

## Hollywood In The New Millennium International Screen Industries

Here is an in-depth exploration of the rise and fall of the Heaven's Gate UFO cult and other space-age groups such as the Solar Temple. William Alnor also describes the rise of UFO cults spurred on by a Hollywood-driven fascination with extraterrestrials. He focuses on the future, offering evidence that more bizarre occurrences are likely as the end of the millennium approaches.

Digital technology and the Internet have revolutionized film criticism, programming, and preservation in deeply paradoxical ways. The Internet allows almost everyone to participate in critical discourse, but many print publications and salaried positions for professional film critics have been eliminated. Digital technologies have broadened access to filmmaking capabilities, as well as making thousands of older films available on DVD and electronically. At the same time, however, fewer older films can be viewed in their original celluloid format, and newer, digitally produced films that have no "material" prototype are threatened by ever-changing servers that render them obsolete and inaccessible. Cineaste, one of the oldest and most influential publications focusing on film, has investigated these trends through a series of symposia with the top film critics, programmers, and preservationists in the United States and beyond. This volume compiles several of these symposia: "Film Criticism in America Today" (2000), "International Film Criticism Today" (2005), "Film Criticism in the Age of the Internet" (2008), "Film Criticism: The Next Generation" (2013), "The Art of Repertory Film Exhibition and Digital Age Challenges" (2010), and "Film Preservation in the Digital Age" (2011). It also includes interviews with the late, celebrated New Yorker film critic Pauline Kael and the critic John Bloom ("Joe Bob Briggs"), as well as interviews with the programmers/curators Peter von Bagh and Mark Cousins and with the film preservationist George Feltenstein. This authoritative collection of primary-source documents will be essential reading for scholars, students, and film enthusiasts. They are shot on high-definition digital cameras—with computer-generated effects added in postproduction—and transmitted to theaters, websites, and video-on-demand networks worldwide. They are viewed on laptop, iPod, and cell phone screens. They are movies in the 21st century—the product of digital technologies that have revolutionized media production, content distribution, and the experience of moviegoing itself. 21st-Century Hollywood introduces readers to these global transformations and describes the decisive roles that Hollywood is playing in determining the digital future for world cinema. It offers clear, concise explanations of a major paradigm shift that continues to reshape our relationship to the moving image. Filled with numerous detailed examples, the book will both educate and entertain film students and movie fans alike.

The remarkable commercial success of Mel Gibson's *The Passion of the Christ* in 2004 came as a surprise to the Hollywood establishment, particularly considering the film's failure to find production funding through a major studio. Since then the Biblical epic, long thought dead in terms of mainstream marketability, has become a viable product. This collection examines the new wave of the genre, which includes such varied examples as Darren Aronofsky's *Noah* (2014) and Ridley Scott's *Exodus: Gods and Kings* (2014), along with the telenovelas of Latin America. Such texts follow previous traditions while appearing distinct both stylistically and thematically from the Biblical epic in its prime, making academic consideration timely and relevant. Featuring contributions from such scholars as Mikel J. Koven, Andrew B. R. Elliott and Martin Stollery, and a preface from Adele Reinhartz, the book will be of interest to students and scholars of film, television and religion.

"The story opens in the silent film era, when white actors in blackface often played black characters, but also saw the rise of independent African American filmmakers, including the remarkable Oscar Micheaux. It follows the changes in the film industry with the arrival of sound motion pictures and the Great Depression, when black performers such as Stepin Fetchit and Bill "Bojangles" Robinson began finding a place in Hollywood. More often than not, they were saddled with rigidly stereotyped roles, but some gifted performers, most notably Hattie McDaniel in *Gone With the Wind* (1939), were able to turn in significant performances. In the coming decades, more black talents would light up the screen. Dorothy Dandridge became the first African American to earn a Best Actress Oscar nomination for *Carmen Jones* (1954), and Sidney Poitier broke ground in films like *The Defiant Ones* and 1963's *Lilies of the Field*. Hollywood Black reveals the changes in images that came about with the evolving social and political atmosphere of the US, from the Civil Rights era to the Black Power movement. The story takes readers through Blaxploitation, with movies like *Shaft* and *Super Fly*, to the emergence of such stars as Cicely Tyson, Richard Pryor, Eddie Murphy, and Whoopi Goldberg, and of directors Spike Lee and John Singleton. The history comes into the new millennium with filmmakers Barry Jenkins (*Moonlight*), Ava Du Vernay (*Selma*), and Ryan Coogler (*Black Panther*); megastars such as Denzel Washington, Will Smith, and Morgan Freeman; as well as Halle Berry, Angela Bassett, Viola Davis, and a glorious gallery of others."--Amazon.com.

