





published and unpublished monographs, theses, manuscripts, and conference proceedings of Taiwanese film scholars from the 1950s to 2013. Paired with *An Annotated Bibliography for Chinese Film Studies* (2004), which accounts for texts dating back to the 1920s, this series brings together like no other reference the disparate voices of Chinese film scholarship, charting its unique intellectual arc. Organized intuitively, the volume begins with reference materials (bibliographies, cinematographies, directories, indexes, dictionaries, and handbooks) and then moves through film history (the colonial period, Taiwan dialect film, new Taiwan cinema, the 2/28 incident); film genres (animated, anticommunist, documentary, ethnographic, martial arts, teen); film reviews; film theory and technique; interdisciplinary studies (Taiwan and mainland China, Taiwan and Japan, film and aboriginal peoples, film and literature, film and nationality); biographical materials; film stories, screenplays, and scripts; film technology; and miscellaneous aspects of Taiwanese film scholarship (artifacts, acts of censorship, copyright law, distribution channels, film festivals, and industry practice). Works written in multiple languages include transliteration/romanized and original script entries, which follow universal AACR-2 and American cataloguing standards, and professional notations by the editors to aid in the use of sources.

"The IFILM Internet Movie Guide" is the first-ever comprehensive look at the best films, film sites, review sites, fan sites, celeb sites and movie gossip available on the Internet. Unlike other traditional review guides, this book directs the film buff to movies that are immediately available to watch 24 hours a day on the Web--for free. Photos.

Thesis (M.A.) from the year 1998 in the subject American Studies - Culture and Applied Geography, grade: 1,0, LMU Munich, 300 entries in the bibliography, language: English, abstract: In Hollywood film history, the U.S. president has had many images - a brave leader, an incompetent fool, a lovable hero. One thing is for certain: No matter what era, Presidents, whether fictional or real, are frequent fodder for filmmakers. After Vietnam and the revelations of Watergate, however, the number of films with presidential portrayals steadily decreased, and the depictions that did appear generally cast a corrupt or inept Chief Executive. It is therefore more than surprising why filmmakers today have decided to produce such an incredibly large number of films as compared to the last two decades. Presidents have been portrayed as minor characters in dozens of Hollywood films, either for inspirational purposes or simply to keep the plot moving. Lately, not only the number of President films has increased significantly, but there is also a clear tendency to let the Presidents move towards center stage, and they are now often pictured as the protagonists. This phenomenon opens up a whole range of questions: How are the Presidents depicted? Is there a certain trend in the portrayals? Or are those portrayed all different from each other? Are there differences or similarities to older characterizations? What does this tell us about Hollywood's view of the Presidency? Has it suddenly changed? And what are the reasons for such a sudden boost in the number of films? By taking a closer look at a selection of Hollywood productions, this paper provides an attempt to find answers to these questions. Of the string of fictional Presidents that American filmmakers have recently created, some are more loathsome than their real-life counterparts, others more heroic. Both types seem designed to connect with audiences' hopes and fears - what the Hollywood dream factory does best. Interestingly, Seminar paper from the year 2009 in the subject English Language and Literature Studies - Linguistics, grade: 2,3, University of Frankfurt (Main) (Seminar für Anglistik), course: Hamlet: Text, Context, Criticism, language: English, abstract: In his lifespan William Shakespeare wrote 37 plays and 154 sonnets. However, there is one play by William Shakespeare that is considered special by many people. It is his longest and most complex play. "Hamlet" is a play that still is very much read and performed. Additionally it was made into feature films many times and still seems to entertain audiences around the world. There are other plays that seem to 'return' every couple years, when they are made into a movie or are once again performed on stage, but somehow people seem to react to "Hamlet" in a special way. These reactions raise the thought that the whole play seems to have something timeless and special about it. In this text, the author takes a look at three different interpretations of the play that were done on film: the "Hamlet" of 1990, of 1996 and of 2000 and compares the similarities and differences of these depictions."

Melodrama and Meaning is a major addition to the new historical approach to film studies. Barbara Klinger shows how institutions most associated with Hollywood cinema—academia, the film industry, review journalism, star publicity, and the mass media—create meaning and ideological identity for films. Chapters focus on Sirk's place in the development of film studies from the 1950s through the 1980s, as well as the history of the critical reception (both academic and popular) of Sirk's films, a history that outlines journalism's role in public tastemaking. Other chapters are devoted to Universal's selling of *Written on the Wind*, the machinery of star publicity and the changing image of Rock Hudson, and the contemporary "institutionalized" camp response to Sirk that has resulted from developments in mass culture.

Shows what happens when a specific social policy is tried out on an experimental basis prior to being enacted into law. By providing a trial of a variety of negative income tax plans carried out over a three-year period in four communities, the New Jersey-Pennsylvania Income Maintenance Experiment was designed to observe whether income maintenance would lead to reduced work effort on the part of those who received subsidies. This book evaluates the final project reports on the experiment issued by Mathematica, Inc. and the Institute for Research on Poverty at the University of Wisconsin. A Publication in the Continuities in Evaluation Research Series.

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