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SOFIA NATHAN

Horror Films of the 1980s Indiana University Press

What is it that you would want to be preserved for eternity? A man wakes in the middle of the night to discover that the world has stopped. Through the crack in his bedroom curtains he can see no signs of life at all...other than a light in the house opposite where a woman in an oversized Bowie T-shirt stands, looking back at him. *The Greatest Play in the History of the World* is a beautifully constructed love story, set on Preston Road and also in space and in time. Presented as a monologue for one actor, it asks profound questions with deepest sincerity whilst simultaneously balancing the human quest for meaningful connections. This edition was published to coincide with the play's run at the Traverse Theatre, Edinburgh in summer 2018 starring Julie Hesmondhalgh.

Encyclopedia of French Film Directors Plunkett Lake Press

Truffaut's films beautifully demonstrate the idea that a film can express its director as personally

as a novel can reveal its author. Moreover, his development of a gently self-conscious visual style made him more than the entertainer he believed he was: there is genuine artistry in his motion pictures. He affected the course of French cinema — indeed world cinema — by blending auteurist art with accessible cinematic storytelling. Unlike other New Wave directors such as Jean-Luc Godard, Truffaut preferred idiosyncratic characters (like the semi-autobiographical Antoine Doinel) and universal emotions (especially desire and fear) to political tracts or didactic essays. Instead of the elitism or self-indulgence that characterize much of European cinema, Truffaut's movies were meant to touch people from different countries, times, and classes. And they keep succeeding in this aim. Truffaut's cinema remains a model of intimate, reasonably budgeted, sophisticated filmmaking that can still speak delightfully and profoundly to an international audience. Long considered the definitive study of Truffaut's genius, this revised and updated edition of François Truffaut includes fresh insights and an extensive section on the director's last five films — *Love on the Run*, *The Green Room*, *The Last Metro*, *The Woman Next Door*, and *Confidentially Yours*. While not a biography of the director, Insdorf captures in this study the essence and totality of Truffaut's

work. She discusses his contributions to the French New Wave, his relations with his mentors Hitchcock and Renoir, and the dominant themes of his cinema — women, love, children, language. She explores his life in relation to his films, from *The 400 Blows* to *The Man Who Loved Women*. "The most sensitive and intelligent book in the English language about my work." — François Truffaut "Everyone who loves Truffaut will be delighted to welcome this book to their library." — Miloš Forman, director of *One Flew Over the Cuckoo's Nest* and *Amadeus* "Annette Insdorf's book on Truffaut is the best I know." — Charles Champlin, *The Los Angeles Times* "Relevant, illuminating, clever, moving, sane... intelligible." — Roger Greenspun, film critic "[A]n astute and insightful examination of the director's work along thematic and psychological lines... Insdorf carefully weaves a complex matrix of loose chords, individual motifs, and personal obsessions that amount to a strikingly coherent vision... Insdorf's analysis provides the reader with the best examination yet of Truffaut's work." — Dan Yakir, *Film Comment* "Insdorf... succeeds masterfully in fulfilling the purpose of her study of François Truffaut... [an] engaging and sympathetic study." — Richard Williamson, *The French Review* "Francois Truffaut has been blessed with intelligent and

perceptive critics throughout his career... Annette Insdorf's new book fits snugly into this tradition of excellence, and even goes the earlier studies one better by treating the films with the comprehensiveness they deserve... The most striking feature of Insdorf's study is the intense concentration she brings to her discussion of each film. Her insights come thick and fast, in the best New Critical fashion... This is an especially insightful, highly intelligent study." — Peter Brunette, *Film Quarterly* "Each chapter in this well-researched and informative book contains extended comparisons of Truffaut's films. Each aims at specifying the thematic and stylistic continuities that define Truffaut as an auteur... Insdorf's mastery of the auteurist approach produces a remarkable synthesis of thematic and stylistic continuities." — Paul Sandro, *The French Review* "Insdorf's forte is comparative exposition and synthetic vision. Her early chapters on Truffaut's sources, Hitchcock and Renoir, and the latter ones on women, children and Truffaut autobiographical films are replete with gems of comparative analysis, e.g. her instructive comparison of *Rules of the Game* and *Day For Night*, and the insightful relating of jazz with Truffaut's own improvisation in early films." — Francis I. Kane, *Literature/Film Quarterly* "Insdorf's insights regarding the famous films are on the mark, and she makes an eloquent case for those not so well thought of." — *Variety*

