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KEY=PUNK - VALENTINE RICHARD

New Punk Cinema [Edinburgh University Press](#) **New Punk Cinema** is the first book to examine a new breed of film that is indebted to the punk spirit of experimentation, do-it-yourself ethos, and an uneasy, often defiant relationship with the mainstream. An array of established and emerging scholars trace and map the contours of new punk cinema, from its roots in neorealism and the French New Wave, to its flowering in the work of Lars von Trier and the Dogma 95 movement. Subsequent chapters explore the potentially democratic and even anarchic forces of digital filmmaking, the influences of hypertext and other new media, the increased role of the viewer in arranging and manipulating the chronology of a film, and the role of new punk cinema in plotting a course beyond the postmodern. The book examines a range of films, including *The Blair Witch Project*, *Time Code*, *Run Lola Run*, *Memento*, *The Celebration*, *Gummo*, and *Requiem for a Dream*. **New Punk Cinema** is ideal for classroom use at the undergraduate and graduate levels, as well as for film scholars interested in fresh approaches to the emergence of this vital new turn in cinema. **Features*** Offers a comprehensive examination of the term 'new punk' cinema.* Provides several new approaches for the study of digital cinema.* Includes close analysis of several key new punk films and directors. **New Punk Cinema** **New Punk Cinema** is the first book to examine a new breed of film that is indebted to the punk spirit of experimentation, do-it-yourself ethos, and an uneasy, often defiant relationship with the mainstream. An array of established and emerging scholars trace and map the contours of new punk cinema, from its roots in neorealism and the French New Wave, to its flowering in the work of Lars von Trier and the Dogma 95 movement. Subsequent chapters explore the potentially democratic and even anarchic forces of digital filmmaking, the influences of hypertext and other new media, the increased role of the viewer in arranging and manipulating the chronology of a film, and the role of new punk cinema in plotting a course beyond the postmodern. The book examines a range of films, including *The Blair Witch Project*, *Time Code*, *Run Lola Run*, *Memento*, *The Celebration*, *Gummo*, and *Requiem for a Dream*. **New Punk Cinema** is ideal for classroom use at the undergraduate and graduate levels, as well as for film scholars interested in fresh approaches to the emergence of this vital new turn in cinema. **Key Features** Offers a comprehensive examination of the term 'new punk' cinema. Provides several new approaches for the study of digital cinema. Includes close analysis of several key new punk films and directors. **Experimental Filmmaking and Punk Feminist Audio Visual Culture in the 1970s and 1980s** [Bloomsbury Publishing](#) Just as punk created a space for bands such as the Slits and Poly Styrene to challenge 1970s norms of femininity, through a transgressive, strident new female-ness, it also provoked experimental feminist film makers to initiate a parallel, lens-based challenge to patriarchal modes of film making. In this book, Rachel Garfield breaks new ground in exploring the rebellious, feminist punk audio-visual culture of the 1970s, tracing its roots and its legacies. In their filmmaking and their performed personae, film and video artists such as Vivienne Dick, Sandra Lahire, Betzy Bromberg, Ruth Novaczek, Sadie Benning, Leslie Thornton, Abigail Child and Anne Robinson offered a powerful, deliberately awkward alternative to hegemonic conformist femininity, creating a new "punk audio visual aesthetic". A vital aspect of our vibrant contemporary digital audio visual culture, Garfield argues, can be traced back to the techniques and forms of these feminist pioneers, who like their musical contemporaries worked in a pre-digital, analogue modality that nevertheless influenced the emergent digital audio visual culture of the 1990s and 2000s. **Punk Slash! Musicals Tracking Slip-Sync on Film** [University of Texas Press](#) **Punk Slash! Musicals** is the first book to deal extensively with punk narrative films, specifically British and American punk rock musicals produced from roughly 1978 to 1986. Films such as *Jubilee*, *Breaking Glass*, *Times Square*, *Smithereens*, *Starstruck*, and *Sid and Nancy* represent a convergence between independent, subversive cinema and formulaic classical Hollywood and pop musical genres. Guiding this project is the concept of "slip-sync." Riffing on the commonplace lip-sync phenomenon, "slip-sync" refers to moments in the films when the punk performer "slips" out of sync with the performance spectacle, and sometimes the sound track itself, engendering a provocative moment of tension. This tension frequently serves to illustrate other thematic and narrative conflicts, central among these being the punk negotiation between authenticity and inauthenticity. Laderman emphasizes the strong female lead performer at the center of most of these films, as well as each film's engagement with gender and race issues. Additionally, he situates his analyses in relation to the broader cultural and political context of the neo-conservatism and new electronic audio-visual technologies of the 1980s, showing how punk's revolution against the mainstream actually depends upon a certain ironic embrace of pop culture. **Destroy All Movies!!!