

Outdoor Film Screening Papercraft Diorama Layer Tancep

Julia Round

Modesty Clifton Fahie Jr,2021-10-15 Prepare to enter a world where a nation so great is finally tested as if jackals and lions collide. Will Valkar be a jackal or a lion?

Selling the Splat Pack Mark Bernard,2015-05-29 The role of the DVD market in the growth of ultraviolent horror in the 2000s

Killer Tapes and Shattered Screens Caetlin Benson-Allott,2013-02-20 Since the mid-1980s, US audiences have watched the majority of movies they see on a video platform, be it VHS, DVD, Blu-ray, Video On Demand, or streaming media. Annual video revenues have exceeded box office returns for over twenty-five years. In short, video has become the structuring discourse of US movie culture. *Killer Tapes and Shattered Screens* examines how prerecorded video reframes the premises and promises of motion picture spectatorship. But instead of offering a history of video technology or reception, Caetlin Benson-Allott analyzes how the movies themselves understand and represent the symbiosis of platform and spectator. Through case studies and close readings that blend industry history with apparatus theory, psychoanalysis with platform studies, and production history with postmodern philosophy, *Killer Tapes and Shattered Screens* unearths a genealogy of post-cinematic spectatorship in horror movies, thrillers, and other exploitation genres. From *Night of the Living Dead* (1968) through *Paranormal Activity* (2009), these movies pursue their spectator from one platform to another, adapting to suit new exhibition norms and cultural concerns in the evolution of the video subject.

Ghoul, Gimmicks, and Gold Kevin Heffernan,2004-03-25 The Creature from the Black Lagoon, the Tingler, the Mole People—they stalked and oozed into audiences' minds during the era that followed Boris Karloff's *Frankenstein* and preceded terrors like Freddy Krueger (*A Nightmare on Elm Street*) and Chucky (*Child's Play*). *Ghoul, Gimmicks, and Gold* pulls off the masks and wipes away the slime to reveal how the monsters that frightened audiences in the 1950s and 1960s—and the movies they crawled and staggered through—reflected fundamental changes in the film industry. Providing the first economic history of the horror film, Kevin Heffernan shows how the production, distribution, and exhibition of horror movies changed as the studio era gave way to the conglomeration of New Hollywood. Heffernan argues that major cultural and economic shifts in the production and reception of horror films began at the time of the 3-d film cycle of 1953-54 and ended with the 1968 adoption of the Motion Picture Association of America's ratings system and the subsequent development of the adult horror movie—epitomized by *Rosemary's Baby*. He describes how this period presented a number of daunting challenges for movie exhibitors: the high costs of technological upgrade, competition with television, declining movie attendance, and a diminishing number of annual releases from the major movie studios. He explains that the production and distribution branches of the movie industry responded to these trends by cultivating a youth audience, co-producing features with the film industries of Europe and Asia, selling films to television, and intensifying representations of sex and violence. *Shining through Ghoul, Gimmicks, and Gold* is the delight of the true horror movie buff, the fan thrilled to find *The Brain that Wouldn't Die* on television at 3 am.

African American Viewers and the Black Situation Comedy Robin R. Means Coleman,1998 Providing new insight into key debates over race and representation in the media, this ethnographic study explores the ways in which African Americans have been depicted in Black situation comedies—from 1950's *Beulah* to contemporary series like *Martin* and *Living Single*.

Who Is This Allah? G.J.O. Moshay,2008 Is Allah the God of the Bible? In any of the one hundred and fifty sects and sub-sects of Islam, the common denominator is Allah. Who is this Allah? Much has been written on the religion of Islam and its prophet; but not much is said about the god of the religion. One reason is the assumption that the god of Islam and the God of Christianity are one and the same. When, on September 11, 2001, some Muslims carried out a well-organized attack, destroying the The World Trade Center and damaging the Pentagon, a letter of last instruction from the leaders of the terrorist network was discovered. Written in Arabic, it says their mission was a service to God. Actually this was a mistranslation. The word the terrorists used is not the Arabic

