictures Produced in the United States: Feature Films
The American Dream and Contemporary Hollywood Cinema

American Blue Films

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TRISTEN GRAHAM

Projecting Paranoia Bantam

From the golden age of comic books in the 1940s and 1950s to the adult film industry's golden decade of the 1970s and up to today, the authors trace porn's transformation--from lurking in the dark alleys of American life to becoming an unapologetic multibillion-dollar industry. *The Most Savage Film* Bloomsbury Publishing USA

Skiing in movies, like the sport itself, grew more prevalent beginning in the 1930s, when it was a pastime of the elite, with depictions reflecting changes in technique, fashion and social climate. World War II saw skiing featured in a dozen films dealing with that conflict. Fueled by postwar prosperity, the sport exploded in the 1950s--filmmakers followed suit, using scenes on snow-covered slopes for panoramic beauty and the thrill of the chase. Through the free-spirited 1960s and 1970s, the downhill lifestyle shushed into everything from spy thrillers to beach

party romps. The extreme sports era of the 1980s and 1990s brought snowboarding to the big screen. This first ever critical history of skiing in film chronicles a century of alpine cinema, with production information and stories and quotes from directors, actors and stuntmen.

[Creative Canada](#) e-artnow sro

The Films of Paul Morrissey is the first appraisal of one of the major figures of American independent cinema. An innovator in the narrative cinema that emerged from Andy Warhol's Factory,

Morrissey, as established in this study, was also the force who shaped the most important films that have heretofore been attributed to Warhol. The director's experiments in the use of non-professional actors, controversial subject matter, and language are demonstrated through analysis of his most accomplished achievements, including *Mixed Blood*, *40 Deuce*, and *Spike of Bensonhurst*. The *Films of Paul Morrissey* furthermore reveals the director's challenge to the moral, social and political values of contemporary liberalism.

[The History of Sex in American Film](#) Open Road Media

Credited with having "opened the floodgates of screen permissiveness" in 1959 with the landmark "nudie" *The Immoral Mr. Teas*, legendary independent softcore filmmaker Russ Meyer has continued throughout his 30-year career and 23+ films to expand the limits of screen freedom with such genre classics as *Lorna* (1964), *Faster, Pussycat! Kill! Kill!* (1966), and *Vixen* (1969). Long recognized as an American auteur and honored by numerous international retrospectives of his work, Meyer's story provides valuable

insights into independent filmmaking, the history of the modern sexploitation genre, and cinema censorship. Researched from underground, popular and film literature, this book also incorporates much of the material contained in Meyer's own vast archive, to give an in-depth study of the director dubbed "King Leer."

[Stars in Blue](#) U of Minnesota Press

From the bestselling author of the *Bone Collector* novels, soon to be an NBC series Twenty-one-year-old Rune is an aspiring filmmaker, but so far her only break has been scoring a job as an underpaid production assistant in Manhattan. Still, she's always on the lookout for the perfect topic for her own film—and she thinks she's found it when she witnesses the bombing of a triple-X movie theater in Times Square. Rune's got a great hook for her documentary: She plans to film it through the eyes of Shelly Lowe, the porn star whose movie was playing at the theater when it exploded. But just hours after Rune films a poignant Shelly reflecting on her dreams of becoming a serious actress, a second bomb silences the beautiful film star forever. Was Shelly in the wrong place at the wrong time—or

was she the bomber's target all along? Rune vows to find out the truth behind the death of this blue movie star. But as she struggles to finish shooting her film, Rune's labor of love may be her final masterpiece—as a shooting of a more lethal kind threatens to write an ending to this story that no one wants to see. . . .

[100 American Horror Films](#) Univ of California Press

While the myth of a classless America endures in the American Dream, the very stratification that it denies unfairly affects the majority of Americans. Studies show that it's difficult for working class people to achieve upward mobility in the US. This book shows that the American Dream's glorification in Hollywood cinema should not be ignored.

[Films of the U.S. Department of Agriculture](#) Edinburgh University Press

From parents and teachers to politicians and policymakers, there is a din of voices participating in the debate over how young people are affected by violence, strong language, and explicit sexual activity in films. This work argues that perhaps even more than viewers, ratings protect the Hollywood film industry.

