
Tom Cruise Cahiers Du Cinema

Tom Cruise

Beginning Film Studies

War on Terror and American Film

The Film Snob*s Dictionary

Cinema Studies: The Key Concepts

Histoire du cinéma américain - Ebook epub

The Film Cultures Reader

Rotten Tomatoes: Rotten Movies We Love

Cahiers du cinema

The Female Gaze

Critical Approaches to the Films of Robert
Rodriguez

Film Stars

The Road Movie

Cinema mundial contemporâneo

The Cinema of Michael Mann

True to the Spirit

Movies of the 90s

Tom Cruise

Eyewitness Companions: Film

Sexual Politics and Narrative Film

The Film Book

A Companion to the Action Film

Buenos Aires Festival Internacional de Cine
Independiente

The American Film Institute Desk Reference

La valeur d'un film

The Hidden Meaning of Mass Communications
Histoire du cinéma de Hong Kong
John Lasseter
Hollywood in the Holy Land
Minding Movies
The Encyclopedia of Film
The New York Times Film Reviews 1999-2000
Tom Cruise: Anatomy of an Actor
New York Magazine
The Solaris Effect
Virgin Film: Ridley Scott
The Lost Decade
Cinema After Deleuze
A Short History of Cahiers du Cinema
Cahiers du cinéma

*Tom
Cruise Downloaded
Cahiers from
Du intra.itu.edu
Cinema by guest*

TATE BARTLETT

Tom Cruise
University of
Illinois Press
An
authoritative
guide to the
action-packed
film genre
With 24
incisive,

cutting-edge
contributions
from
esteemed
scholars and
critics, A
Companion to
the Action
Film provides
an
authoritative
and in-depth
guide to this
internationally
popular and
wide-ranging

genre. As the
first major
anthology on
the action film
in more than a
decade, the
volume offers
insights into
the genre's
historical
development,
explores its
production
techniques
and visual
poetics, and

provides reflections on the numerous social, cultural, and political issues it has and continues to embody. A Companion to the Action Film offers original research and critical analysis that examines the iconic characteristics of the genre, its visual aesthetics, and its narrative traits; considers the impact of major directors and stars on the genre's evolution;

puts the action film in dialogue with various technologies and other forms of media such as graphic novels and television; and maps out new avenues of critical study for the future. This important resource: Offers a definitive guide to the action film Contains insightful contributions from a wide range of international film experts and scholars Reviews the evolution of the genre

from the silent era to today's age of digital blockbusters Offers nuanced commentary and analysis of socio-cultural issues such as race, nationality, and gender in action films Written for scholars, teachers and students in film studies, film theory, film history, genre studies, and popular culture, A Companion to the Action Film is an essential guide to one of international cinema's most

important, popular, and influential genres. *Beginning Film Studies* Perigee Trade Alicia Malone's take on Influential Women in Film! "Once again Alicia Malone champions women filmmakers, opening the floodgates to a great new wave of female voices and creative vision."—Mari a Giese, filmmaker and activist #1 Bestseller in Movies & Video Guides & Reviews With the

success of the Wonder Woman movies and the results following the outcry of the #MeToo movement, now is the time to highlight the female influences in film history previously left unheard! The voices of powerful women in old Hollywood—to ld. You may have heard the term "male gaze," coined in the 1970s, about how art and entertainment have been influenced by the male's

perspective. What about the opposite? Women have been making movies since the very beginning of cinema. In *The Female Gaze*, Alicia Malone explores the ideas, thoughts, and views we learn from women from behind the scenes. What does the world look like through the "female gaze"? Learn about women who changed the world. Discover brilliantly talented and accomplished women directors, both

world renowned and obscure, who have shaped the film industry in ways rarely fully acknowledged. Find mini-essays written by women like Alicia Malone and other diverse female film critics. Featuring past and present films, this behind the scenes guidebook is perfect for the Hollywood history fan in your life. Inside, observe: • How female directors' voices shaped films and the

film industry • The advancements and accomplishments of influential women in history and film • The lives of these women and the struggles they faced throughout Hollywood history If you liked *Women in Art* or *Camera Man*, you'll adore the powerful women in history found in Alicia Malone's *The Female Gaze*. *War on Terror and American Film* Columbia University Press