Reel Views 2 Knopf

One of the most celebrated filmmakers of all time, Francois Truffaut was an intensely private individual who cultivated the public image of a man completely consumed by his craft. But his personal story—from which he drew extensively to create the characters and plots of his films—is itself an extraordinary human drama. Now, with captivating immediacy, Antoine de Baecque and Serge Toubiana give us the definitive story of this beloved artist. They begin with the unwanted, mischievous child who learned to love movies and books as an escape from sadness and confusion: as a boy, Francois came to identify with screen characters and to worship actresses. Following his early adult years as a journalist, during which he gained fame as France's most iconoclastic film critic, the obsessive prodigy began to make films of his own, and before he was thirty, notched the two masterpieces *The 400 Blows* and *Jules and Jim*. As Truffaut's dazzling body of work evolves, in the shadow of the politics of his day, including the student uprisings of 1968, we watch him learning the lessons of his masters Fellini and Hitchcock. And we witness the progress of his often tempestuous personal relationships, including his violent falling-out with Jean-Luc Godard (who owed Truffaut the idea for *Breathless*) and his rapturous love affairs with the many glamorous actresses he directed, among them Jacqueline Bisset and Jeanne Moreau. With Fanny Ardant, Truffaut had a child only thirteen months before dying of a brain tumor at the age of fifty-two. Here is a life of astonishing emotional range, from the anguish of severe depression to the exaltation of Oscar victory. Based on unprecedented access to Truffaut's papers, including notes toward an unwritten autobiography, de Baecque and Toubiana's richly detailed work is an incomparably authoritative revelation of a singular genius.

Have You Seen? Bantam

'A moving true story that will pull at the heartstrings' - *Woman & Home* The first book in the *Paws of Fame* series, which follows movie animal trainer Julie Tottman as she rescues, nurtures and transforms animals in need of a second chance into film stars. Pickles the Yorkshire Terrier has just had her litter of puppies taken away from her - who knows how many litters she's delivered and watched the same thing happen to. She's been left behind in an overcrowded, noisy and dirty barn. She's very weak and her body is burning all over from a painful skin condition. This has been her life for six years and it will likely never change. Or will it? Julie is a young animal trainer for the movies and is looking for a Yorkshire Terrier for a new film she's working on with Colin Firth and Amanda Bynes. By chance, she hears of a puppy farm that has been raided by the authorities - the dogs were kept in appalling conditions and among them was a poor Yorkshire Terrier called Pickles. Julie doesn't know whether Pickles will be the right dog for the film, but she doesn't care: Pickles needs a safe home with love and care and Julie can give it. Will Pickles recover from the traumas of her past? Can she be the movie star Julie is looking for? And will Julie be able to make it in the world of movie animal trainers? *Will You Take Me Home?* is the moving true story of one woman and her dog.

Will You Take Me Home? iUniverse

Essay from the year 2019 in the subject Film Science, grade: keine Note, University of Frankfurt (Main), language: English, abstract: Chantal Akerman was one of the filmmakers who paved the way for future feminist and experimental filmmakers by experimenting with common notions and forms of cinema. In films like *Je, Tu, Il, Elle* Akerman blurs the lines between reality and fiction,

director and actress, as well as the particular and the universal. Lesbianism and girlhood for example are prevalent themes in Akerman's films but they are depicted in an unfinished, fluctuating state. This paper tries to outline how Akerman experiments with cinematic forms in one of her most known films *Je, Tu, Il, Elle* and in which way this film can be seen as a part of minor cinema. The idea of minor being a reference to Gilles Deleuze's and Félix Guattari's work on minor literature and Kafka. The first part of this paper roughly summarizes Akerman's *Je, Tu, Il, Elle*, the second part outlines the concept of minor literature and the last part connects film and theory through the works of Veronica Pravadelli, Patricia White and Ivone Margulies.