** [Fantagraphics Books](#) **Chronicles** every appearance of a punk or new waver to hit the screen in the 20th century, covering more than 1,100 feature films and including exclusive interviews with the creators and cast of such essential movies as *Valley Girl*, *Repo Man* and more. **Original. NEW DARK AGES--HOW A PUNK MOVIE EMERALD CITIES GOT ITS IMPROV** [European 1st Edition, Hardcover/COLOR](#) ©2020 **NEW DARK AGES--HOW A PUNK MOVIE EMERALD CITIES GOT ITS IMPROV** [European 1st Edition, Trade Paperback](#) ©2020 **NEW DARK AGES--HOW A PUNK MOVIE EMERALD CITIES GOT ITS IMPROV** [European 1st Edition, Hardcover/B&W](#) ©2020 **Punk Productions Unfinished Business** [State University of New York Press](#) **A history and social psychology of punk music.** \$30 **Film School** [Course Technology Ptr](#) **Filmmaking** is entering a new era. Mini-DV filmmaking is the new folk music, the new punk rock, the new medium in which anyone can tell their story. "\$30 Dollar Film School, Second Edition" is an alternative to spending four years and a hundred-thousand dollars to learn the filmmaking trade. It is influenced by punk rock's "Do-it-Yourself" spirit of just learning the basics and then jumping up on a stage and making a point; and by the essence of the American work ethic. This new edition of the bestselling title includes new, improved, and updated chapters on video and audio editing, plus a companion DVD-Rom loaded with movies, shorts, and trailers from "graduates" of the first edition. **Downtown Film and TV Culture 1975-2001** [Intellect Books](#) **Downtown Film and TV Culture 1975-2001** brings together essays by film-makers, exhibitors, cultural critics, and scholars from multiple generations of the New York Downtown scene to illuminate individual films and film-makers and explore the creation of a Downtown Canon, the impact of AIDS on younger film-makers, community access to cable television broadcasts, and the impact of the historic Downtown scene on contemporary experimental culture. The book includes J. Hoberman's essay 'No Wavelength: The Parapunk Underground,' as well as historical essays by Tony Conrad and Lynne Tillman, interviews with film-makers Bette Gordon and Beth B, and essays by Ivan Kral and Nick Zedd. **Any Night of the Week A D.I.Y. History of Toronto Music, 1957-2001** [Coach House Books](#) **The story of how Toronto became a music mecca.** From Yonge Street to Yorkville to Queen West to College, the neighbourhoods that housed Toronto's music scenes. Featuring *Syrinx*, *Rough Trade*, *Martha and the Muffins*, *Fifth Column*, *Shadowy Men on a Shadowy Planet*, *Rheostatics*, *Ghetto Concept*, *LAL*, *Broken Social Scene*, and more! "Jonny Dovercourt, a tireless force in Toronto's music scene, offers the widest-ranging view out there on how an Anglo-Saxon backwater terrified of people going to bars on Sundays transforms itself into a multicultural metropolis that raises up more than its share of beloved artists, from indie to hip-hop to the unclassifiable. His unique approach is to zoom in on the rooms where it's happened - the live venues that come and too frequently go - as well as on the people who've devoted their lives and labours to collective creativity in a city that sometimes seems like it'd rather stick to banking. For locals, fans, and urban arts denizens anywhere, the essential *Any Night of the Week* is full of inspiration, discoveries, and cautionary tales." —Carl Wilson, *Slate* music critic and author of *Let's Talk About Love: A Journey to the End of Taste*, one of *Billboard's* '100 Greatest Music Books of All Time' "Toronto has long been one of North America's great music cities, but hasn't got the same credit as L.A., Memphis, Nashville, and others. This book will go a long way towards proving Toronto's place in the music universe." —Alan Cross, host, the *Ongoing History of New Music* "The sweaty, thunderous exhilaration of being in a packed club, in collective thrall to a killer band, extends across generations, platforms, and genre preferences. With this essential book, Jonny has created something that's not just a time capsule, but a time machine." —Sarah Liss, author of *Army of Lovers* **Film Sequels** [Edinburgh University Press](#) **A study of sequel production within recent Hollywood and beyond in terms of its industrial, cultural and global implications.