Andrew Morton uncovers the true story of the biggest celebrity of our age. Everyone knows Tom Cruise—or at least what he wants us to know. We know that the man behind the smile overcame a tough childhood to star in astonishing array of blockbusters: *Top Gun*, *Rain Man*, *Born on the Fourth of July*, *A Few Good Men*, *Jerry Maguire*, several *Mission: Impossible*

movies, and more. We know he has taken artistic chances, too, earning him three Academy Award and Golden Globe nominations. But beyond that, the picture becomes a bit less clear... We know that Tom is a devoted follower of the Church of Scientology. We know that, despite persistent rumors about his sexuality, he has been married to Mimi Rogers, Nicole Kidman, and

Katie Holmes. But it was not until he jumped on Oprah's couch to proclaim his love for Katie and denounced Brooke Shields for turning to the "Nazi science" of psychiatry that we began to realize how much we did not know about the charming, hardworking star. For all the headlines and the rumors, the real Tom Cruise has remained surprisingly hidden—until now. The Film

Snob*s Dictionary
Random House
An examination of the relationship between narrative style and sexual politics. Looking at contemporary films from the USA, Europe and Japan, the book examines the ways in which films relate to sexual politics and the organization within our culture of gender and sexuality. *Cinema Studies: The Key Concepts*
Penguin

David Bordwell and Kristin Thompson are two of America's preeminent film scholars. You would be hard pressed to find a serious student of the cinema who hasn't spent at least a few hours huddled with their seminal introduction to the field—Film Art, now in its ninth edition—or a cable television junkie unaware that the Independent Film Channel sagely christened them the “Critics of the Naughts.” Since launching their blog Observations on Film Art in 2006, the two have added web virtuosos to their growing list of accolades, pitching unconventional long-form pieces engaged with film artistry that have helped to redefine cinematic storytelling for a new age and audience. Minding Movies presents a selection from over three hundred essays on genre movies, art films, animation, and the business of Hollywood that have graced Bordwell and Thompson's blog. Informal pieces, conversational in tone but grounded in three decades of authoritative research, the essays gathered here range from in-depth analyses of individual films such as Slumdog Millionaire and Inglourious

Basterds to adjustments of Hollywood media claims and forays into cinematic humor. For Bordwell and Thompson, the most fruitful place to begin is how movies are made, how they work, and how they work on us. Written for film lovers, these essays—on topics ranging from Borat to blockbusters and back again—will delight current fans and gain new enthusiasts. Serious but not solemn,

vibrantly informative without condescension , and above all illuminating reading, Minding Movies offers ideas sure to set film lovers thinking—and keep them returning to the silver screen. *Histoire du cinéma américain* - Ebook epub Macmillan + ORM The exclusive biography of the most famous man in Hollywood - both on and off-screen **The Film Cultures Reader**

Bloomsbury Publishing USA Hook. Wet Hot American Summer. Valley of the Dolls. There are some movies that defy traditional critical assessment -- films that are panned by reviewers, but that go on to become beloved classics and cult phenoms anyway. Ever been crushed to learn your favorite movie -- or a new one you're dying to see -- has been given the big green splat

from Rotten Tomatoes' infamous Tomatometer? The site's editors stand by their critics and scores, but they also feel your pain: Fresh films shouldn't get all the glory! In Rotten Movies We Love, the RT team celebrates 101 Rotten movies that can't be missed, including: Box office behemoths that bombed with critics: Space Jam, Maleficent, Bad Boys Sci-fi treasures so

bad they're awesome: Cherry 2000, Zardoz, Masters of the Universe Rare Rottens from Fresh directors: The Life Aquatic with Steve Zissou, Marie Antoinette, Legend, Willow Deeply beloved cult classics: The Last Dragon, Empire Records, The Craft, MacGruber Underrated gems ahead of their time: The Strangers, Event Horizon, Practical Magic, The Cable Guy Sequels worth a second

look: Home Alone 2, Rocky IV, Jurassic Park III, Return to Oz Featuring 16 essays from some of the world's most well-known film critics -- Leonard Maltin, Terri White, Amy Nicholson, David Fear, K. Austin Collins, and more -- and punctuated with black-and-white film stills and punchy graphics, it's a fun romp through the quirkier corners of film history, sure to delight any cinephile or

pop-culture fanatic.