The Blue Box McFarland

An irreverent and startling portrait of Jewish America After two decades in Israel, Ze'ev Chafets returned to his native land to embark upon an extraordinary odyssey: a six-month, thirty-state search for America's Jews. From side streets to mean streets, from the small-town serenity of the country to the hustle and bustle of the big city, he discovered Jews in some expected and unexpected places to create this portrait of American Judaism and Jewish life in America today. Meet the "members of the tribe" as Chafets—never the passive observer—barnstorms through the deep South, where he encounters the last Cajun Jews in the bayou, and travels to Mississippi to discover a congregation of good old boychiks. He joins a Midwestern "Jewhunt" led by a political organizer from AIPAC (the Israeli lobby), and in a maximum security synagogue in Pennsylvania he worships with a congregation of convicts whose shammes is doing time for armed robbery. At every stop Chafets comes across fascinating and memorable characters: a Buddhist named Wasserman who claims to have Jewish sports karma; America's only native-born wonder-working rabbi; a Gross Pointed matron who wears a Jewish star to ward off anti-Semites. Chafets goes to the boardrooms of big-time Judaism in New York and Los Angeles, to back rooms in the Lone Star State where he spins yarns with some Texas Jewboys, to Cisco's Restaurant in Austin, Texas, where he talks with Kinky Friedman, America's best-known Jewish country and western singer. From a weekend in the Catskills with nearly two thousand Jewish singles to a meeting with the geriatric Jewish jocks of Century Village in Florida, Chafets takes a close look at how contemporary Jews really live. Whether he is describing the plight of a gay congregation in San Francisco in the throes of a deadly epidemic, or the poignancy of services at a storefront synagogue of black Jews whose cantor sings Hebrew prayers with gospel melodies, Members of the Tribe evokes the fears and hopes, concerns and aspirations of American Jews. Engaging, moving and insightful, this remarkable chronicle is a compelling look beyond stereotypes at people who, for reasons they don't always understand, continue to be members of the tribe.

Digital Film-making Revised Edition McFarland

It has been said that the records of singer and actress Julie London were purchased for their provocative, full-color cover photographs as frequently as they were for the music contained in their grooves. During the 1950s and 1960s, her piercing blue eyes, strawberry-blonde hair, and shapely figure were used to sell the world an image of cool sexuality that stoked the fevered dreams of many men. The contrast between that image and reality, the public and the private, is at the heart of Julie London's story. Through years of research, extensive interviews with family, friends, and musical associates, and access to rarely seen or heard archival material, author Michael Owen reveals the impact that her image had on the direction of her career and how it influenced the choices she made, including the decision to walk away from performing. *Go Slow* follows Julie London's life and career through its many stages: her transformation from 1940s movie starlet to the coolly defiant singer of the classic torch ballad "Cry Me a River" of the 1950s, and her journey from Las Vegas hotel entertainer during the rock and roll revolution of the 1960s to the no-nonsense nurse of the 1970s hit television series *Emergency!*

Visions Of Virtue In Popular Film Scarecrow Press

Horror cinema flourishes in times of ideological crisis and national trauma--the Great Depression, the Cold War, the Vietnam era, post-9/11--and this critical text argues that a succession of filmmakers working in horror--from James Whale to Jen and Sylvia Soska--have used the genre, and the shock value it affords, to challenge the status quo during these times. Spanning the decades from the 1930s onward it examines the work of producers and directors as varied as George A. Romero, Pete Walker, Michael Reeves, Herman Cohen, Wes Craven and Brian Yuzna and the ways in which films like *Frankenstein* (1931), *Cat People* (1942), *The Woman* (2011) and *American Mary* (2012) can be considered "subversive."

Ibsen, Strindberg and the Intimate Theatre Rutgers University Press

What can film tell us about enjoyment and sexual difference? Can cinematic fiction be more Real

than reality? Fabio Vighi looks at Jacques Lacan's theory of sexuality alongside some of the best-known works of European cinema, including films by Fellini, Truffaut, Antonioni and Bergman.

The Wreckage of My Presence Рипол Классик

Bill Warren's *Keep Watching the Skies!* was originally published in two volumes, in 1982 and 1986. It was then greatly expanded in what we called the 21st Century Edition, with new entries on several films and revisions and expansions of the commentary on every film. In addition to a detailed plot synopsis, full cast and credit listings, and an overview of the critical reception of each film, Warren delivers richly informative assessments of the films and a wealth of insights and anecdotes about their making. The book contains 273 photographs (many rare, 35 in color), has seven useful appendices, and concludes with an enormous index. This book is also available in hardcover format (ISBN 978-0-7864-4230-0).