** **The Cult Film Reader** [McGraw-Hill Education \(UK\)](#) "An invaluable collection for anyone researching or teaching cult cinema ... **The Cult Film Reader** is an authoritative text that should be of value to any student or researcher interested in challenging and transgressive cinema that pushes the boundaries of conventional cinema and film studies." **Science Fiction Film and Television** "A really impressive and comprehensive collection of the key writings in the field. The editors have done a terrific job in drawing together the various traditions and providing a clear sense of this rich and rewarding scholarly terrain. This collection is as wild and diverse as the films that it covers. Fascinating." Mark Jancovich, Professor of Film and Television Studies, University of East Anglia, UK "It's about time the lunatic fans and loyal theorists of cult movies were treated to a book they can call their own. The effort and knowledge contained in **The Cult Film Reader** will satisfy even the most ravenous zombie's desire for detail and insight. This book will gnaw, scratch and infect you just like the cult films themselves." Brett Sullivan, Director of *Ginger Snaps Unleashed* and *The Chair* "The Cult Film Reader is a great film text book and a fun read." John Landis, Director of *The Blues Brothers*, *An American Werewolf in London* and *Michael Jackson's Thriller* "Excellent overview of the subject, and a comprehensive collection of significant scholarship in the field of cult film. Very impressive and long overdue." Steven Rawle, York St John University, UK **Whether defined by horror, kung-fu, sci-fi, exploitation, kitsch musical or 'weird world cinema', cult movies and their global followings are emerging as a distinct subject of film and media theory, dedicated to dissecting the world's unruliest images.** This book is the world's first reader on cult film. It brings together key works in the field on the structure, form, status, and reception of cult cinema traditions. Including work from key established scholars in the field such as Umberto Eco, Janet Staiger, Jeffrey Sconce, Henry Jenkins, and Barry Keith Grant, as well as new perspectives on the gradually developing canon of cult cinema, the book not only presents an overview of ways in which cult cinema can be approached, it also re-assesses the methods used to study the cult text and its audiences. With editors' introductions to the volume and to each section, the book is divided into four clear thematic areas of study - **The Conceptions of Cult**; **Cult Case Studies**; **National and International Cults**; and **Cult Consumption** - to provide an accessible overview of the topic. It also contains an extensive bibliography for further related readings. Written in a lively and accessible style, **The Cult Film Reader** dissects some of the biggest trends, icons, auteurs and periods of global cult film production. Films discussed include *Casablanca*, *The Rocky Horror Picture Show*, *Eraserhead*, *The Texas Chainsaw Massacre*, *Showgirls* and *Ginger Snaps*. **Essays by:** Jinsoo An; Jane Arthurs; Bruce Austin; Martin Barker; Walter Benjamin; Harry Benshoff; Pierre Bourdieu; Noel Carroll; Steve Chibnall; Umberto Eco; Nezhir Erdogan; Welch Everman; John Fiske; Barry Keith Grant; Joan Hawkins; Gary Hentzi; Matt Hills; Ramaswami Harindranath; J.Hoberman; Leon Hunt; I.Q. Hunter; Mark Jancovich; Henry Jenkins; Anne Jerslev; Siegfried Kracauer; Gina Marchetti; Tom Mes; Gary Needham; Sheila J. Nayar; Annalee Newitz; Lawrence O'Toole; Harry Allan Potamkin; Jonathan Rosenbaum; Andrew Ross; David Sanjek; Eric Schaefer; Steven Jay Schneider; Jeffrey Sconce; Janet Staiger; J.P. Telotte; Parker Tyler; Jean Vigo; Harmony Wu **American Independent Cinema Indie, Indiewood and Beyond** [Routledge](#) **The American independent sector has attracted much attention in recent years, an upsurge of academic work on the subject being accompanied by wider public debate. But many questions remain about how exactly independence should be defined and how its relationship might be understood with other parts of the cinematic landscape, most notably the Hollywood studios. Edited and written by leading authors in the field, **American Independent Cinema: indie, indiewood and beyond** offers an examination of the field through four sections that range in focus from broad definitions to close focus on particular manifestations of independence. A wide variety of examples are included but within a framework that offers insights into how these are related to one another. More specifically this collection offers: an account of recent developments as well as reviewing, reassessing and revising a number of central positions, approaches and arguments relating to various parts of the independent and/or indie sector. Individual case studies that range from the distinctive qualities of the work of established 'quality' filmmakers such as Wes Anderson, Steven**