Rotten

Tomatoes:

Rotten

Movies We

Love Verso

Books

From the

Oscar-winning

blockbustersA

merican

BeautyandSha

kespeare in

Loveto

Sundance

oddities

likeAmerican

MovieandThe

Tao of Steve,

to foreign

films such

asAll About My

Mother, the

latest volume

in this popular

series features

a

chronological

collection of

facsimiles of

every film

review and

awards article

published

inThe New

York

Timesbetween

January 1999

and December

2000. Includes

a full index of

personal

names, titles,

and corporate

names. This

collection is

an invaluable

resource for

all libraries.

Cahiers du

cinema

University of

Texas Press

Spanning

examples

from

Shakespeare

to Ghost

World, and

addressing

such notable

directors as

Welles,

Kubrick,

Hawks,

Tarkovsky,

and Ophuls,

the

contributors to

this volume

write against

the grain of

recent

adaption

studies by

investigating

the question

of what

fidelity might

mean in its

broadest and

truest sense

and what it

might reveal

of the

adaptive

process.

The Female

Gaze

Columbia

University

Press

This is the

essential

guide for

anyone interested in film. Now in its second edition, the text has been completely revised and expanded to meet the needs of today's students and film enthusiasts. Some 150 key genres, movements, theories and production terms are explained and analyzed with depth and clarity. Entries include:*
 auteur theory*
 Blaxploitation*
 British New Wave*
 feminist film theory*

intertextuality
 * method acting*
 pornography*
 Third World Cinema*
 Vampire movies.
Critical Approaches to the Films of Robert Rodriguez
 John Wiley & Sons
 Beginning Film Studies offers the most lucid, thorough and up-to-the-minute introduction to this popular subject. Written with verve and wit, it reviews a wealth of significant trends in the discipline's

past and present, and looks ahead to new directions for film studies. The discussions are enlivened by references to film cultures as diverse as "classical" Hollywood, the French "New Wave" and India, to stars like Johnny Depp, genres such as noir, romance and action, as well as more "geographical" turns such as production and consumption. Comprehensive and entertaining, it

is sure to take its place alongside the popular and bestselling titles already published in this series. *Film Stars* Lexington Books New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics

and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea. *The Road Movie Crown* An alphabetical reference on the major film figures (stars, producers, directors, writers, et al.), past and present. Each entry provides a substantial career

biography and a complete listing of all films the individual has been involved with.

Annotation copyrighted by Book News, Inc., Portland, OR

Cinema mundial contemporâneo Manchester University Press

A clear and concise overview of and introduction to Deleuze's theories of cinema.

The Cinema of Michael Mann

Hachette Éducation
Film is the

world's most popular artistic medium. What began as a novelty at country fairs rapidly became the consummate art form of the twentieth century, spanning both popular culture and high art. The Film Book enables you to identify different cinematic genres, appreciate the style of celebrated directors, see how a film is made, and understand why the greatest

movies deserve their reputation. The book is unique in encompassing each of these key aspects and, as such, outspans the many other guides and film companions on the market. The guide is split into seven distinct sections, each of which deals with a particular aspect of film. The first of these chapters is a detailed history of the art form over the last 120 years, charting its

evolution from a musical event accompanied by pictures, through its numerous developments and innovations—talking pictures; color film; video and DVD; online films; computer-generated special effects; and the modern 3D experience. The second shows how these techniques are applied in practice, taking the reader behind the camera to explore the

film-making process and find out who's who on set, offering a useful insight into how movies are brought to life. Sections 3 to 6 look at the films themselves. Providing an overview of cinematic styles and genres, the third section covers everything from westerns, musicals, and sci-fi to arthouse cinema, the avant-garde, and the cult movie, whilst the fourth compares and

contrasts the major styles of international cinema, with key schools, movements, directors, and films. The fifth section profiles 100 of the film industry's greatest and most influential directors, listing their key works and assessing their cinematic legacy, whilst the sixth section discusses 100 key cinematic works which invented, extended, or reinvented the art form. The closing section

of the book is an interesting, and often provocative, range of lists compiled by a variety of film associations, publications, and institutions. Comprehensive, authoritative, and written with passion and verve, *The Film Book* is a unique treasure-trove of a guide that will appeal to anyone who loves movies. Table of Contents Prelims (5pp) Introduction (4pp) The story of film (56pp) 1896-1919:

