

Time And Place Are Nonsense The Films Of Seijun Su

To the Distant Observer Noël Burch.1979-01-01

Being Modern in Japan Elise K. Tipton,John Clark.2000-01-01 This volume is a multi-faceted study of the development of modernism in Japan, with authors from Japan, the United States, and Australia spanning the fields of art history, social history, and literature.

Love, Sex, and Democracy in Japan during the American Occupation M. McLelland.2015-11-03 This is the first book in English to examine, through material in the popular press, the radical changes that took place in Japanese ideas about sex, romance and male-female relations in the wake of Japan's defeat and occupation by Allied forces at the end of the Second World War.

Japanese Cinema Encyclopedia Thomas Weisser,Yuko Mihara Weisser.1997 Those familiar with the author's previous forays into the world of Hong Kong Cinema and Spaghetti Westerns will know pretty much what to expect here, and it falls far short of any dictionary definition of essential. Short, cursory capsule reviews, short on insight, style and cultural context and high on typographical and factual errors, accompanied by an arbitrary star rating from one to four. The main virtue of Weisser's self-published book is its rigorously completist approach. Even though it states that it is not the aim to include every single film from Japan ever released, with separate editions available for a more complete look at Horror, Science Fiction and Fantasy, and Sex Films, and one planned for animation (please check our subsequent books [sic], Weisser writes in the intro for the fourth edition), this initial volume certainly covers a lot of films and does give quite a good indication as to how much is actually out there.

Asian Cinema Tom Vick.2008-01-08 The First Complete Guide to Asian Film Asian cinema has never been more popular than it is today. In recent years, films such as Spirited Away, Hero, Kung Fu Hustle, and Crouching Tiger, Hidden Dragon have made surprising inroads into the American box office. Directors such as Jim Jarmusch, with Ghost Dog, and Quentin Tarantino, with Kill Bill Vols. I and II, have paid unabashed tribute to the Asian directors who have influenced them. On the world festival circuit, Asian films regularly win prestigious awards and are presented at film festivals from Sundance to Cannes. Asian Cinema: A Field Guide is the first book to provide a complete overview of the past, present, and future of the world's most dynamic and influential filmmaking region. Over 300 films from China, India, Japan, Korea, Iran, and Taiwan, as well as the emerging films of Kazakhstan, Tajikistan, Thailand, Malaysia, the Philippines, Vietnam, and Sri Lanka, are all included here. Illustrated with more than 100 film stills and photographs Includes historical and cultural background information for each region's cinema Covers anime, Hong Kong action, Japanese horror, Bollywood, and much more!

Overcome by Modernity Harry D. Harootunian.2000 Between the two world wars, Japanese society underwent a massive industrial transformation. The author explores the differences between the United States, England and France which safely modernised and Japan which moved unfortunately towards fascism.

The Japanese Film Joseph L. Anderson,Donald Richie.2018-06-05 Tracing the development of the Japanese cinema from 1896 (when the first Kinetoscope was imported) through the golden ages of film in Japan up to today, this work reveals the once flourishing film industry and the continuing unique art of the Japanese film. Now back in print with updated sections, major revaluations, a comprehensive international bibliography, and an exceptional collection of 168 stills ranging over eight decades, this book remains the unchallenged reference for all who seek a broad understanding of the aesthetic, historical, and economic elements of motion pictures from Japan.

Agitator Tom Mes.2006 [This work] examines all the director's ground-breaking films in-depth, revealing a provocative but remarkably consistent body of work--Back cover.