Soderbergh and Rebecca Miller to studies of horror genre production at the more 'disreputable' end of the independent spectrum. Examples of the limits of independence available in some cases within Hollywood, including studies of the work of Stanley Kubrick and Hal Ashby. Case studies of under-researched areas in the margins of American independent cinema, including the Disney nature films and Christian evangelical filmmaking. A number of wider overview chapters that examine contemporary American independent cinema from a number of perspectives. Together, the chapters in the collection offer a unique contribution to the study of independent film in the United States. Contributors: Warren Buckland, Philip Drake, Mark Gallagher, Geoff King, Peter Krämer, Novotny Lawrence, James MacDowell, Claire Molloy, Michael Z. Newman, Alisa Perren, James Russell, Thomas Schatz, Michele Schreiber, Janet Staiger, Yannis Tzioumakis, Sarah Wharton *A Cultural Dictionary of Punk 1974-1982* [Bloomsbury Publishing USA](#) Neither a dry-as-dust reference volume recycling the same dull facts nor a gushy, gossipy puff piece, *A Cultural Dictionary of Punk: 1974-1982* is a bold book that examines punk as a movement that is best understood by placing it in its cultural field. It contains myriad critical-listening descriptions of the sounds of the time, but also places those sounds in the context of history. Drawing on hundreds of fanzines, magazines, and newspapers, the book is-in the spirit of punk-an obsessive, exhaustively researched, and sometimes deeply personal portrait of the many ways in which punk was an artistic, cultural, and political expression of defiance. *A Cultural Dictionary of Punk* is organized around scores of distinct entries, on everything from Lester Bangs to The Slits, from Jimmy Carter to Minimalism, from 'Dot Dash' to Bad Brains. Both highly informative and thrillingly idiosyncratic, the book takes a fresh look at how the malaise of the 1970s offered fertile ground for punk-as well as the new wave, post-punk, and hardcore-to emerge as a rejection of the easy platitudes of the dying counter-culture. The organization is accessible and entertaining: short bursts of meaning, in tune with the beat of punk itself. Rombes upends notions that the story of punk can be told in a chronological, linear fashion. Meant to be read straight through or opened up and experienced at random, *A Cultural Dictionary of Punk* covers not only many of the well-known, now-legendary punk bands, but the obscure, forgotten ones as well. Along the way, punk's secret codes are unraveled and a critical time in history is framed and exclaimed. Visit the *Cultural Dictionary of Punk* blog here. *The Ramones' Ramones* [A&C Black](#) "Nicholas Rombes examines punk history, with the recording of Ramones at its core, in this inspiring and thoroughly researched justification of his obsession with the album". -Back cover. *Stranger Than Paradise* [Columbia University Press](#) A low-budget breakout film that wowed critics and audiences on its initial release, *Stranger Than Paradise* would prove to be a seminal film in the new American independent cinema movement and establish its director, Jim Jarmusch, as a hip, cult auteur. Taking inspiration from 1960s underground filmmaking, international art cinema, genre cinema, and punk culture, Jarmusch's film provides a bridge between midnight movie features and a new mode of quirky, offbeat independent filmmaking. This book probes the film's production history, initial reception, aesthetics, and legacy in order to understand its place within the cult film canon. In examining the film's cult pedigree, it explores a number of threads that fed into the film—including New York downtown culture of the early 1980s and Jarmusch's involvement in music—as well as reflecting on how the film's status has developed alongside Jarmusch's subsequent output and reputation. *33 1/3 Greatest Hits, Volume 1* [Bloomsbury Publishing USA](#) The writings in this book are extracted from volumes 1 through 20 of our 33 1/3 series - short books about individual albums. In here you'll find a wide variety of authors, albums, and approaches to writing about those albums. So sit back, put on your headphones, cue up your favourite songs, and let our writers transport you to a time when: Dusty Springfield headed south to Memphis to record a pop/soul classic; The Kinks almost fell to pieces, and managed to make their best album while doing so; Joy Division and their mad, brilliant producer created a debut