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New York Magazine

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Mediated Misogynoir

Race and the Suburbs in American Film

New York Magazine

Forest and Stream

New York Magazine

Historical Dictionary of African American Cinema

21st Century Perspectives on Music, Technology, and Culture

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New York Magazine
Shaping the Future of African American Film

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New York Magazine Routledge
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.

New York Magazine Bloomsbury
Publishing USA

FIELD & STREAM, America's largest outdoor sports magazine, celebrates the outdoor experience with great stories, compelling photography, and sound advice while honoring the traditions hunters and fishermen have passed down for generations.

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New York Magazine Taylor & Francis
 “A fast-moving account of the era bookended by *Stranger Than Paradise* and *Pulp Fiction* . . . [a] Baedeker of off-Hollywood where all roads lead to Park City.” —Interview The legendary figure who launched the careers of Spike Lee, Michael Moore, and Richard Linklater offers a no-holds-barred look at the deals and details that propel an indie film from a dream to distribution. At the epicenter of the industry in the 1980s and '90s, John Pierson reveals what it took to

launch such films as *Stranger Than Paradise*, *Clerks*, *She's Gotta Have It*, and *Roger and Me*. A chronicle of a remarkable decade for the American independent low-budget film, *Spike, Mike, Slackers & Dykes* also celebrates the nearly two dozen first-time filmmakers whom Pierson helped make a name for themselves and the hundred others whose success stories he observed at close quarters. “John Pierson has faithfully chronicled the American independent scene. He was there, he knows.” —Spike Lee “Sly, knowledgeable, deeply entertaining . . . You couldn't do much better than to hop aboard this ten-year wild ride. Grade: A.” —Entertainment Weekly “The most contentiously witty and revealing view of off-Hollywood around.” —Rolling Stone

“Mr. Pierson, who has lived, breathed, and hunted film for most of his adult life, covers his territory with urgency and conviction, and his single-mindedness is ravishing.” —The New York Times Book Review “Pierson’s prose is quick-moving and witty and reads like a Who’s Who of the off-Hollywood mavericks who make the movies we’d like to see but can’t always find.” —The Washington Post “A marvelously entertaining, educational, and caustic account of the rise of American independent filmmaking.” —The Globe and Mail

Field & Stream State University of New York Press

This book is a resource for teaching US history using social problem films—“message movies”—as illustrations and tools for student

engagement. In addition to covering key themes and concepts, this book provides an overview of significant issues, a tutorial for using film in history classes, user guides for thinking about social problems on screen, and sample exercises and assignments for classroom use.

Mediated Misogynoir Routledge
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Race and the Suburbs in American Film

Bloomsbury Publishing USA

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New York Magazine Temple University Press

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Forest and Stream Rutgers University Press

Explores how suburban space and the body are racialized in American film. This book is the first anthology to explore the connection between race and the suburbs in American cinema from the end of World War II to the present. It

builds upon the explosion of interest in the suburbs in film, television, and fiction in the last fifteen years, concentrating exclusively on the relationship of race to the built environment. Suburb films began as a cycle in response to both America's changing urban geography and the re-segregation of its domestic spaces in the postwar era, which excluded African Americans, Asian Americans, and Latinx from the suburbs while buttressing whiteness. By defying traditional categories and chronologies in cinema studies, the contributors explore the myriad ways suburban spaces and racialized bodies in film mediate each other. *Race and the Suburbs in American Film* is a stimulating resource for considering the manner in which race is foundational to

architecture and urban geography, which is reflected, promoted, and challenged in cinematic representations. Merrill Schleier is Professor Emeritus of Art and Architectural History and Film Studies at the University of the Pacific. They are the author of *Skyscraper Cinema: Architecture and Gender in American Film*.

New York Magazine Rowman & Littlefield While many of the essays in this book were written before 9/11, they point to a number of important issues such as the commercialization of public life, the stepped up militarization, racial profiling, and the threat to basic civil liberties that have been resurrected since the terrorist attacks. *Public Spaces, Private Lives* serves to legitimate the claim that there is much in America that has not changed

since 9/11. Rather than a dramatic change, what we are witnessing is an intensification and acceleration of the contradictions that threatened American democracy before the tragic events of 9/11. Hence, *Public Spaces, Private Lives* offers a context for both understanding and critically engaging the combined threats posed by the increase in domestic militarization and a neoliberal ideology that substitutes market values for those democratic values that are crucial to rethinking what a vibrant democracy would look like in the aftermath of September 11th.