Ida Lupino, Director Therese Grisham, Julie Grossman. 2017-05-23 Dominated by men and bound by the restrictive Hays Code, postwar Hollywood offered little support for a female director who sought to make unique films on controversial subjects. But Ida Lupino bucked the system, writing and directing a string of movies that exposed the dark underside of American society, on topics such as rape, polio, unwed motherhood, bigamy, exploitative sports, and serial murder. The first in-depth study devoted to Lupino's directorial work, this book makes a strong case for her as a trailblazing feminist auteur, a filmmaker with a clear signature style and an abiding interest in depicting the plights of postwar American women. *Ida Lupino, Director* not only examines her work as a cinematic auteur, but also offers a serious consideration of her diverse and long-ranging career, getting her start in Hollywood as an actress in her teens and twenties, directing her first films in her early thirties, and later working as an acclaimed director of television westerns, sitcoms, and suspense dramas. It also demonstrates how Lupino fused generic elements of film noir and the social problem film to create a distinctive directorial style that was both highly expressionistic and grittily realistic. *Ida Lupino, Director* thus shines a long-awaited spotlight on one of our greatest filmmakers.

Allegories of Underdevelopment Ismail Xavier. 1997 'A camera in the hand and ideas in the head' was the primary axiom of the young originators of Brazil's Cinema Novo. This movement of the 1960s and early 1970s overcame technical constraints and produced films on minimal budgets. In *Allegories of Underdevelopment*, Ismail Xavier examines a number of these films, arguing that they served to represent a nation undergoing a political and social transformation into modernity. Its best-known voice, filmmaker Glauber Rocha claimed that Cinema Novo was driven by an aesthetics of hunger. This scarcity of means demanded new cinematic approaches that eventually gave rise to a legitimate and unique Third World cinema. Xavier stands in the vanguard of scholars presenting and interpreting these revolutionary films - from the masterworks of Rocha to the groundbreaking experiments of Julio Bressane, Rogério Sganzerla, Andrea Tonacci and Arthur Omar - to an English-speaking audience. Focusing on each filmmaker's use of narrative allegories for the conservative modernization Brazil and other nations underwent in the 1960s and 1970s, Xavier asks questions relating to the connection between film and history. He examines the way Cinema Novo transformed Brazil's cultural memory and charts the controversial roles that Marginal Cinema and Tropicalism played in this process. Among the films he discusses are *Black God, White Devil*, *Land in Anguish*, *Red Light Bandit*, *Macunaíma*, *Antônio das Mortes*, *The Angel Is Born*, and *Killed the Family and Went to the Movies*. -- Book cover.

Love of Izayoi & Seishin Kawatake Mokuami. 2015-04-07 This dramatic and absorbing play tells the story of the courtesan Izayoi and the priest Seishin; classic lovers who are doomed to suffer the tragic consequences of their passion. As a representative example of Japanese play writing of the 19th century *The Love of Izayoi and Seishin* is a superlative example of the turbulence and dramatic incident that are the major conventions of Kabuki. The intricate plot involves murder, attempted suicide, hari-kiri, theft, and the usual stunning Kabuki denouement. This specific feature is one of the intriguing aspects of Kabuki drama, and continually keeps the stage alive with action and violence. Complete with stage directions and complementary instructions, this play can be read with pleasure for its own sake, or as a gripping Kabuki narrative for all enthusiasts of the theater.

East Asian Film Noir Chi-Yun Shin, Mark Gallagher. 2015-03-31 Film noir is often known as a Hollywood genre. But the downbeat sensibility of classic American noir also finds expression in later films from Japan, South Korea and greater China (including Hong Kong) that both participate in and are excluded from circuits of global noir traffic, past and present. This book explores these films and the filmmakers who make them. Looking at a range of examples from the 1950s to the present, it conceptualizes and articulates an internationally situated 'East Asian film noir'. In doing so, it offers fascinating insights into the terms on which national, regional and transnational cinemas conceive artistic expression.

Renegotiating Film Genres in East Asian Cinemas and Beyond Lin Feng, James Aston. 2020-11-16 This book brings together nine original chapters to examine genre agency in East Asian cinema within the transnational context. It addresses several urgent and pertinent issues such

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

Gold Pollen and Other Stories Seiichi Hayashi. 2013 *Gold Pollen and Other Stories* collects a handful of Hayashi's most important manga from his reigning years during the late 60s and early 70s. Memorable examples include *Red Dragonfly* (1968), *Yamauba's Lullaby* (1968), and *Gold Pollen* (1971). Published here in original full colour, these stories mix traditional Japanese aesthetics with pop Art sensibilities, and range in topic from the legacies of Japanese right-wing nationalism and Second World War, to the shadow of America over 1960s Japanese youth culture.