Sinema e-artnow sro

Selected by Choice Magazine as an Outstanding Academic Title for 2003 From Tom Joad to Norma Rae to Spike Lee's Mookie in *Do the Right Thing*, Hollywood has regularly dramatized the lives and struggles of working people in America. Ranging from idealistic to hopeless, from sympathetic to condescending, these portrayals confronted audiences with the vital economic, social, and political issues of their times while providing a diversion—sometimes entertaining, sometimes provocative—from the realities of their own lives. In *Blue-Collar Hollywood*, John Bodnar examines the ways in which popular American films made between the 1930s and the 1980s depicted working-class characters, comparing these cinematic representations with the aspirations of ordinary Americans and the promises made to them by the country's political elites. Based on close and imaginative viewings of dozens of films from every genre—among them *Public Enemy*, *Black Fury*, *Baby Face*, *The Grapes of Wrath*, *It's a Wonderful Life*, *I Married a Communist*, *A Streetcar Named Desire*, *Peyton Place*,

Taxi Driver, *Raging Bull*, *Coal Miner's Daughter*, and *Boyz n the Hood*—this book explores such topics as the role of censorship, attitudes toward labor unions and worker militancy, racism, the place of women in the workforce and society, communism and the Hollywood blacklist, and faith in liberal democracy. Whether made during the Great Depression, World War II, the Cold War, or the Vietnam era, the majority of films about ordinary working Americans, Bodnar finds, avoided endorsing specific political programs, radical economic reform, or overtly reactionary positions. Instead, these movies were infused with the same current of liberalism and popular notion of democracy that flow through the American imagination.

[The American Film Institute Catalog of Motion Pictures Produced in the United States: Feature Films](#) Bloomsbury Publishing USA

"[A] well-plotted survey." *Total Film* In *100 American Horror Films*, Barry Keith Grant presents entries on 100 films from one of American cinema's longest-standing, most diverse and most popular genres, representing its rich history from the silent

era - D.W. Griffith's *The Avenging Conscience* of 1915 - to contemporary productions - Jordan Peele's 2017 *Get Out*. In his introduction, Grant provides an overview of the genre's history, a context for the films addressed in the individual entries, and discusses the specific relations between American culture and horror. All of the entries are informed by the question of what makes the specific film being discussed a horror film, the importance of its place within the history of the genre, and, where relevant, the film is also contextualized within specifically American culture and history. Each entry also considers the film's most salient textual features, provides important insight into its production, and offers both established and original critical insight and interpretation. The 100 films selected for inclusion represent the broadest historical range, and are drawn from every decade of American film-making, movies from major and minor studios, examples of the different types or subgenres of horror, such as psychological thriller, monster terror, gothic horror, home invasion, torture porn, and parody, as well as the different types of horror monsters,

including werewolves, vampires, zombies, mummies, mutants, ghosts, and serial killers.

Patterson's College and School Directory of the United States and Canada Delta

One of the most fascinating phenomena of 1960s film culture is the emergence of American sexploitation films—salacious indies made on the margins of Hollywood. Hundreds of such films were produced and shown on both urban and small-town screens over the course of the decade. Yet despite their vital importance to the film scene, and though they are now understood as a gateway to the emergence of publicly exhibited hardcore pornography in the early 1970s, these films have been largely overlooked by scholars. Defined by low budgets, quick production times, unknown actors, strategic uses of nudity, and a sensationalist obsession with unbridled female sexuality, sexploitation films provide a unique window into a tumultuous period in American culture and sexual politics. In *Lewd Looks*, Elena Gorfinkel examines the social and legal developments that made sexploitation films possible: their aesthetics, their

regulation, and their audiences. Gorfinkel explores the ways sexploitation films changed how spectators encountered and made sense of the sexualized body and set the stage for the adult film industry of today. *Lewd Looks* recovers a lost chapter in the history of independent cinema and American culture—a subject that will engross readers interested in media, sexuality, gender, and the 1960s.

Gorfinkel investigates the films and their contexts with scholarly depth and vivid storytelling, producing a new account of the obscene image, screen sex, and adult film and media.