word for God but Allah. The Arabic word for God is Ilah. So they believed they were working for Allah, not God. Who is this Allah? Were these terrorists extremists, or were they serving the Allah of the Qur'an? The war against terrorism goes beyond overthrowing the Taliban regime in Afghanistan or even killing Osama bin Laden. The war on terror may not be won unless we understand the Allah the terrorists say inspires them. Not all Muslims are terrorists. But the terrorists' letter, which is quoted fully in chapter three, gives great insight into the Islamic religion and the motivation for religious terrorism in the world. Why have we shied away from probing the identity of the Allah of Islam? Possibly it is because if Allah is not the God of the Bible, it would force us to face many ugly facts. For example, if Allah is the true God, and the Qur'an, Islam's sacred book, is true, then Christians can be sure they are lost, no matter how zealous they may be. The reverse would also be true. It is necessary, therefore, to provide sufficient information to enable you to determine your own verdict, and answer the question: Who is this Allah? This book will do that.

Say It Loud! Robin R. Means Coleman, 2013-08-21 In a collection of essays based on direct interview research, *Say it Loud!* amplifies the voice of ordinary African-Americans as they respond to media presentations of Black society. Each chapter investigates ways in which African-American identity is constructed, maintained, and represented in mass media and how these portrayals are interpreted within the African-American community. Together the essays cover a vast array of media messages in television, film, music, print and cyberspace. From the Boondocks comic strip, *The Cosby Show*, and *The Color Purple* to the music of rap artist DMX and original testimony from a Menace II Society copycat killer, the material included in this volume is examined as context for the African-American struggle to achieve definition, meaning, and power. *Say it Loud!* offers rare insight into how this struggle is both helped and hindered by the representation of race in our media culture.

Phases of the Moon Craig Ian Mann, 2020-09-21 Examines the cultural significance of the werewolf film Provides the first academic monograph dedicated to developing a cultural understanding of the werewolf film Reconsiders the psychoanalytic paradigms that have dominated scholarly discussion of werewolves in pop culture Includes over 40 individual case studies to illustrate how werewolf films can be understood as products of their cultural moment Identifies the cinematic werewolf's most common metaphorical dimensions Horror monsters such as the vampire, the zombie and Frankenstein's creature have long been the subjects of in-depth cultural studies, but the cinematic werewolf has often been considered little more than the 'beast within': a psychoanalytic analogue for the bestial side of man. This book, the first scholarly study of the werewolf in cinema, redresses the balance by exploring over 100 years of werewolf films, from *The Werewolf* (1913) to *Wildling* (2018) via *The Wolf Man* (1941), *The Curse of the Werewolf* (1961), *The Howling* (1981) and *WolfCop* (2014). Revealing the significance of she-wolves and wolf-men as evolving metaphors for the cultural fears and anxieties of their times, *Phases of the Moon* serves as a companion and a counterpoint to existing scholarship on the werewolf in popular culture, and illustrates how we can begin to understand one of our oldest mythical monsters as a rich and diverse cultural metaphor.

The Biblically Defined Process That Brings Fear of the Enemy Into A Person's Life Rachel Little Dove, 2009-03-16 This is Volume Two of The WAR ON FEAR Series. In this book, you will find out what the Bible says about how FEAR originated with mankind. And, you will also see God's foundational solution to FEAR found in the Scriptures. This book was written because we want you learn how to become free from the operation of fear in your life. God Bless you!

Fight the Power! Janice D. Hamlet, Robin R. Means Coleman, 2009 Shelton Jackson «Spike» Lee is one of the most culturally influential and provocative film directors of the twentieth and twenty-first centuries. Bringing together seminal writings - from classic scholarship to new research - this book focuses on this revolutionary film auteur and cultural provocateur to explore contemporary questions around issues of race, politics, sexuality, gender roles, filmmaking, commercialism, celebrity, and the role of media in public discourse. Situating Lee as an important contributor to a variety of American discourses, the book highlights his commitment to exploring issues of relevance

to the Black community. His work demands that his audiences take inventory of his and their understandings of the complexities of race relations, the often deleterious influence of media messages, the long term legacy of racism, the liberating effects of sexual freedom, the controversies that arise from colorism, the separatist nature of classism, and the cultural contributions and triumphs of historical figures. This book seeks to stimulate continued debate by examining the complexities in Lee's various sociopolitical claims and their ideological impacts.