Iron Man Tom Mes. 2005 Shinya Tsukamoto has become one of the most widely praised filmmakers in Japan today. Edgy, intense and overwhelming, Tsukamoto's films are nightmarish visions of a world in which man's greatest enemy is his own environment of cold concrete and twisted technology. Illustrated with hundreds of stills, behind-the-scenes pictures and rare photographs from the director's own collection, *Iron Man* reveals the mind, methods and madness of Japan's most unique and influential filmmaker.

Time and Place are Nonsense Tom Vick. 2015 Japanese film director Seijun Suzuki began his career making increasingly outrageous B movies for Nikkatsu Studios in the 1950s and 1960s (he was eventually fired for his stylistic excesses). More than 10 years later, he reinvented himself as an independent filmmaker with a uniquely eccentric vision. He remains a cult figure outside of Japan and his influence can be seen in the work of directors as diverse as Jim Jarmusch, Baz Luhrmann, and Quentin Tarantino. This study aims to enhance the appreciation of his films by analysing them in light of the cultural and political turmoil of post-WWII Japan and the aesthetic traditions that inform them.

A Critical Handbook of Japanese Film Directors Alexander Jacoby. 2013-02-10 For film lovers and scholars, an essential resource and reference guide.

Japanese Transnational Cinema Marcos P Centeno-Martín, Norimasa Morita. 2020-10 The aim of this Special Issue lies in expanding contemporary discussions on Japanese Cinema and its transnational aspects by applying new critical methodologies and stances and in revealing the contradictions inherent in the way the old paradigm of 'National Cinema' has traditionally been articulated. In order to do so, this publication highlights the limitations of assessing Japanese film as a cinematic phenomenon confined to its national borders. Throughout this issue, the concept of transnationality is not confined to a single definition and is instead used as an analytical framework which allow authors to surpass narrow perspectives that neglect the complex nature of Japanese film in terms of its esthetics, narratives, and theoretical approaches as well as production, consumption, and distribution systems. This volume casts light on the extraordinary international flows of images, stories, iconographies, and theories between Japan and other countries, and assesses the dialectic relationship between two apparently contradictory aspects: external influences and Japanese uniqueness, revealing how 'uniquely Japanese' films may ironically contain foreign codes of representation. Thus, the articles presented here bring a more comprehensive understanding of how global cultural flows have shaped local creativity. Some authors adopt additional transnational perspectives, through which they analyse how Japan is represented as 'other' from outside and how the rest of the world is represented by Japan, or propose a renewal of film theories on Japanese cinema that have traditionally been dominated by Western writings. Overall, manuscripts included in this publication help the reader to understand different ways in which Japan expands beyond Japanese Cinema and Japanese Cinema expands beyond Japan.

Historical Dictionary of Japanese Cinema Jasper Sharp. 2011-10-13 The cinema of Japan

predates that of Russia, China, and India, and it has been able to sustain itself without outside assistance for over a century. Japanese cinema's long history of production and considerable output has seen films made in a variety of genres, including melodramas, romances, gangster movies, samurai movies, musicals, horror films, and monster films. It has also produced some of the most famous names in the history of cinema: Akira Kurosawa, Hayao Miyazaki, Beat Takeshi, Toshirô Mifune, Godzilla, The Ring, Akira, Rashomon, and Seven Samurai. The Historical Dictionary of Japanese Cinema is an introduction to and overview of the long history of Japanese cinema. It aims to provide an entry point for those with little or no familiarity with the subject, while it is organized so that scholars in the field will also be able to use it to find specific information. This is done through a detailed chronology, an introductory essay, and appendixes of films, film studios, directors, and performers. The cross-referenced dictionary entries cover key films, genres, studios, directors, performers, and other individuals. This book is an excellent access point for students, researchers, and anyone wanting to know more about Japanese cinema.