The Negro Motorist Green Book

University of Toronto Press

Henry Fonda, Humphrey Bogart, Robert Montgomery, and Ernest Borgnine are among many stars who have portrayed naval personnel on film - but do their fans know that Fonda won a Bronze Star for his actions during Pacific naval encounters, that Bogart dropped a fleeing prisoner with his .45, that Montgomery was awarded a Bronze Star for his courageous performance of duty during the Normandy invasion, or that Borgnine hunted U-boats off America's East Coast? A virtual who's

who, this entertaining and historically accurate work brings to life these and dozens of other stars' naval and coast guard service backgrounds and film careers. It is drawn from interviews with the actors, diaries, letters, and official military and film industry archives.

Hollywood Genres and Postwar America McFarland

Across his directorial films, American filmmaker Dennis Hopper used music and sound to propel the narrative, signpost the era in which the films were made, and delineate the characters' place within American culture. This book explores five of Hopper's films to show how this deep engagement with music to build character and setting continued throughout his career, as Hopper used folk, punk, hip-hop, and jazz to shape the worlds of his films in ways that influenced other filmmakers and foreshadowed the advent of the music video format. The author traces Hopper's distinctive approach to the use of music through films from 1969 to 1990, including his innovative use of popular rock, pop, and folk in *Easy Rider*, his blending of diegetic performances of folk and Peruvian indigenous music in *The*

Last Movie, his use of punk rock in *Out of the Blue*, incorporation of hip-hop and rap in *Colors*, and commissioning of a jazz/blues soundtrack by Miles Davis and John Lee Hooker for *The Hot Spot*. Uncovering the film soundtrack as a vital piece of the narrative, this concise and accessible book offers insights for academic readers in music and film studies, as well as all those interested in Hopper's work.

On Women's Films Bloomsbury Publishing

A killing shocks the erotic film underworld in a mystery featuring Mike McCall, the political troubleshooter introduced in *The Campus Murders*. The film is called *The Wild Nymph*, and it may be the finest pornographic movie ever made. A relic of the 1950s, when erotic cinema was more artistic than smutty, it was filmed on a shoestring budget by the enigmatic genius Sol Dahlman. But 20 years later, the film has been forgotten and Dahlman has become a recluse. Finding him will be a deadly proposition. A Hollywood producer comes to the state capital in search of Dahlman, hoping to capitalize on pornography's growing mainstream

acceptance. He meets Mike McCall, the governor's top troubleshooter, whose only interest in pornography is in keeping women's lib protestors from picketing the theaters. When Dahlman is found dead, it falls to McCall to stop the bloodshed. Sex can be controversial, but murder is always taboo.

The New Historical Dictionary of the American Film Industry McFarland

Although American films, especially Hollywood fare, are often belittled for their one-dimensional portrayal of sex, a close examination of the history of sex in American motion pictures reveals that American cinema has actually represented sex in myriad ways. A more complete understanding of the ways in which sex has been represented onscreen requires an approach that pays equal attention to cinematic techniques and to the diversity of sexual values and behaviors in American society. It is necessary to frame this discussion within the multiple contradictions of an industry that has both repressed and represented sex with equal fervor over the course of its history; of audiences that have both taken offense at and flocked to films with sexual themes;

and a body politic that has regulated the sexual in popular culture even as its discourse has been saturated with sexual images and topics. *The History of Sex in American Cinema* moves seamlessly between general film and social history to clarify how exactly sex has been expressed cinematically, and how we have responded to those expressions as a culture. In March of 1965 the Supreme Court put into motion legal changes that marked the end of local film censorship as it had existed since the early years of the twentieth century. In Hollywood that same year, *The Pawnbroker* was released with a Production Code Seal of Approval, despite nudity that violated that Code. As sexual liberation occurred onscreen, parallel developments occurred in the way we lived our lives, and by the end of the 1960s Americans were having sex more often, and with more partners, than ever before. There was also now a public debate surrounding sexuality, and one of the loudest and most continually active voices in this debate was that of American film. This work begins with an examination of some of the earliest altercations in what later came to be known as the culture

wars, and follows those skirmishes, more often than not provoked by American film, up to the modern day. By looking at how sex in the cinema has contributed to the demise of the fragile consensus between liberals and conservatives on freedom of expression, *The History of Sex in American Film* suggests a perspective from which today's culture wars can be better understood. This work combines close readings of many representative films—including *Who's Afraid of Virginia Woolf?*, *The Graduate*, *Blue Velvet*, *Philadelphia*, *L.A. Confidential*, and *Closer*—with a social and historical account of the most significant changes in American sexual behavior and sexual representation over the past fifty years.