The Birth of Cinema	East Iran	(including
1920-1929:	Eastern	Argentina,
Silence is	Europe	Brazil, Mexico,
Golden	(including	and Chile)
1930-1939:	Poland,	Australian and
The Cinema	Hungary, and	New Zealand
Comes of Age	the Czech	China, Hong
1940-1949:	Republic) The	Kong, and
The Cinema	Balkans	Taiwan Japan
Goes to War	(including	Korea India
1950-1959:	Yugoslavia,	Movie genres
The Cinema	Bugaria,	(52pp) Action-
Fights Back	Romania,	adventure
1970-1979:	Greece, and	Animation
Independence	Turkey)	Avant-garde
Days	Russian The	Biopic
1980-1989:	Nordic	Comedy
The	countries	Costume
International	(including	drama Cult
Years 1990-:	Finland,	Disaster
Celluloid to	Sweden,	Documentary
Digital How	Norway, and	Epic Film Noir
movies are	Denmark)	Gangster
made (20pp)	Germany	Horror Martial
Pre-production	France Italy	Arts
Production	United	Melodrama
Post-	Kingdom	Musicals
production	Spain Portugal	Propaganda
World cinema	Canada	Science
(52pp) Africa	Central	Fiction and
The Middle	America South	Fantasy
	America	Serials Series

Teen Thrillers	Demme Brian	David Lean
War Westerns	De Palma	Ang Lee Spike
100 Key	Vittorio De	Lee Sergio
directors	Sica Stanley	Leone Ernst
(92pp) Woody	Donen Carl	Lubitsch
Allen Pedro	Drayer Clint	George Lucas
Almodóvar	Eastwood	Sidney Lumet
Robert Altman	Blake Edwards	David Lynch
Michelangelo	Sergei	Alexander
Antonioni	Eisenstein	Mackendrick
Ingmar	Rainer Werner	Joseph L.
Bergman	Fassbinder	Mankiewicz
Bernado	Federico	Sam Mendes
Bertolucci Tod	Fellini Victor	Lewis
Browning Luis	Fleming John	Milestone
Bun~uel Tim	Ford Milos	Vincente
Burton Jane	Forman Abel	Minnelli F.W.
Campion	Gance Jean-	Murnau Max
Frank Capra	Luc Godard	Ophu'ls
Marcel Carne'	D.W. Griffith	Yasujiro Ozu
Charlie	Howard Hawks	Georg Wilhelm
Chaplin Chen	Werner	Pabst Pier
Kaige Joel and	Herzog Alfred	Paolo Pasolini
Ethan Coen	Hitchcock Hou	Sam
Francis Ford	Hsiao-Hsien	Peckinpah
Coppola David	John Huston	Roman
Cronenburg	Peter Jackson	Polanski
George Cukor	Elia Kazan	Michael
Michael Curtiz	Buster Keaton	Powell/Emeric
Cecil B.	Krzysztof	Pressburger
DeMille	Kieslowski	Nicholas Ray
Jonathan	Fritz Lang	Satyajit Ray

Carol Reed	Wenders Billy	on (Abel
Jean Renoir	Wilder Robert	Gance, 1927)
Eric Rohmer	Wise John Woo	An Andalucian
Roberto	William Wyler	Dog (Un Chien
Rossellini John	Franco	Andalou) (Luis
Schlesinger	Zeffirelli	Bun~uel,
Martin	Zhang Yimou	1928) The
Scorsese	100 Key	Passion of
Ridley Scott	Movies (52pp)	Joan of Arc
Stephen	Birth of a	(Carl Dreyer,
Spielberg	Nation (D.W.	1928) All
Josef von	Griffith, 1915)	Quiet on the
Sternberg	The Cabinet of	Western Front
Oliver Stone	Dr. Caligari	(Lewis
Erich von	(Robert	Milestone,
Stroheim	Wiene, 1919)	1930) The
Quentin	Nosferatu: A	Blue Angel
Tarantino	Symphony of	(Joseph von
Andrei	Terror (F.W.	Sternberg,
Tarkovsky	Murnau, 1921)	1930) City
Jacques Tati	Nanook of the	Lights (Charlie
Francois	North (Robert	Chaplin, 1931)
Truffaut Dziga	Flaherty,	42nd Street
Vertov	1922) The	(Lloyd Bacon,
Luchino	Battleship	1933) Duck
Visconti	Potemkin	Soup (Leo
Andrzej Wajda	(Sergei	McCarey,
Raoul Walsh	Eisenstein,	1933) King
Peter Weir	1925)	Kong (Merian
Orson Welles	Metropolis	Cooper/Ernest
William	(Fritz Lang,	Schoedsack,
Wellman Wim	1926) Napole	1933)