record that still sounds painfully hip today; James Brown mesmerized a sell-out crowd at the Apollo, in the midst of the Cuban Missile Crisis; The Rolling Stones shacked up in the South of France and emerged with one of the best double-albums ever; The Ramones distilled punk rock into its purest, most enduring essence... *33 1/3 Greatest Hits, Volume 1*: it's like a compilation album, without the filler. *Spanish Horror Film* [Edinburgh University Press](#) *Spanish Horror Film* is the first in-depth exploration of the genre in Spain from the 'horror boom' of the late 1960s and early 1970s to the most recent production in the current renaissance of Spanish genre cinema, through a study of its production, circulation, regulation and consumption. The examination of this rich cinematic tradition is firmly located in relation to broader historical and cultural shifts in recent Spanish history and as an important part of the European horror film tradition and the global culture of psychotronics. *American Theatre Ensembles Volume 1 Post-1970: Theatre X, Mabou Mines, Goat Island, Lookingglass Theatre, Elevator Repair Service, and SITI Company* [Bloomsbury Publishing](#) Across two volumes, Mike Vanden Heuvel and a strong roster of contributors present the history, processes, and achievements of American theatre companies renowned for their use of collective and/or ensemble-based techniques to generate new work. This first study considers theatre companies that were working between 1970 and 1995: it traces the rise and eventual diversification of activist-based companies that emerged to serve particular constituencies from the countercultural politics of the 1960s, and examines the shift in the 1980s that gave rise to the next generation of company-based work, rooted in a new interest in form and the more mediated and dispersed forms of politics. Ensembles examined are Mabou Mines, Theatre X, Goat Island, Lookingglass, Elevator Repair Service, and SITI Company. Preliminary chapters provide a sweeping overview of ensemble-based creation within the general historical and cultural contexts of the period, followed by a detailed study of the evolution of ensemble-based work. The case studies consider factors such as influence, funding, production, and legacies, as well as the forms of collective devising and creation, while surveying the continuing work of significant long-running companies. Contributors provide detailed case studies of the 6 companies from the period and cover: * A chronicle of development and methods * Key productions and projects * Critical reception and legacy * A chronological overview of significant productions From the long history of collective theatre creation, with its sources in social crises, urgent aesthetic experimentation and utopian dreaming, American ensemble-based theatre has emerged at several key points in history to challenge the primacy of author-based and director-produced theatre. As the volume demonstrates, US ensemble companies have collectively revolutionized the form and content of contemporary performance, influencing experimental, as well as mainstream practice. *Italian Post-Neorealist Cinema* [Edinburgh University Press](#) This book brings to the surface the lines of experimentation and artistic renewal appearing after the exhaustion of Neorealism, mapping complex areas of interest such as the emergence of ethical concerns, the relationship between ideology and representati *Punk Identities, Punk Utopias Global Punk and Media* [Intellect Books](#) *Punk Identities, Punk Utopias: Global Punk and Media* seeks to unpack and illuminate punk as a trajectory of 'timelessness...as a set of diverse but confluent values and appropriations' that have both reflected and informed an increasingly complex, indefinable social, political and economic setting. Whereas the first two volumes in the series were broadly focused on local punk 'scenes' in a disparate range of countries and regions around the world, *Punk Identities, Punk Utopias* extends that critical enquiry to reflect broader social, political and technological concerns impacting punk scenes around the world, from digital technology and new media to gender, ethnicity, identity and representation. This new volume therefore draws upon the interdisciplinary areas of cultural studies, musicology and social sciences to present an edited text on the notion of identities, ideologies and cultural discourse surrounding contemporary global punk scenes. It is hoped that the books in the *Global Punk* series will add to the academic discussion of contemporary popular culture, particularly in relation to punk and the critical understanding of transnational and cross-cultural dialogue. Punk is a global phenomenon and the *Global Punk* series aims to reflect contemporary scenes around the world since the