100 American Independent Films Beacon Press

"The entire field of film historians awaits the AFI volumes with eagerness."--Eileen Bowser, Museum of Modern Art Film Department Comments on previous volumes: "The source of last resort for finding socially valuable . . . films that received such scant attention that they seem 'lost' until discovered in the AFI Catalog."--Thomas Cripps "Endlessly

absorbing as an excursion into cultural history and national memory."--Arthur Schlesinger, Jr.

Fifty Key American Films McFarland
During the first fifty years of the American cinema, the act of going to the movies was a risky process, fraught with a number of possible physical and moral dangers. Film fires were rampant, claiming many lives, as were movie theatre robberies, which became particularly common during the Great Depression. Labor disputes provoked a large number of movie theatre bombings, while low-level criminals like murderers, molesters, and prostitutes plied their trades in the darkened auditoriums. That was all in addition to the spread of disease, both real (as in the case of influenza) and imagined ("movie eyestrain"). Audiences also confronted an array of perceived moral dangers. Blue Laws prohibited Sunday film screenings, though theatres ignored them in many areas, sometimes resulting in the arrests of entire audiences. Movie theatre lotteries became another problem, condemned by politicians and clergymen throughout America for being immoral gambling. *The Perils of Moviegoing in America:*

1896-1950 provides the first history of the many threats that faced film audiences, threats which claimed hundreds, if not thousands, of lives.

Films of the U.S. Dept. of Agriculture JHU Press

The New Historical Dictionary of the American Film Industry is a completely revised and updated edition of Anthony Slide's *The American Film Industry*, originally published in 1986 and recipient of the American Library Association's Outstanding Reference Book award for that year. More than 200 new entries have been added, and all original entries have been updated; each entry is followed by a short bibliography. As its predecessor, the new dictionary is unique in that it is not a who's who of the industry, but rather a what's what: a dictionary of producing and releasing companies, technical innovations, industry terms, studios, genres, color systems, institutions and organizations, etc. More than 800 entries include everything from Academy of Motion Pictures Arts and Sciences to Zoom Lens, from Astoria Studios to Zoetrope. Outstanding Reference Source - American Library Association

The American Civil War on Film and TV Routledge

The Negro Motorist Green Book was a groundbreaking guide that provided African American travelers with crucial information on safe places to stay, eat, and visit during the era of segregation in the United States. This essential resource, originally published from 1936 to 1966, offered a lifeline to black motorists navigating a deeply divided nation, helping them avoid the dangers and indignities of racism on the road. More than just a travel guide, The Negro Motorist Green Book stands as a powerful symbol of resilience and resistance in the

face of oppression, offering a poignant glimpse into the challenges and triumphs of the African American experience in the 20th century.

America's Film Legacy Bloomsbury Publishing USA

Fifty Key American Films provides a chance to look at fifty of the best American films ever made with case studies from the 1930's hey day of Cinema right up to the present day.

Lewd Looks Bloomsbury Publishing

Since the first films played in nickelodeons, controversial movies have been cut or banned across the United

States. Far from Hollywood, regional productions such as Oscar Micheaux's provocative race films and Nell Shipman's wildlife adventures were censored by men like Major M.L.C. Funkhouser, the terror of Chicago's cinemas, and Myrtelle Snell, the Alabama administrator who made the slogan "Banned in Birmingham" famous. Censorship continues today, with Utah's case against Deadpool (2016) pending in federal court and Robert Rodriguez's Machete Kills (2013) versus the Texas Film Commission. This authoritative state-by-state account covers the history of film censorship and the battle for free speech in America.