The romantic comedy has long been regarded as an inferior film genre by critics and scholars alike, accused of maintaining a strict narrative formula which is considered superficial and highly predictable. However, the genre has resisted the negative scholarly and critical comments and for the last three decades the steady increase in the numbers of romantic comedies position the genre among the most popular ones in the globally dominant Hollywood film industry. The enduring power of the new millennium romantic comedy, proves that therein lies something deeper and worth investigating. This new work draws together a discussion of the full range of romantic comedies in the new millennium, exploring the cycles of films that tackle areas including teen romance, the new career woman, women as action heroes, motherhood and pregnancy and the mature millennium woman. The work evaluates the structure of these different types of films and examines in detail the ways in which they choose to frame key contemporary issues which influence how we analyse global politics, including gender, class, race and society. Providing a rich understanding of the complexities and potential of the genre for understanding contemporary society, this work will be of interest to students and scholars of cultural & film studies, gender & politics and world politics in general.

*Black Panther* is one of the most financially successful and culturally impactful films to emerge from the American film industry in recent years. When it was released in 2018 it broke numerous records and resonated with audiences all around the world in ways that transcended the dimensions of the superhero film. In *Black Panther: Interrogating a Cultural Phenomenon*, author Terence McSweeney explores the film from a diverse range of perspectives, seeing it as not only a comic book adaptation and a superhero film, but also a dynamic contribution to the discourse of both African and African American studies. McSweeney argues that *Black Panther* is one of the defining American films of the last decade and the most remarkable title in the

Marvel Cinematic Universe (2008–). The MCU has become the largest film franchise in the history of the medium and has even shaped the contours of the contemporary blockbuster, but the narratives within it have almost exclusively perpetuated largely unambiguous fantasies of American heroism and exceptionalism. In contrast, Black Panther complicates this by engaging in an entirely different mythos in its portrayal of an African nation—never colonized by Europe—as the most powerful and technologically advanced in the world. McSweeney charts how and why Black Panther became a cultural phenomenon and also a battleground on which a war of meaning was waged at a very particular time in American history.

With strict guidelines on methodology and time frame -- films produced after September 2001, and a socio-semiotic theoretical framework -- Betty Kaklamanidou unpacks the problematic terms and ideas that go along with defining a new genre. Kaklamanidou considers a different sub-genre per chapter, placing each group of films in their socio-historical context to reach conclusions about the production of political films in millennial Hollywood. In shifting the terms of the debate, The "Disguised" Political Film in Contemporary Hollywood offers a fresh, new approach to the subject of the political film. The political film is not a clearly delineated object but rather an elusive one and resistant to clear boundaries. So, what is a political film? Can The Hunger Games (2012) belong to the same category as Lincoln (2012)? Is Jarhead (2005) a political movie simply because it is set during the Gulf War but with no reference to the motives of the conflict and/or American and Arab relations, and thus in the same group of war films such as The Three Kings (1999), another narrative that focuses on the same military conflict but includes direct commentary to governmental and military strategies? Are historical films by definition political since the majority deals with significant events and/or people in a specific socio-cultural landscape?

The former Rolling Stone writer and MTV host takes off from classic Roger Ebert and sails boldly into the new millennium. Millions grew up reading the author's record reviews and watching him on MTV's "The Week in Rock." In this collection of more than 200 movie reviews from MTV.com and, more recently, the Reason magazine Website, plus sidebars exclusive to this volume, Loder demonstrates his characteristic wry voice and finely honed observations. The author shines when writing on the best that Hollywood and indie filmmakers have to offer, and his negative reviews are sometimes more fun than his raves. This freewheeling survey of the wild, the wonderful and the altogether otherwise is an indispensable book for any film buff.