L'Atalante (Jean Vigo, 1934) Snow White and the Seven Dwarfs (Walt Disney, 1937) Olympia (Leni Riefenstahl, 1938) The Rules of the Game (La Re`gle du Jeu) (Jean Renoir, 1939) Gone with the Wind (Victor Fleming, 1939) The Philadelphia Story (George Cukor, 1940) His Girl Friday (Howard Hawks, 1940) The Grapes of Wrath (John Ford, 1940) Citizen Kane (Orson Welles, 1941) The Maltese	Falcon (John Huston, 1941) The Little Foxes (William Wyler, 1941) To Be or Not To Be (Ernst Lubitsch, 1942) In Which We Serve (Noe`l Coward, 1942) Casablanca (Michael Curtiz, 1942) Osessione (Luchino Visconti, 1942) Children of Paradise (Les Enfants du Paradis) (Marcel Carne , 1945) A Matter of Life and Death (Michael Powell/Emeric Pressburger, 1946) It's a Wonderful Life (Frank Capra,	1946) Bicycle Thieves (Ladri Di Biciclette) (Vittorio de Sica, 1948) Letter from an Unknown Woman (Max Ophu`is, 1948) Passport to Pimlico (Henry Cornelius, 1949) The Third Man (Carol Reed, 1949) Orpheus (Orphe`e) (Jean Cocteau, 1950) Rashomon (Akira Kurosawa, 1950) Singin' in the Rain (Gene Kelly/Stanley Donen, 1952) Tokyo Story (Yasujiro Ozu, 1953) On the Waterfront
--	---	--

(Elia Kazan, 1954) All That Heaven Allows (Douglas Sirk, 1955) Rebel Without a Cause (Nicholas Ray, 1955) Pather Panchali (Satyajit Ray, 1955) The Night of the Hunter (Charles Laughton, 1955) The Seventh Seal (Ingmar Bergman, 1957) Vertigo (Alfred Hitchcock, 1958) Ashes and Diamonds (Andrzej Wajda, 1958) The 400 Blows (Francis Truffaut, 1959) Some Like it Hot	(Billy Wilder, 1959) Breathless (A Bout de Souffle) (Jean- Luc Godard, 1960) La Dolce Vita (Federico Fellini, 1960) Saturday Night and Sunday Morning (Karel Reisz, 1960) L'Avventura (Michelangelo Antonioni, 1960) Last Year in Marienbad (Alain Resnais, 1961) Lawrence of Arabia (David Lean, 1962) Dr. Strangelove (Stanley Kubrick, 1964) The Battle of Algiers (Gillo	Pontecorvo, 1965) The Sound of Music (Robert Wise, 1965) Andrei Rublev (Andrei Tarkovsky, 1966) The Chelsea Girls (Andy Warhol, 1966) Bonnie and Clyde (Arthur Penn, 1967) The Wild Bunch (Sam Peckinpah, 1969) Easy Rider (Dennis Hopper, 1969) The Conformist (Bernardo Bertolucci, 1969) The Godfather (Francis Ford Coppola, 1972) Aguirre, Wrath of God (Werner
--	---	---

<p>Herzog, 1972) Nashville (Robert Altman, 1975) In the Realm of the Senses (Ai No Corrida) (Nagisa Oshima, 1976) Taxi Driver (Martin Scorsese, 1976) Annie Hall (Woody Allen, 1977) <i>True to the Spirit</i> University of Texas Press Provides an analysis of Hollywood from a fresh viewpoint that shows the careers of Robert Altman, Francis Coppola, William Friedkin, and</p>	<p>others in the 1980s as far from conforming to a monolithic pattern of decline, but rather as diverse and complex responses to political and industrial changes. The 1980s are routinely seen as the era of the blockbuster and of 'Reaganite entertainment , ' whereas the dominant view of late 1960s and early 1970s American film history is that of a 'Hollywood Renaissance',</p>	<p>a relatively brief window of artistry based around a select group of directors. Yet key directors associated with the Renaissance period remained active throughout the 1980s and their work has been obscured or dismissed by a narrow, singular model of American film history. This book deals with industrial contexts that conditioned these directors' ability to work creatively, but</p>
---	---	---

it is also very much about the analysis of individual films, bringing to light a range of unheralded work, from the visual experimentation of *One from the Heart* (Coppola, 1981) to the experimental production contexts of *Secret Honor* (Altman, 1984) and the stylistic élan of *To Live and Die in L.A.* (Friedkin, 1985). Behind the homogenous picture of the decline of the auteur in 1980s