[Historical Dictionary of African American Cinema](#) Springer

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21st Century Perspectives on Music, Technology, and Culture Univ of California Press

Listen to Hip Hop! Exploring a Musical Genre provides an overview of hip-hop music for scholars and fans of the genre, with a focus on 50 defining artists, songs, and albums. *Listen to Hip Hop! Exploring a Musical Genre* explores non-rap hip hop music, and as such it serves

as a compliment to Listen to Rap! Exploring a Musical Genre (Greenwood Press, Anthony J. Fonseca, 2019), which discussed at length 50 must-hear rap artists, albums, and songs. This book aims to provide a close listening/reading of a diverse set of songs and lyrics by a variety of artists who represent different styles outside of rap music. Most entries focus on specific songs, carefully analyzing and deconstructing musical elements, discussing their sound, and paying close attention to instrumentation and production values—including sampling, a staple of rap and an element used in some hip hop dance songs. Though some of the artists included may be normally associated with other musical genres and use hip hop elements sparingly,

those in this book have achieved iconic status. Finally, sections on the background and history of hip hop, hip hop's impact on popular culture, and the legacy of hip hop provide context through which readers can approach the entries.

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What the Music Said Bloomsbury Publishing USA

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The Last Decade of Cinema New York Magazine
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First Published in 1999. In *What the Music Said*, Mark Anthony Neal provides a timely study of from be-bop to Hip Hop. This book looks at the last fifty years of black popular music and provides an intriguing portrait of the existential and social forces that drove black communities to make music in protest, reaction and to fulfil their

material and spiritual needs.

Public Spaces, Private Lives Univ of TX + ORM

FIELD & STREAM, America's largest outdoor sports magazine, celebrates the outdoor experience with great stories, compelling photography, and sound advice while honoring the traditions hunters and fishermen have passed down for generations.

True to the Language Game Rowman & Littlefield

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New York University of Chicago Press
Rap and hip hop, the music and culture rooted in African American urban life, bloomed in the late 1970s on the streets and in the playgrounds of New York City. This critical collection serves as a historical guide to rap and hip hop from its beginnings to the evolution of its many forms and frequent controversies, including violence and misogyny. These wide-ranging essays discuss white crossover, women in rap, gangsta rap, message rap, raunch rap, Latino rap, black nationalism, and other elements of rap and hip hop culture like dance and

fashion. An extensive bibliography and pictorial profiles by Ernie Pannicoll enhance this collection that brings together the foremost experts on the pop culture explosion of rap and hip hop. Author note: William Eric Perkins is a Faculty Fellow at the W.E.B. DuBois House at the University of Pennsylvania, and an Adjunct Professor of Communications at Hunter College, City University of New York.

Say It Loud! Bloomsbury Publishing USA

A free ebook version of this title is available through Luminos, University of California Press's Open Access publishing program. Visit www.luminoso.org to learn more. Maverick Movies tells the improbable story of New Line Cinema, a company

that cut a remarkable path through the American film industry and movie culture. Founded in 1967 as an art film distributor, New Line made a small fortune running John Waters's *Pink Flamingos* at midnight screenings in the 1970s and found reliable returns with the *Nightmare on Elm Street* franchise in the 1980s. By 2001, the company competed with the major Hollywood studios and reached global box office success with the *Lord of the Rings* franchise. Blurring boundaries between high and low culture, between independent film and Hollywood, and between the margins and the mainstream, New Line Cinema epitomizes Hollywood's shift in focus from the mass audience fostered by the classic studios to the multitude of niche

audiences sought today.

Screens Fade to Black Rowman & Littlefield

This culturally and politically timely collection examines new Black films and moving images that have, once again, excited and possibly shifted the global media landscape. At a moment some scholars have described as post-post-racial, *Black Cinema & Visual Culture* provides new, urgent definitions and theories for Black cinema and furthers the development of its critical discourses. Gathering some of the leading scholars and critics in the field, this book enriches and advances the study of Black film and media and its social and political implications at a breakthrough period of expansion in the 21st century. This anthology tackles a

wide range of topics from social justice, new media, and Afrofuturism, to race, gender, sexuality, mass incarceration, cultural memory, and Afrosurrealism, exploring the current climate of Black cinematic art that has proven wildly popular with domestic and global audiences, including hit films like *Get Out* and *Marvel's Black Panther*. Together, these essays deepen understandings of Black visual culture, its creative image-makers, the political economy of Hollywood, and the cultural politics at the intersection of modern cinema, streaming platforms, and digital technologies. *Black Cinema & Visual Culture* will serve as an important learning tool for university courses spanning topics in film studies, American film and television, cultural studies,

American studies, African Diaspora studies, media activism, social analysis, and African-American studies. This volume will also provide a benchmark in popular and intellectual circles for

anyone interested in popular culture, Black-American cinema, media, issues of race in Hollywood, or Black culture and the conditions that shape both its art and politics.

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