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## COCHRAN AMY

[What Do Pictures Want?](#) University Press of Kentucky  
 Recaptures the lost history of the physical and moral perils that faced audiences at American movie theatres during the first fifty years of the cinema.  
**Library of Congress Subject Headings** Good Press  
 DIVA darkly hilarious, wildly erotic satire of Hollywood/divDIV /divDIVKing B., the world's most admired filmmaker—winner of a string of Oscars and awards from Cannes to Venice—takes on a new project: the most expensive, star-studded, high-quality, X-rated film ever made. He joins forces with producer Sid Krassman, who's made a fortune with B movies, and Angela Sterling, a misunderstood sex symbol who longs to do "serious" work. After convincing the principality of Liechtenstein to host the production in exchange for a distribution exclusive to boost tourism, King B. and Krassman arrive with cast and crew to make *The Faces of Love*. While keeping the nature of the film secret from American bankers, King B. lines up a host of European and American big-name stars. But word leaks out to the local religious groups and possibly even the Vatican. Between the Cardinal's attempts to sabotage production and the big egos and even bigger libidos behind the scenes, the enterprise plummets into hilarious anarchy./divDIV /divDIVBlue Movie is comic eroticism at its best—populated by over-the-top characters, memorable dialogue, and perverse vignettes, and colored by razor-sharp insights into the film industry./divDIV /divDIVThis ebook features an illustrated biography of Terry Southern including rare photos and never-before-seen documents from the author's estate./div  
**Columbia Pictures** University of Texas Press  
 Why do we have such extraordinarily powerful responses toward the images and pictures we see in everyday life? Why do we behave as if pictures were alive, possessing the power to influence us, to demand things from us, to persuade us, seduce us, or even lead us astray? According to W. J. T. Mitchell, we need to reckon with images not just as inert objects that convey meaning but as animated beings with desires, needs, appetites, demands, and drives of their own. *What Do Pictures Want?* explores this idea and highlights Mitchell's innovative and profoundly influential thinking on picture theory and the lives and loves of images. Ranging across the visual arts, literature, and mass media, Mitchell applies characteristically brilliant and wry analyses to Byzantine icons and cyberpunk films, racial stereotypes and public monuments, ancient idols and modern clones, offensive images and found objects, American photography and aboriginal painting. Opening new vistas in iconology and the emergent field of visual culture, he also

considers the importance of Dolly the Sheep—who, as a clone, fulfills the ancient dream of creating a living image—and the destruction of the World Trade Center on 9/11, which, among other things, signifies a new and virulent form of iconoclasm. *What Do Pictures Want?* offers an immensely rich and suggestive account of the interplay between the visible and the readable. A work by one of our leading theorists of visual representation, it will be a touchstone for art historians, literary critics, anthropologists, and philosophers alike. "A treasury of episodes—generally overlooked by art history and visual studies—that turn on images that 'walk by themselves' and exert their own power over the living."—Norman Bryson, *Artforum*  
*Journal of the Royal Society of Arts* Columbia University Press  
 Drawing on previously untapped archival materials including letters, interviews, and more, Bernard F. Dick traces the history of Columbia Pictures, from its beginnings as the CBC Film Sales Company, through the regimes of Harry Cohn and his successors, and ending with a vivid portrait of today's corporate Hollywood. The book offers unique perspectives on the careers of Rita Hayworth and Judy Holliday, a discussion of Columbia's unique brands of screwball comedy and film noir, and analyses of such classics as *The Awful Truth*, *Born Yesterday*, and *From Here to Eternity*. Following the author's highly readable studio chronicle are fourteen original essays by leading film scholars that follow Columbia's emergence from Poverty Row status to world class, and the stars, films, genres, writers, producers, and directors responsible for its transformation. A new essay on Quentin Tarantino's *Once Upon a Time...in Hollywood* rounds out the collection and brings this seminal studio history into the 21st century. Amply illustrated with film stills and photos of stars and studio heads, *Columbia Pictures* is the first book to integrate history with criticism of a single studio, and is ideal for film lovers and scholars alike.