Routledge Handbook of Japanese Culture and Society Victoria Bestor, Theodore C. Bestor, Akiko Yamagata. 2011-04-13 The Routledge Handbook of Japanese Culture and Society is an interdisciplinary resource that focuses on contemporary Japan and the social and cultural trends that are important at the beginning of the twenty-first century. This Handbook provides a cutting-edge and comprehensive survey of significant phenomena, institutions, and directions in Japan today, on issues ranging from gender and family, the environment, race and ethnicity, and urban life, to popular culture and electronic media. Written by an international team of Japan experts, the chapters included in the volume form an accessible and fascinating insight into Japanese culture and society. As such, the Handbook will be an invaluable reference tool for anyone interested in all things Japanese. Students, teachers and professionals alike will benefit from the broad ranging discussions, useful links to online resources and suggested reading lists. The Handbook will be of interest across a wide range of disciplines including Japanese Studies, Cultural Studies, Anthropology, Sociology and Asian Studies in general.

The Encyclopedia of Contemporary Japanese Culture Sandra Buckley. 2009 This encyclopedia covers culture from the end of the Imperialist period in 1945 right up to date to reflect the vibrant nature of contemporary Japanese society and culture.

Japan and China Matsuda Wataru. 2013-09-13 This volume ties together the histories of Japan and China for the modern period prior to the 20th century. The chapters look at Chinese and Japanese works which were written in response to events in the other country. None of these works has received any sustained attention in the west. As a result we get a view of how Chinese and Japanese saw each other at a time when there were few personal contacts allowed. Many of these texts were built on fanciful embellishments of stories that migrated from one land to the other. But the unique qualities of the Sino-Japanese cultural bond seem to have conditioned the interaction so that these texts all reveal a fascinatingly well-defined area.

Vera Vera Vera Hayley Squires. 2013-11-06 The boy who comes back from a war far away in a wooden box is glorified and called a hero. As the funeral plans are made in a small Kent town, his siblings squabble over who he was. Maybe the fanfare isn't needed for this heroic martyr. Vera Vera Vera is a blackly comic play about what we are willing to fight for. Her first work for the theatre, Hayley Squires is a bracing new voice, clear eyed and loud, looking at violence, neglect and apathy. Depicting a gritty slice of social realism, Vera Vera Vera portrays the disjunction between the lives of the surviving family against the memories and patriotic commemoration for the dead. Looking at drug addiction, crime, verbal and domestic abuse, engrained racism, the characters' downtrodden and trapped lives are exposed with honesty and verve. This brave and uncompromising play questions both the validity of the myth of the martyred soldier and the true worth of survival for those left behind.

The Koan Steven Heine, Dale S. Wright. 2000-04-20 Koans are enigmatic spiritual formulas used for religious training in the Zen Buddhist tradition. Arguing that our understanding of the koan tradition has been severely limited, contributors to this collection examine previously unrecognized factors in

the formation of this tradition, and highlight the rich complexity and diversity of koan practice and literature.

Japanese Cinema Alastair Phillips, Julian Stringer. 2007-12-18 Japanese Cinema includes twenty-four chapters on key films of Japanese cinema, from the silent era to the present day, providing a comprehensive introduction to Japanese cinema history and Japanese culture and society. Studying a range of important films, from *Late Spring*, *Seven Samurai* and *In the Realm of the Senses* to *Godzilla*, *Hana-Bi* and *Ring*, the collection includes discussion of all the major directors of Japanese cinema including Ozu, Mizoguchi, Kurosawa, Oshima, Suzuki, Kitano and Miyazaki. Each chapter discusses the film in relation to aesthetic, industrial or critical issues and ends with a complete filmography for each director. The book also includes a full glossary of terms and a comprehensive bibliography of readings on Japanese cinema. Bringing together leading international scholars and showcasing pioneering new research, this book is essential reading for all students and general readers interested in one of the world's most important film industries.