Rational Fears Mark Jancovich, 1996 This re-assessment of 1950s American horror films relates them to the cultural debates of the period and to other examples of the horror genre: novels and comics.

Gothic for Girls Julia Round, 2019-10-29 Winner of the 2019 Broken Frontier Award for Best Book on Comics Today fans still remember and love the British girls' comic Misty for its bold visuals and narrative complexities. Yet its unique history has drawn little critical attention. Bridging this scholarly gap, Julia Round presents a comprehensive cultural history and detailed discussion of the comic, preserving both the inception and development of this important publication as well as its stories. Misty ran for 101 issues as a stand-alone publication between 1978 and 1980 and then four more years as part of Tammy. It was a hugely successful anthology comic containing one-shot and serialized stories of supernatural horror and fantasy aimed at girls and young women and featuring work by writers and artists who dominated British comics such as Pat Mills, Malcolm Shaw, and John Armstrong, as well as celebrated European artists. To this day, Misty remains notable for its daring and sophisticated stories, strong female characters, innovative page layouts, and big visuals. In the first book on this topic, Round closely analyzes Misty's content, including its creation and production, its cultural and historical context, key influences, and the comic itself. Largely based on Round's own archival research, the study also draws on interviews with many of the key creators involved in this comic, including Pat Mills, Wilf Prigmore, and its art editorial team Jack Cunningham and Ted Andrews, who have never previously spoken about their work. Richly illustrated with previously unpublished photos, scripts, and letters, this book uses Misty as a lens to explore the use of Gothic themes and symbols in girls' comics and other media. It surveys existing work on childhood and Gothic and offers a working definition of Gothic for Girls, a subgenre which challenges and instructs readers in a number of ways.

Gothic in Comics and Graphic Novels Julia Round, 2014-02-07 This book explores the connections between comics and Gothic from four different angles: historical, formal, cultural and textual. It identifies structures, styles and themes drawn from literary gothic traditions and discusses their presence in British and American comics today, with particular attention to the DC Vertigo imprint. Part One offers an historical approach to British and American comics and Gothic, summarizing the development of both their creative content and critical models, and discussing censorship, allusion and self-awareness. Part Two brings together some of the gothic narrative strategies of comics and reinterprets critical approaches to the comics medium, arguing for an holistic model based around the symbols of the crypt, the spectre and the archive. Part Three then combines cultural and textual analysis, discussing the communities that have built up around comics and gothic artifacts and concluding with case studies of two of the most famous gothic archetypes in comics: the vampire and the zombie.

Forensic Investigator Esther McKay, 2009-08-03 FORENSIC INVESTIGATOR Geoff Bernasconi had always been passionate about his job as a policeman in rural New South Wales and, from the earliest days of his career, went the extra mile, both for victims of crime and for their families. But one night in 1984, he was called to investigate the scene of an horrific car accident in which an entire family had been wiped out - and which it was impossible for him to forget. Geoff's day-to-day working life became a catalogue of tragedies, some of which involved people close to him, and he found himself spiralling downwards in the grip of post-traumatic stress disorder. When Esther McKay, fellow forensic investigator and author of the best-selling *Crime Scene*, heard that Geoff has been awarded maximum compensation for his suffering, she knew immediately this was a story that needed to be told. This is a harrowing account of what it is like to work on the front-line of crime and

tragedy as a forensic investigator. But it is also the inspiring story of someone who has been exposed to sights and experiences many of us can hardly even imagine, yet has emerged from the darkness to begin his journey to recovery.