millennium. Punk and its subsequent variants, from hardcore to post-punk, have always crossed borders and become assimilated within countercultural practices with local, national and regional variations. Produced in collaboration between the *Punk Scholars Network* and *Intellect Books*, the *Global Punk* book series focuses on the development of contemporary global punk (c. 2000 onwards), reflecting upon its origins, aesthetics, identity, legacy, membership and circulation. Critical approaches draw upon the interdisciplinary areas of (among others) cultural studies, art and design, sociology, musicology and social sciences in order to develop a broad and inclusive picture of punk and punk-inspired subcultural developments around the globe. The series adopts an essentially analytical perspective, raising questions about the dissemination of punk scenes and subcultures and their form, structure and contemporary cultural significance in the daily lives of an increasing number of people around the world. This book has a genuine crossover appeal. It will be a key resource for established academics, postdoctoral researchers and Ph.D. students, as well as being suitable for adoption as an undergraduate student textbook. Suitable courses will include those in the fields of popular music, youth culture, sociology, urban/cultural geography, political history, heritage studies, media and cultural studies. *Post-Westerns Cinema, Region, West* [U of Nebraska Press](#) During the post-World War II period, the Western, like America's other great film genres, appeared to collapse as a result of revisionism and the emergence of new forms. Perhaps, however, as theorists like Gilles Deleuze suggest, it remains, simply "maintaining its empty frame." Yet this frame is far from empty, as *Post-Westerns* shows us: rather than collapse, the Western instead found a new form through which to scrutinize and question the very assumptions on which the genre was based. Employing the ideas of critics such as Deleuze, Jacques Derrida, and Jacques Rancière, Neil Campbell examines the haunted inheritance of the Western in contemporary U.S. culture. His book reveals how close examination of certain postwar films—including *Bad Day at Black Rock*, *The Misfits*, *Lone Star*, *Easy Rider*, *Gas Food Lodging*, *Down in the Valley*, and *No Country for Old Men*--reconfigures our notions of region and nation, the Western, and indeed the West itself. Campbell suggests that post-Westerns are in fact "ghost-Westerns," haunted by the earlier form's devices and styles in ways that at once acknowledge and call into question the West, both as such and in its persistent ideological framing of the national identity and values. *European Cinemas in the Television Age* [Edinburgh University Press](#) *European Cinemas in the Television Age* is a radical attempt to rethink the post-war history of European cinemas. The authors approach the subject from the perspective of television's impact on the culture of cinema's production, distribution, consumption and reception. Thus they indicate a new direction for the debate about the future of cinema in Europe. In every European country television has transformed economic, technological and aesthetic terms in which the process of cinema production had been conducted. Television's growing popularity has drastically reshaped cinema's audiences and forced governments to introduce policies to regulate the interaction between cinema and television in the changing and dynamic audio-visual environment. It is cinematic criticism, which was slowest in coming to terms with the presence of television and therefore most instrumental in perpetuating the view of cinema as an isolated object of aesthetic, critical and academic inquiry. The recognition of the impact of television upon European cinemas offers a more authentic and richer picture of cinemas in Europe, which are part of the complex audiovisual matrix including television and new media. *The Films of Wes Anderson Critical Essays on an Indiewood Icon* [Springer](#) Wes Anderson's films can be divisive, but he is widely recognized as the inspiration for several recent trends in indie films. Using both practical and theoretical lenses, the contributors address and explain the recurring stylistic techniques, motifs, and themes that dominate Anderson's films and have had such an impact on current filmmaking. *The New York Times Film Reviews 1999-2000* [Taylor & Francis](#) From the Oscar-winning blockbusters *American Beauty* and *Shakespeare in Love* to Sundance oddities like *American Movie* and *The Tao of Steve*, to foreign films such as *All About My Mother*, the latest volume in this popular series features a chronological collection of facsimiles of every film review and awards article published in *The New York Times* between 