Go Slow Scarecrow Press

From Storyville brothels and narratives of turn-of-the-century New Orleans to plantation tours, Bette Davis films, Elvis memorials, Willa Cather's fiction, and the annual prison rodeo held at the Louisiana State Penitentiary at Angola, Jessica Adams considers spatial and ideological evolutions of southern plantations after slavery. In *Wounds of Returning*, Adams shows that the slave past returns to inhabit plantation landscapes that have been radically transformed by tourism, consumer culture, and modern modes of punishment--even those landscapes from which slavery has supposedly been banished completely. Adams explores how the commodification of black bodies during slavery did not disappear with abolition--rather, the same principle was transformed into modern consumer capitalism. As Adams demonstrates, however, counternarratives and unexpected cultural hybrids erupt out of attempts to re-create the plantation as an uncomplicated scene of racial relationships or a signifier of national unity. Peeling back the layers of plantation landscapes, Adams reveals connections between seemingly disparate features of modern culture, suggesting that they remain haunted by the force of the unnatural equation of people as property.

Encyclopedia of Sports Films Springer

"Including masterpieces, oddities, guilty pleasures, and classics (with just a few disasters)"--Cover. *AFI Catalog of Motion Pictures Produced in the United States* University of Alabama Press Informed by the theory of Julia Kristeva, Frances Restuccia analyzes a variety of contemporary films replete with psychoanalytic subject matter and styles. She examines films that present elaborate fantasies and, through them, prompt the viewer to cut across a crippling fundamental fantasy-by enabling a mapping of his or her private fantasy onto the one being played out on the screen. Such absorption is a function of the semiotic dimension of the film, which offers the spectator an experience of intimacy, negativity, the gaze, and death. Kristeva stresses that cinema has the power to bestow desiring subjectivity as a way of resisting the society of the spectacle through the specular. Through analyses of complex films such as Streifeld's *Female Perversions*, Lynch's *Mulholland Drive*, Almodóvar's *Volver*, and Haneke's *Caché*, *The Blue Box: Kristevan/Lacanian Readings of Contemporary Film* demonstrates Julia Kristeva's concept of the "thought specular," from her fascinating chapter "Fantasy and Cinema" in *Intimate Revolt*. Kristeva deserves our full attention as a film theorist.

Korean War Filmography Routledge

"Magnificent." —*People Magazine* The instant New York Times bestseller: Laugh-out-loud, deeply insightful, and emotion-filled essays from multitalented actress, comedian, podcaster, and writer Casey Wilson. Casey Wilson has a lot on her mind and she isn't afraid to share. In this dazzling collection, each essay skillfully constructed and brimming with emotion, she shares her thoughts on the joys and vagaries of modern-day womanhood and motherhood, introduces the not-quite-typical family that made her who she is, and persuasively argues that lowbrow pop culture is the perfect lens through which to examine human nature. Whether she's extolling the virtues of eating in bed, processing the humiliation over her father's late in life perm, mourning her mother's passing, or revealing her patented method for keeping the mystery alive in a marriage, Casey is witty, candid, and full of poignant and funny surprises. Humorous dives into her obsessions and areas of personal expertise—self-help, nice guys, cool girls (not her) and how to receive visitors in the bath—are matched by touching meditations on female friendship, anger, grief, motherhood, and identity. Reading *The Wreckage of My Presence* is like spending time with a close friend—a deeply passionate, full-tilt, joyous, excessive, compulsive, shameless, hungry-for-it-all, loyal, cheerleading friend. A friend who is ready for any big feelings that come her way—and isn't afraid to embrace them.

The Great White Way Greenwood

Presents a collection of film reviews and criticism by James Berardinelli. Offers access to current reviews and an archive of past reviews. Includes reviews of selected films on video. Contains commentaries and opinions, as well as a FAQ section and a site search engine. Lists the films of the current year that have been reviewed, arranged by rating. Notes the star rating, the date of the review, and the release status for each film. Also notes the cast, the running length, and the letter rating of each movie.