The Midnight Eye Guide to New Japanese Film Tom Mes, Jasper Sharp. 2005 Thanks to directors such as Kitano, Miike and Miyazaki, Japanese cinema has recently undergone something of a resurgence. This title profiles the work of these established film-makers, as well as looking at the creations of new, up-and-coming directors.

The Oxford Handbook of Japanese Cinema Daisuke Miyao. 2014 This book provides a multifaceted single-volume account of Japanese cinema. It addresses productive debates about what Japanese cinema is, where Japanese cinema is, as well as what and where Japanese cinema studies is, at the so-called period of crisis of national boundary under globalization and the so-called period of crisis of cinema under digitalization.

A New History of Japanese Cinema Isolde Standish. 2006-05-08 In *A New History of Japanese Cinema* Isolde Standish focuses on the historical development of Japanese film. She details an industry and an art form shaped by the competing and merging forces of traditional culture and of economic and technological innovation. Adopting a thematic, exploratory approach, Standish links the concept of Japanese cinema as a system of communication with some of the central discourses of the twentieth century: modernism, nationalism, humanism, resistance, and gender. After an introduction outlining the earliest years of cinema in Japan, Standish demonstrates cinema's symbolic position in Japanese society in the 1930s - as both a metaphor and a motor of modernity. Moving into the late thirties and early forties, Standish analyses cinema's relationship with the state-focusing in particular on the war and occupation periods. The book's coverage of the post-occupation period looks at romance films in particular. Avant-garde directors came to the fore during the 1960s and early seventies, and their work is discussed in depth. The book concludes with an investigation of genre and gender in mainstream films of recent years. In grappling with Japanese film history and criticism, most western commentators have concentrated on offering interpretations of what have come to be considered classic films. *A New History of Japanese Cinema* takes a genuinely innovative approach to the subject, and should prove an essential resource for many years to come.

Behind the Pink Curtain Jasper Sharp. 2008 Takes the reader on a wild joy ride deep into the hinterlands of Japanese culture, society and radical politics by way of the weird and wonderful world of the country's distinctive sex film movements. Focusing on one of the most notorious secrets of Japanese filmmaking, the erotic Pink Film (or pinku eiga) genre, *Behind the Pink Curtain* features numerous interviews with leading figures in the field and offers an exhaustive, yet colourful, trawl through Japan's most vibrant and prolific film sector.

Cinema of Actuality Yuriko Furuhashi. 2013-09-13 During the 1960s and early 1970s, Japanese avant-garde filmmakers intensely explored the shifting role of the image in political activism and media events. Known as the season of politics, the era was filled with widely covered dramatic events from hijackings and hostage crises to student protests. This season of politics was, Yuriko Furuhashi argues, the season of image politics. Well-known directors, including Oshima Nagisa, Matsumoto Toshio, Wakamatsu Kōji, and Adachi Masao, appropriated the sensationalized media coverage of current events, turning news stories into material for timely critique and intermedial

experimentation. *Cinema of Actuality* analyzes Japanese avant-garde filmmakers' struggle to radicalize cinema in light of the intensifying politics of spectacle and a rapidly changing media environment, one that was increasingly dominated by television. Furuhata demonstrates how avant-garde filmmaking intersected with media history, and how sophisticated debates about film theory emerged out of dialogues with photography, television, and other visual arts.