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. *Punk Slash! Musicals Tracking Slip-Sync on Film* [University of Texas Press](#) *Punk Slash! Musicals* is the first book to deal extensively with punk narrative films, specifically British and American punk rock musicals produced from roughly 1978 to 1986. Films such as *Jubilee*, *Breaking Glass*, *Times Square*, *Smithereens*, *Starstruck*, and *Sid and Nancy* represent a convergence between independent, subversive cinema and formulaic classical Hollywood and pop musical genres. Guiding this project is the concept of "slip-sync." Riffing on the commonplace lip-sync phenomenon, "slip-sync" refers to moments in the films when the punk performer "slips" out of sync with the performance spectacle, and sometimes the sound track itself, engendering a provocative moment of tension. This tension frequently serves to illustrate other thematic and narrative conflicts, central among these being the punk negotiation between authenticity and inauthenticity. Laderman emphasizes the strong female lead performer at the center of most of these films, as well as each film's engagement with gender and race issues. Additionally, he situates his analyses in relation to the broader cultural and political context of the neo-conservatism and new electronic audio-visual technologies of the 1980s, showing how punk's revolution against the mainstream actually depends upon a certain ironic embrace of pop culture. *Hardcore Zen Punk Rock, Monster Movies and the Truth About Reality* [Simon and Schuster](#) Zen, plain and simple, with no BS. This is not your typical Zen book. Brad Warner, a young punk who grew up to be a Zen master, spares no one. This bold new approach to the "Why?" of Zen Buddhism is as strongly grounded in the tradition of Zen as it is utterly revolutionary. Warner's voice is hilarious, and he calls on the wisdom of everyone from punk and pop culture icons to the Buddha himself to make sure his points come through loud and clear. As it prods readers to question everything, *Hardcore Zen* is

both an approach and a departure, leaving behind the soft and lyrical for the gritty and stark perspective of a new generation. This new edition will feature an afterword from the author. **The British Pop Music Film The Beatles and Beyond** [Springer](#) The first detailed examination of the place of pop music film in British cinema, Stephen Glynn explores the interpenetration of music and cinema in an economic, social and aesthetic context through case studies ranging from Cliff Richard to The Rolling Stones, and from The Beatles to Plan B. **NEW DARK AGES--HOW A PUNK MOVIE EMERALD CITIES GOT ITS IMPROV DELUXE FILMMAKER'S ON-LOCATION MANUAL/Color, Limited, Ring-Bound 1st Edition ©2020 Alternative Rock** [Hal Leonard Corporation](#) Provides profiles of solo performers, bands, producers, and record labels from the alternative rock movement, ranging from the mid-1970s to the present, and includes discographies, album reviews, and photographs. **NEW DARK AGES--HOW A PUNK MOVIE EMERALD CITIES GOT ITS IMPROV DELUXE FILMMAKER'S ON-LOCATION MANUAL/B&W, Limited, Ring-Bound 1st Edition ©2020 New Punk Cinema** 'New Punk Cinema' is the first book to examine a vital new breed of film that is indebted to the punk spirit of experimentation do-it-yourself ethos, and an uneasy, often defiant relationship with the mainstream. **Routledge Library Editions: Cultural Studies** [Routledge](#) This seven volume set reissues a collection of out-of-print titles covering a range of responses to modern culture. They include in-depth analyses of US and Australian popular culture, works on the media and television, macrosociology, and the media and 'otherness'. Taken together, they provide stimulating and thought-provoking debate on a wide range of topics central to many of today's cultural controversies. **A Companion to American Indie Film** [John Wiley & Sons](#) A Companion to American Indie Film features a comprehensive collection of newly commissioned essays that represent a state-of-the-art resource for understanding key aspects of the field of indie films produced in the United States. Takes a comprehensive and fresh new look at the topic of American indie film Features newly commissioned essays from top film experts and emerging scholars that represent the state-of-the-art reference to the indie film field Topics covered include: indie film culture; key historical moments and movements in indie film history; relationships between indie film and other indie media; and issues including class, gender, regional identity and stardom in the indie field Includes studies of many types of indie films and film genres, along with various filmmakers and performers that have come to define the field **Urban Australia and Post-Punk Exploring Dogs in Space** [Springer