America's independent films often seem to defy classification. Their strategies of storytelling and representation range from raw, no-budget projects to more polished releases of Hollywood's "specialty" divisions. Yet understanding American indies involves more than just considering films. Filmmakers, distributors, exhibitors, festivals, critics, and audiences all shape the art's identity, which is always understood in relation to the Hollywood mainstream. By locating the American indie film in the historical context of the "Sundance-Miramax" era (the mid-1980s to the end of the 2000s), Michael Z. Newman considers indie cinema as an alternative American film culture. His work isolates patterns of character and realism, formal play, and oppositionality and the functions of the festivals, art houses, and critical media promoting them. He also accounts for the power of audiences to identify indie films in distinction to mainstream Hollywood and to seek socially emblematic characters and playful form in their narratives. Analyzing films such as Welcome to the Dollhouse (1996), Lost in Translation (2003), Pulp Fiction (1994), and Juno (2007), along with the work of Nicole Holofcener, Jim Jarmusch, John Sayles, Steven Soderbergh, and the Coen brothers, Newman investigates the conventions that cast indies as culturally legitimate works of art. He binds these diverse works together within a cluster of distinct viewing strategies and invites a reevaluation of the difference of independent cinema and its relationship to class and taste culture.

p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 12.0px Calibri} p.p2 {margin: 0.0px 0.0px 0.0px 0.0px; font: 12.0px Calibri; min-height: 14.0px} "I'm not going to be able to do this alone." Lisbeth Salander had hoped the defeat of her father, the leader of a sex abuse ring that wracked the country, would bring about a new peace for Sweden and her life. But political tensions are high across the country, and Lisbeth and Mikael Blomkvist soon find themselves thrown together against the world. From Runberg and Ortega comes an all-new original story based on the bestselling novel series by Stieg Larsson. Collects Millennium: The Girl Who Danced With Death #1-3.

Ongoing interest in the turmoil of the 1960s clearly demonstrates how these social conflicts continue to affect contemporary politics. In The Bad Sixties: Hollywood Memories of the Counterculture, Antiwar, and Black Power Movements, Kristen Hoerl focuses on fictionalized portrayals of 1960s activism in popular television and film. Hoerl shows how Hollywood has perpetuated politics deploring the detrimental consequences of the 1960s on traditional American values. During the decade, people collectively raised fundamental questions about the limits of democracy under capitalism. But Hollywood has proved dismissive, if not adversarial, to the role of dissent in fostering progressive social change. Film and television are salient resources of shared understanding for audiences born after the 1960s because movies and television programs are the most accessible visual medium for observing the decade's social movements. Hoerl indicates that a variety of television programs, such as Family Ties, The Wonder Years, and Law and Order, along with Hollywood films, including Forrest Gump, have reinforced images of the "bad sixties." These stories portray a period in which urban riots, antiwar protests, sexual experimentation, drug abuse, and feminism led to national division and moral decay. According to Hoerl, these messages supply distorted civics lessons about what we should value and how we might legitimately participate in our democracy. These warped messages contribute to "selective amnesia," a term that stresses how popular media renders radical ideas and political projects null or nonexistent. Selective amnesia removes the spectacular events and figures that define the late-1960s from their motives and context, flattening their meaning into reductive stereotypes. Despite popular television and film, Hoerl explains, memory of 1960s activism still offers a potent resource for imagining how we can strive collectively to achieve social justice and equality.

This book claims that Hollywood cinema had a significant relationship with the millennial crisis of masculinity, as the films of the fin de millennium movement reflected the cultural discourse of concern over the crisis of masculinity through a dichotomous structure of either feminine or hyper-masculine representations of male identity.

The author examines the growth of non-denominational or ecumenical churches and their forms of worship, arguing that the phenomenon amounts to a second Reformation that will permanently change the nature of religion in mainstream America. UP.