Shifting Shape, Shaping Text Steven Heine.1999-12-01 According to the fox koan, the second case in the Wu-men kuan koan collection, Zen master Pai-chang encounters a fox who claims to be a former abbot punished through endless reincarnations for denying the efficacy of karmic causality. In the end he is liberated by Pai-chang's turning word, which asserts the inexorability of cause-and-effect. Most traditional interpretations of the koan focus on the philosophical issue of causality in relation to earlier Buddhist doctrines, such as dependent origination and emptiness. Dogen, the founder of the Japanese Soto school, devoted two fascicles of the *Shobogenzo* exclusively to the fox koan. One fascicle supports a paradoxical view of causality and non-causality, the two being two sides of the same coin; the second strongly attacks this interpretation and defends a literal reading that asserts causality and denies non-causality. Dogen's apparent change of heart on this topic has inspired scholars of the recent Critical Buddhist methodology to evaluate the merits and weaknesses in Zen's attitude toward ethical issues and social affairs. *Shifting Shape, Shaping Text* examines the fox koan in relation to philosophical and institutional issues facing the Ch'an/Zen tradition in both Sung China and medieval and contemporary Japan. Steven Heine integrates his own philological analysis of the koan, textual analysis of koan collections and related literary genres in T'ang and Sung China, folklore studies, recent discourse theory, Dogen studies, and research on monastic codes and institutional history to craft an original and compelling work. More specifically, he illuminates a fascinating dimension of the entire Ch'an/Zen tradition as he carefully lays out the philosophical issues in the koan concerning causality/karma and enlightenment, the ethical issues contained therein, the bearing that certain interpretations of causality had on the creation of monastic codes and institutional security in China, the relation between Zen and folk religion as revealed by the koan, and the issue of possible antinomianism in Zen, especially as grappled with by later thinkers such as Dogen and contemporary representatives of Critical Buddhism. Finally he applies theories of high and low religion and contemporary discourse and in the process rethinks the theories and their applicability across cultures. Far-reaching yet rigorous, *Shifting Shape, Shaping Text* will not only attract the interest of Ch'an/Zen specialists, but also those studying folklore, popular religion, and issues concerning the nature of discourse and the relation between high and low religions.

Kurosawa Mitsuhiro Yoshimoto.2000 This work will become not only the newly definitive study of Kurosawa, but will redefine the field of Japanese cinema studies, particularly as the field exists in the west.

The American Vein Christopher Wicking,Tise Vahimagi.1979 Lists over 280 director who have made films for television; they are grouped to indicate their importance, their fame, and their achievement -- Back cover.

Outlaw Masters of Japanese Film Chris D..2005-05-27 *Outlaw Masters of Japanese Film* offers an extraordinary close-up of the hitherto overlooked golden age of Japanese cult, action and exploitation cinema from the early 1950s through to the late 1970s, and up to the present day. Having unique access to the top maverick filmmakers and Japanese genre film icons, Chris D. brings together interviews with, and original writings on, the lives and films of such transgressive directors as Kinji Fukasaku (*Battles Without Honour and Humanity*), Seijun Suzuki (*Branded to Kill*) and Koji Wakamatsu (*Ecstasy of the Angels*) as well as performers like Shinichi 'Sonny' Chiba (*The Streetfighter*, *Kill Bill Vol. 1*) and glamorous actress Meiko Kaji (*Lady Snowblood*). Bringing the story up-to-date with an overview of such Japanese 'enfants terrible' as Takashi Miike (*Audition*) and Kiyoshi Kurasawa (*Cure*), this book also provides a compendium of facts and extras including filmographies, related bibliographies on genre fiction including Manga, and a section on female yakuzas. Illustrated with fantastic stills and posters from some of Japan's finest cult and action films,

this is a veritable bible for fans and newcomers alike.

Hollywood Highbrow Shyon Baumann.2018-06-05 Today's moviegoers and critics generally consider some Hollywood products--even some blockbusters--to be legitimate works of art. But during the first half century of motion pictures very few Americans would have thought to call an American movie art. Up through the 1950s, American movies were regarded as a form of popular, even lower-class, entertainment. By the 1960s and 1970s, however, viewers were regularly judging Hollywood films by artistic criteria previously applied only to high art forms. In *Hollywood Highbrow*, Shyon Baumann for the first time tells how social and cultural forces radically changed the public's perceptions of American movies just as those forces were radically changing the movies themselves. The development in the United States of an appreciation of film as an art was, Baumann shows, the product of large changes in Hollywood and American society as a whole. With the postwar rise of television, American movie audiences shrank dramatically and Hollywood responded by appealing to richer and more educated viewers. Around the same time, European ideas about the director as artist, an easing of censorship, and the development of art-house cinemas, film festivals, and the academic field of film studies encouraged the idea that some American movies--and not just European ones--deserved to be considered art.