Last Genro Bunji Omura,2013-10-28 First Published in 2005, but published originally in 1938 on the eve of the Second World War, this work focuses on the last member of a distinguished group of genros, or elder statesmen, who participated in the wars of the Meiji restoration and in 1889 under Emperor Meiji, drew up the Imperial Constitution on which the Japanese political system was based. Prince Saionji was the president of the Privy Council, the second president of the Seiyukai party, twice Prime Minister and Japan's Chief Delegate to the Paris Peace Conference.

New Perspectives on Austrian Economics Gerrit Meijer,2008-03-07 In recent years there has been a spectacular revival of interest in the economics of the Austrian school. *New Perspectives on Austrian Economics* includes *A keynote chapter by Israel Kirzner on the question of subjectivism within Austrian Economics *Chapters on Menger, Hayek and Schumpeter *the Socialist Calculation debate *Austrian perspectives on key theoretical issues including Uncertainty and Business Cycle Theory *the policy implications of Austrian economics

Intercultural Communication for Everyday Life John R. Baldwin,Robin R. Means Coleman,Alberto González,Suchitra Shenoy-Packer,2014-02-03 Written for students studying intercultural communication for the first time, this textbook gives a thorough introduction to inter- and cross-cultural concepts with a focus on practical application and social action. Provides a thorough introduction to inter- and cross-cultural concepts for beginning students with a focus on practical application and social action Defines "communication" broadly using authors from a variety of sub disciplines and incorporating scientific, humanistic, and critical theory Constructs a complex version of culture using examples from around the world that represent a variety of differences, including age, sex, race, religion, and sexual orientation Promotes civic engagement with cues toward individual intercultural effectiveness and giving back to the community in socially relevant ways Weaves pedagogy throughout the text with student-centered examples, text boxes, applications, critical thinking questions, a glossary of key terms, and online resources for students and instructors Online resources for students and instructors available upon publication at www.wiley.com/go/baldwin

Adamtime Hannah Berry,2016-05-23 All people could do was speculate on the fate of those who vanished - strangers; seemingly random, unconnected: all plucked from their lives and never seen again. The notes found left behind, apparently describing some slender reason for their removal, were all that linked them. They were all delivered by one man. Rodney Moon had admitted seeing those who had been disappeared and to passing the notes, but denied any involvement beyond that. Who wrote the letters, then? Moon shrugged during the trial: 'It has no name,' he said. 'It's a bogeyman. A monster.' He was not mourned when the vengeful bereft finally found him. Some years later, four strangers; seemingly random, unconnected, all take the last train home. But something each of them has forgotten - or is trying to forget - is catching up with them; with a terrible, inexorable purpose. The devil is in the detail, as they say.

Politics of Social Research Ralph L. Beals,Alan Woolfolk,2017-07-12 *Politics of Social Research* addresses itself to the question of the behavior appropriate for social scientists conducting research sponsored by or otherwise involving government agencies-our own and those of other countries. The simple patriotism that suggests that social scientists, like other citizens, should not hesitate to put their skills at the service of their government is questioned here and by practitioners. This is partly because of outright disagreement with government policies and partly because of the threat to independence posed by massive government funding. As this book plainly shows, the problems are especially acute for social scientists working abroad, where they are viewed as de facto representatives of American policy while at the same time they must accommodate to the policies of foreign governments.

The Routledge Encyclopedia of Jewish Writers of the Twentieth Century Sorrel Kerbel,2004-11-23 Now available in paperback for the first time, *Jewish Writers of the Twentieth*

Century is both a comprehensive reference resource and a springboard for further study. This volume: examines canonical Jewish writers, less well-known authors of Yiddish and Hebrew, and emerging Israeli writers includes entries on figures as diverse as Marcel Proust, Franz Kafka, Tristan Tzara, Eugene Ionesco, Harold Pinter, Tom Stoppard, Arthur Miller, Saul Bellow, Nadine Gordimer, and Woody Allen contains introductory essays on Jewish-American writing, Holocaust literature and memoirs, Yiddish writing, and Anglo-Jewish literature provides a chronology of twentieth-century Jewish writers. Compiled by expert contributors, this book contains over 330 entries on individual authors, each consisting of a biography, a list of selected publications, a scholarly essay on their work and suggestions for further reading.

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