**Blue Movie** St. Martin's Griffin

Boxing, porn, and the beginnings of movie censorship -- The rise of salacious cinema -- State regulations emerge -- Mutual and the capacity for evil -- War, nudity, and birth control -- Self-regulation reemerges -- Midnight movies and sanctioned cinema -- Sound enters the debate -- Tension increases between free speech and state censorship -- Threats from abroad and domestic disturbances -- Outlaws and miracles -- State censorship statutes on the defense -- Devil in the details : film and the Fourth and Fifth Amendments -- Dirty words : profanity and the patently offensive -- Filthy pictures : obscenity from nudie cuties to fetish films -- The porno chic : from Danish loops to Deep throat -- Just not here : content regulation through zoning -- Is censorship necessary? -- The politics of profanity

**The Photographic Times** Open Road Media

"Photographic Reproduction Processes" by Peter C. Duchochois. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten—or yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

*Bulletin of Photography* Univ of California Press

Celebrates zombie pop culture that has evolved since "Night of the Living Dead," tracing early mythological origins in African folklore and Haitian voodoo as well as modern incarnations in film, literature, and video gaming.

**Knock Knock** A&C Black

Conducting the first comprehensive study of films that do not move, Justin Remes challenges the primacy of motion in cinema and tests the theoretical limits of film aesthetics and representation. Reading experimental films such as *Andy Warhol's Empire* (1964), the Fluxus work *Disappearing Music for Face* (1965), Michael Snow's *So Is This* (1982), and Derek Jarman's *Blue* (1993), he shows how motionless films defiantly showcase the static while collapsing the boundaries between cinema, photography, painting, and literature. Analyzing four categories of static film--furniture films, designed to be viewed partially or distractedly; protracted films, which use extremely slow motion to impress stasis; textual films, which foreground the static display of letters and written words; and monochrome films, which display a field of monochrome color as their image--Remes maps the interrelations between movement, stillness, and duration and their complication of cinema's conventional function and effects. Arguing all films unfold in time, he suggests duration is more fundamental to cinema than motion, initiating fresh inquiries into film's manipulation of temporality, from rigidly structured works to those with more ambiguous and open-ended frameworks. Remes's discussion integrates the writings of Roland Barthes, Gilles Deleuze, Tom Gunning, Rudolf Arnheim, Raymond Bellour, and Noel Carroll and will appeal to students of film theory, experimental cinema, intermedia studies, and aesthetics. **English Mechanic and Mirror of Science and Art** Open Road Media  
 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. *Cassell's Cyclopaedia of Photography* Valley Publishing Ltd. Prior to 1862, when the Department of Agriculture was established, the report on agriculture was prepared and published by the Commissioner of Patents, and forms volume or part of volume, of his annual reports, the first being that of 1840. Cf. Checklist of public documents ... Washington, 1895, p. 148. *Library of Congress Subject Headings* University of Chicago Press

Revenge has no best-by date. On the contrary, it's ideally served cold... Wealthy and beautiful Shay Lassiter runs a prestigious foundation that she built with her considerable connections and resources. Both amounted to less than nothing the day her fiancé tried to murder her. Who to trust? Shay guards her heart...while using her knack for reading people's intentions, whether they're good or evil, to guide her through the dark, unfathomable maze that's become her normal life. Inexplicably, foundation clients start dying. Shay turns to the new man she's been seeing - computer specialist and ex-cop Roman Chandler - needing his protection. Roman has been giving her mixed signals in order to keep a secret that involves Shay and could easily ruin the fragile relationship he wants to build with her. Damnably, he can't tell

her the truth, so he somehow has to convince her to trust him instead. Whoever's behind the troubles plaguing Shay's world is about to turn his need for revenge on the source of his rage. When vengeance comes knocking, the results are sure to be deadly...

**Nature**

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[Colour Photography...](#)

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