Japanese Horror Cinema Jay McRoy.2005 A much-needed critical introduction to some of the most important Japanese horror films produced over the last fifty years, *Japanese Horror Cinema* provides an insightful examination of the tradition's most significant trends and themes. The book examines the genre's dominant aesthetic, cultural, political and technological underpinnings, and individual chapters address key topics such as: the debt Japanese horror films owe to various Japanese theatrical and literary traditions; the popular 'avenging spirit' motif; the impact of atomic warfare, rapid industrialisation and apocalyptic rhetoric on Japanese visual culture; the extents to which changes in the economic and social climate inform representations of monstrosity and gender; the influence of recent shifts in audience demographics; and the developing relations (and contestations) between Japanese and 'Western' (Anglo-American and European) horror film tropes and traditions. Extensive coverage of the central thematic concerns and stylistic traits of Japanese horror cinema makes this volume an indispensable text for a myriad of film and cultural studies courses. Features: * Includes a preface by Christopher Sharrett * Each chapter covers a fundamental aspect of Japanese horror cinema and is written by an expert in the field * Case studies include internationally renowned films such as Nakata Hideo's *Ringu*, Ishii Takashi's *Freeze Me* and Fukasaku Kinji's *Battle Royale* * Appendices feature an interview with maverick filmmaker Miike Takashi and a filmography of Japanese horror films currently available in the UK and US.

Widescreen Cinema John Belton.2013-10-01 Ladies and gentlemen: THIS IS CINERAMA. With these words, on September 30, 1952, the heavy red curtains in New York's Broadway Theatre opened on a panoramic Technicolor image of the Rockaways Playland Atom-Smasher Roller Coaster--and moviegoers were abruptly plunged into a new and revolutionary experience. The cinematic transformation heralded by this giddy ride was, however, neither as sudden nor as straightforward as it seemed. *Widescreen Cinema* leads us through the twists and turns and decades it took for film to change its shape and, along the way, shows how this fitful process reflects the vagaries of cultural history. Widescreen and wide-film processes had existed since the 1890s. Why, then, John Belton asks, did 35mm film become a standard? Why did a widescreen revolution fail in the 1920s but succeed in the 1950s? And why did movies shrink again in the 1960s, leaving us with the small screen multiplexes and mall cinemas that we know today? The answers, he discovers, have as much to do with popular notions of leisure time and entertainment as with technology. Beginning with film's progress from peepshow to projection in 1896 and focusing on crucial stages in film history, such as the advent of sound, Belton puts widescreen cinema into its proper cultural context. He shows how Cinerama, CinemaScope, Vista Vision, Todd-AO, and other widescreen processes marked significant changes in the conditions of spectatorship after World War 11 -and how the film industry itself sought to redefine those conditions. The technical, the economic, the social, the aesthetic - every aspect of the changes shaping and reshaping film comes under Belton's scrutiny as he

reconstructs the complex history of widescreen cinema and relates this history to developments in mass-produced leisure-time entertainment in the twentieth century. Highly readable even at its most technical, this book illuminates a central episode in the evolution of cinema and, in doing so, reveals a great deal about the shifting fit between film and society.

This Perversion Called Love Margherita Long.2009-10-08 This Perversion Called Love positions one of Japan's most canonical and best translated 20th century authors at the center of contemporary debates in feminism. Examining sexual perversion in Tanizaki's aesthetic essays, cultural criticism, cinema writings and short novels from the 1930s, it argues that Tanizaki understands human subjectivity in remarkably Freudian terms, but that he is much more critical than Freud about what it means for the possibility of love. According to Tanizaki, perversion involves not the proliferation of interesting gender positions, but rather the tragic absence of even two sexes, since femininity is only defined as man's absence, supplement, or complement. In this fascinating work, author Margherita Long reads Tanizaki with a theoretical complexity he demands but has seldom received. As a critique of the historicist and gender-focused paradigms that inform much recent work in Japanese literary and cultural studies, This Perversion Called Love offers exciting new interpretations that should spark controversy in the fields of feminist theory and critical Asian studies.