Renaissance of the Film New York : Oxford University Press

The Korean experience changed the way Americans viewed war. The lack of a clear-cut victory inspired filmmakers to try to make sense of fighting another country's civil war and risking American lives for an unpopular cause. This filmography details more than 90 English-language films. Each entry includes complete cast and credit listings, a plot synopsis, evaluation, review snippets, and notice of video availability. This book places each film in its historical context, assesses the essential truthfulness of each film and evaluates its entertainment value, and discusses how—and why—Korean War films differ from other Hollywood war genres. Four appendices list the films by chronology; production company and studio; level of historical accuracy; and subject and theme. Additional appendices list films with incidental references to the Korean War; documentaries on the Korean War; and South Korean films about the war. Photographs, a bibliography, and an index are included.

Mastering the Art of French Cooking GRIN Verlag

Following in the footsteps of *Second Chapter*, Bill Schneider's debut novel, *Sand Dollar* is the continuation of Ben Hoffman's journey to find love and happiness. Leaving behind an idyllic life in Southern California (where he was born and raised), Ben abandons his successful career as an entertainment journalist to experience life at a slower pace-surrounded by four seasons. His

friends think he's having a mid-life crisis. Ben buys a dilapidated guest house in Provincetown, Massachusetts and moves to Cape Cod-where the Pilgrims landed in 1620. Assisted by a unique design team, Ben reinvents End of the World Inn only to discover the renovation is more than he bargained for. The rundown guest house is staffed by a dysfunctional cast of characters whose travails represent how life in Provincetown is drenched with possibilities. Ben soon discovers that moving to Cape Cod has turned his life upside down while opening doors to a new world. Experiencing the changing of the seasons, he is now living on the edge. *Sand Dollar* portrays the uncompromising beauty of Cape Cod, where world famous beaches blend with the seductive elements of nature. Life is so enchanting in Provincetown, it revitalizes one's spirit.

The Greatest Play in the History of the World Chicago Review Press

Broadway musicals are one of America's most beloved art forms and play to millions of people each year. But what do these shows, which are often thought to be just frothy entertainment, really have to say about our country and who we are as a nation? *The Great White Way* is the first book to reveal the racial politics, content, and subtexts that have haunted musicals for almost one hundred years from *Show Boat* (1927) to *The Scottsboro Boys* (2011). Musical mirror their time periods and reflect the political and social issues of their day. Warren Hoffman investigates the thematic content of the Broadway musical and considers how musicals work on a structural level, allowing them to simultaneously present and hide their racial agendas in plain view of their audiences. While the musical is informed by the cultural contributions of African Americans and Jewish immigrants, Hoffman argues that ultimately the history of the American musical is the history of white identity in the United States. Presented chronologically, *The Great White Way* shows how perceptions of race altered over time and how musicals dealt with those changes.

Hoffman focuses first on shows leading up to and comprising the Golden Age of Broadway (1927-1960s), then turns his attention to the revivals and nostalgic vehicles that defined the final quarter of the twentieth century. He offers entirely new and surprising takes on shows from the American musical canon—*Show Boat* (1927), *Oklahoma!* (1943), *Annie Get Your Gun* (1946), *The Music Man* (1957), *West Side Story* (1957), *A Chorus Line* (1975), and *42nd Street* (1980), among others. New archival research on the creators who produced and wrote these shows, including Leonard Bernstein, Jerome Robbins, Stephen Sondheim, and Edward Kleban, will have theater fans and scholars rethinking forever how they view this popular American entertainment.

Rescue Me UNC Press Books

Conrad Veidt, a native of Berlin, began acting in small parts as an extra until called into service during World War I. After his discharge he began a theater career that subsequently led to films and more than one turn as a director. This work thoroughly details Veidt's film career. It lists all movies that he was involved in and provides a synopsis, cast and crew, and reviews of each film. There are many photographs, a list of films that he is thought possibly to have been involved in, and an extensive bibliography.

[Members of the Tribe](#) Routledge

John Kenneth Muir is back! This time, the author of the acclaimed *Horror Films of the 1970s* turns his attention to 300 films from the 1980s. From horror franchises like *Friday the 13th* and *Hellraiser* to obscurities like *The Children* and *The Boogens*, Muir is our informative guide. Muir introduces the scope of the decade's horrors, and offers a history that draws parallels between current events and the nightmares unfolding on cinema screens. Each of the 300 films is discussed with detailed credits, a brief synopsis, a critical commentary, and where applicable, notes on the film's legacy beyond the 80s. Also included is the author's ranking of the 15 best horror films of the 80s.