American cinema are films and careers that merit greater attention, and this book offers a new way to perceive individual films, American film history, and the viability of sustained authorial creativity within post-studio era Hollywood. *Movies of the 90s* Taschen From the same brain trust that brought you *The Rock Snob*s Dictionary*, the hilarious, bestselling

guide to insiderist rock arcana, comes *The Film Snob*s Dictionary*, an informative and subversively funny A-to-Z reference guide to all that is held sacred by *Film Snobs*, those perverse creatures of the repertory cinema. No longer must you suffer silently as some clerk in a "Tod Browning's *Freaks*" T-shirt bombards you with baffling allusions to "wire-fu" pictures, "Todd-AO

process,” and “Sam Raimi.” By helping to close the knowledge gap between average moviegoers and incorrigible Snobs, the dictionary lets you in on hidden gems that film geeks have been hoarding (such as Douglas Sirk and Guy Maddin movies) while exposing the trash that Snobs inexplicably laud (e.g., most chop-socky films and Mexican wrestling pictures).

Delightfully illustrated and handily organized in alphabetical order for quick reference, *The Film Snob*s Dictionary* is your fail-safe companion in the video store, the cineplex, or wherever insufferable Film Snobs congregate. *Tom Cruise* Bloomsbury Publishing USA This compelling, theoretically informed and up-to-date exploration of contemporary American cinema charts the evolution

of the impact of 9/11 on Hollywood film from *Black Hawk Down* (2001), through *Batman Begins* (2005), *United 93* (2006) to *Olympus Has Fallen* (2013). Through a vibrant analysis of a range of genres and films - which in turn reveal a strikingly diverse array of social, historical and political perspectives - this book explores the impact of 9/11 and the war on terror on American

cinema in the first decade of the new millennium and beyond. *Eyewitness Companions: Film* Papyrus Editora Examines the work of Michael Mann, Hollywood director through a critical study of his film style and its relationship to genre, film criticism, auteurism, and historical context. This book covers Mann's filmography, from his beginning in television to his film adaptation of

the television series "Miami Vice". Sexual Politics and Narrative Film Taylor & Francis Celebrated as Pixar's "Chief Creative Officer," John Lasseter is a revolutionary figure in animation history and one of today's most important filmmakers. Lasseter films from Luxo Jr. to Toy Story and Cars 2 highlighted his gift for creating emotionally engaging characters. At the same time, they

helped launch computer animation as a viable commercial medium and serve as blueprints for the genre's still-expanding commercial and artistic development. Richard Neupert explores Lasseter's signature aesthetic and storytelling strategies and details how he became the architect of Pixar's studio style. Neupert contends that Lasseter's accomplishments emerged from a unique blend of

<p>technical skill and artistic vision, as well as a passion for working with collaborators. In addition, Neupert traces the director's career arc from the time Lasseter joined Pixar in 1984. As</p>	<p>Neupert shows, Lasseter's ability to keep a foot in both animation and CGI allowed him to thrive in an unconventional corporate culture that valued creative interaction</p>	<p>between colleagues. The ideas that emerged built an animation studio that updated and refined classical Hollywood storytelling practices--and changed commercial animation forever.</p>
--	---	--

Best Sellers - Books :

- [Beyond The Story: 10-year Record Of Bts](#)
- [Think And Grow Rich: The Landmark Bestseller Now Revised And Updated For The 21st Century \(think And Grow Rich Series\) By Napoleon Hill](#)
- [A Court Of Silver Flames \(a Court Of Thorns And Roses, 5\) By Sarah J. Maas](#)
- [It Ends With Us: A Novel \(1\) By Colleen Hoover](#)
- [The Legend Of Zelda: Tears Of The Kingdom - The Complete Official Guide: Collector's Edition](#)
- [8 Rules Of Love: How To Find It, Keep It, And Let It Go](#)
- [Harry Potter Paperback Box Set \(books 1-7\) By J. K. Rowling](#)
- [Ugly Love: A Novel By Colleen Hoover](#)

- Meditations: A New Translation
- The Mountain Is You: Transforming Self-sabotage Into Self-mastery