Dictionary of Jargon (Routledge Revivals) Jonathon Green.2013-10-02 First published in 1987, the Dictionary of Jargon expands on its predecessor Newspeak (Routledge Revivals, 2014) as an authoritative reference guide to specialist occupational slang, or jargon. Containing around 21, 000 entries, the dictionary encompasses a truly eclectic range of fields and includes extensive coverage of both British and U.S. jargon. Areas dealt with range from marketing to medicine, from advertising to artificial intelligence and from skiing to sociology. This is a fascinating resource for students of lexicography and professional lexicographers, as well as the general inquisitive reader.

No Borders, No Limits Mark Schilling.2007 Volume 2 of the new Cinema Classics Collection from FAB Press! Drawing inspiration from Hollywood and the French New Wave, Nikkatsu Action pictures blended East and West, movie-fuelled fantasies and gritty realities of life in postwar Japan. No Borders No Limit includes a history of the studio, profiles of stars and directors, film reviews and career interviews with top figures including Joe Shishido, Toshio Masuda and Seijun Suzuki. It is the first ever book in English devoted entirely to this hugely influential film genre, and it is packed with colour illustrations.

Time And Place Are Nonsense The Films Of Seijun Su: Bestsellers in 2023 The year 2023 has witnessed a noteworthy surge in literary brilliance, with numerous compelling novels captivating the hearts of readers worldwide. Lets delve into the realm of popular books, exploring the captivating narratives that have captivated audiences this year. The Must-Read : Colleen Hoover "It Ends with Us" This poignant tale of love, loss, and resilience has captivated readers with its raw and emotional exploration of domestic abuse. Hoover expertly weaves a story of hope and healing, reminding us that even in the darkest of times, the human spirit can triumph. Time And Place Are Nonsense The Films Of Seijun Su : Taylor Jenkins Reids "The Seven Husbands of Evelyn Hugo" This spellbinding historical fiction novel unravels the life of Evelyn Hugo, a Hollywood icon who defies expectations and societal norms to pursue her dreams. Reids captivating storytelling and compelling characters transport readers to a bygone era, immersing them in a world of glamour, ambition, and self-discovery. Time And Place Are Nonsense The Films Of Seijun Su : Delia Owens "Where the Crawdads Sing" This captivating coming-of-age story follows Kya Clark, a young woman who grows up alone in the marshes of North Carolina. Owens weaves a tale of resilience, survival, and the transformative power of nature, entrancing readers with its evocative prose and mesmerizing setting. These top-selling novels represent just a fraction of the literary treasures that have emerged in 2023. Whether you seek tales of romance, adventure, or personal growth, the world of literature offers an abundance of compelling stories waiting to be discovered. The novel begins with Richard

Papen, a bright but troubled young man, arriving at Hampden College. Richard is immediately drawn to the group of students who call themselves the Classics Club. The club is led by Henry Winter, a brilliant and charismatic young man. Henry is obsessed with Greek mythology and philosophy, and he quickly draws Richard into his world. The other members of the Classics Club are equally as fascinating. Bunny Corcoran is a wealthy and spoiled young man who is always looking for a good time. Charles Tavis is a quiet and reserved young man who is deeply in love with Henry. Camilla Macaulay is a beautiful and intelligent young woman who is drawn to the power and danger of the Classics Club. The students are all deeply in love with Morrow, and they are willing to do anything to please him. Morrow is a complex and mysterious figure, and he seems to be manipulating the students for his own purposes. As the students become more involved with Morrow, they begin to commit increasingly dangerous acts. The Secret History is a masterful and thrilling novel that will keep you speculating until the very end. The novel is a cautionary tale about the dangers of obsession and the power of evil.

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