Nature](#) Richard Lowenstein's 1986 masterpiece *Dogs in Space* was and remains controversial, divisive, compelling and inspirational. Made less than a decade after the events it is based on, using many of the people involved in those events as actors, the film explored Melbourne's 'postpunk' counterculture of share houses, drugs and decadence. Amongst its ensemble cast was Michael Hutchence, one of the biggest music stars of the period, in his acting debut. This book is a collection of essays exploring the place, period and legacy of *Dogs in Space*, by people who were there or who have been affected by this remarkable film. The writers are musicians, actors and artists and also academics in heritage, history, urban planning, gender studies, geography, performance and music. This is an invaluable resource for anyone passionate about Australian film, society, culture, history, heritage, music and art. **Let's Go California 10th Edition** [Macmillan](#) Completely revised and updated, *Let's Go: California* is your insider's guide to the Golden State. *Let's Go's* forty-five years of travel savvy deliver the practical facts you'll need, from navigating L.A.'s freeways to finding the hottest nightlife. Expanded coverage of national parks, beaches, hiking, and skiing get you out of the city, while listings in the alternatives to tourism chapter show you how to make a difference or become a movie star. Whether you'd rather trek Yosemite's backcountry trails or sample California cuisine in Berkeley's gourmet ghetto, *Let's Go* can lead the way. **Trans-Global Punk Scenes The Punk Reader Volume 2** [Intellect Books](#) This new collection is the second in the *Global Punk* series. Following the publication of the first volume the series editors invited proposals for a second volume, and selected contributions from a range of interdisciplinary areas, including cultural studies, musicology, ethnography, art and design, history and the social sciences. This collection extends the theme into new territories, with a particular emphasis on contemporary global punk scenes, post-2000, reflecting upon the notion of origin, music(s), identity, careers, membership and circulation. This area of subcultural studies is far less documented than more 'historical' work related to earlier punk scenes and subcultures of the late 1970s and early 1980s. This new volume covers countries and regions including New Zealand, Indonesia, Cuba, Ireland, South Africa, Siberia and the Philippines, alongside thematic discussions relating to trans-global scenes, the evolution of subcultural styles, punk demographics and the notion of punk identity across cultural and geographic boundaries. The book series adopts an essentially analytical perspective, raising questions over the dissemination of punk scenes and their form, structure and contemporary cultural significance in the daily lives of an increasing number of people around the world. This book has a genuine crossover market, being designed in such a way that it can be adopted as an undergraduate student textbook while at the same time having important currency as a key resource for established academics, postdoctoral researchers and PhD students. In terms of the undergraduate market for the book, it is likely that it will be adopted by convenors of courses on popular music, youth culture and in discipline areas such as sociology, popular music studies, urban/cultural geography, political history, heritage studies, media and cultural studies. **Documentary Film Festivals Vol. 1 Methods, History, Politics** [Springer Nature](#) This book provides the first comprehensive overview of the global landscape of documentary film festivals. Contributors from across the globe offer in-depth analysis of both internationally renowned and more alternative festivals, including *Hot Docs* (Canada), *Nyon* (Switzerland), *Yamagata* (Japan), *DocChina*, *Full Frame* (US), *Belgrade* (former Yugoslavia), *Vikalp* (India), and *DocsBarcelona* (Catalonia, Spain), among others. With a special focus on historical and political developments, this first volume draws a map of documentary festivals operating today, and then looks at their origins and evolution. This volume is organized in three sections: the first addresses methodological problems film historians and social scientists face when researching documentary film festivals, the second looks at the historical development of this circuit within the wider frame of history of world and national cinemas, and the third reflects on how politics find their way through festival programs and actions. Curatorial, organizational, industrial and political changes occurred in the festival realm addressed in this book help better understand how these affected documentary production, distribution, curation, exhibition and reception up to this day.