A memoir by award-winning actor Mena Suvari, best-known for her iconic roles in American Beauty, American Pie, and Six Feet Under. The Great Peace is a harrowing, heartbreaking coming-of-age story set in Hollywood, in which young teenage model-turned-actor Mena Suvari lost herself to sex, drugs and bad, often abusive relationships even as blockbuster movies made her famous. It's about growing up in the 90s, with a soundtrack ranging from The Doors to Deee-Lite, fashion from denim to day-glo, and a woman dealing with the lasting psychological scars of abuse, yet knowing deep inside she desires so much more from life. Within these vulnerable pages, Mena not only reveals her own mistakes, but also the lessons she learned and her efforts to understand and grow rather than casting blame. As such, she makes this a timeless story of girl empowerment and redemption, of somebody using their voice to rediscover their past, seek redemption, and to understand their mistakes, and ultimately come to terms with their power as an individual to find a way and a will to live—and thrive. Poignant, intimate, and powerful, this book will resonate with anyone who has found themselves lost in the darkness, thinking there's no way out. Ultimately, Mena's story proves that, no matter how hopeless it may seem, there's always a light at the end.

Cinema Wars explores the intersection of film, politics, and US culture and society through a bold critical analysis of the films, TV shows, and documentaries produced in the early 2000s. Offers a thought-provoking depiction of Hollywood film as a contested terrain between conservative and liberal forces. Films and documentaries discussed include: Black Hawk Down, The Dark Knight, Star Wars, Syriana, WALL-E, Fahrenheit 9/11 and other Michael Moore documentaries, amongst others. Explores how some films in this era supported the Bush-Cheney regime, while others criticized the administration, openly or otherwise. Investigates Hollywood's treatment of a range of hot topics, from terrorism and environmental crisis to the Iraq war and the culture wars of the 2000s. Shows how Hollywood film in the 2000s brought to life a vibrant array of social protest and helped create cultural conditions to elect Barack Obama.

This collection of essays focuses on the representations of a variety of "bad girls"—women who challenge, refuse, or transgress the patriarchal limits intended to circumscribe them—in television, popular fiction, and mainstream film from the mid-twentieth century to the present. Perhaps not surprisingly, the initial introduction of women into Western cultural narrative coincides with the introduction of transgressive women. From the beginning, for good or ill, women have been depicted as insubordinate. Today's popular manifestations include such widely known figures as Lisbeth Salander (the "girl with the dragon tattoo"), The Walking Dead's Michonne, and the queen bees of teen television series. While the existence and prominence of transgressive women has continued uninterrupted, however, attitudes towards them have varied considerably. It is those attitudes that are explored in this collection. At the same time, these essays place feminist/postfeminist analysis in a larger context, entering into ongoing debates about power, equality, sexuality, and gender.

In recent years, the film industry in the People's Republic of China has found itself among the top three most prolific in the world. When the Chinese government introduced a new revenue-sharing system in 1994, the nation's total movie output skyrocketed with gross box-office receipts totaling billions of yuan. This newfound success, however, has been built on an alternately competitive and collaborative relationship between the ascendant global power of China and the popular culture juggernaut of America. In China's Encounter with Global Hollywood, Wendy Su examines the intertwining relationships among the Chinese state, global Hollywood, and the Chinese film industry while analyzing the causes and consequences of the rapid growth of the nation's domestic film production. She demonstrates how the Chinese state has consolidated power by negotiating foreign interest in the lucrative Chinese market while advancing its cultural industries. Su also reveals how mainland Chinese and Hong Kong filmmakers have navigated the often-incompatible requirements of marketization and state censorship. This timely analysis demonstrates how China has cannily used global capital to modernize its own film industry and now stands poised to step clear of Hollywood's shadow. The country's debates—on- and offscreen—over cultural change, market-based economic reforms, and artistic freedom illuminate China's ongoing efforts to build a modern national identity.

In this insightful study of Hollywood cinema since 1969, film historian Nick Smedley traces the cultural and intellectual heritage of American films, showing how recent Hollywood movies owe a profound debt to the liberal values of New Deal cinema. Hollywood cinema is not usually thought of as politically or socially engaged, but the author argues that it is, in fact, one of the most value-laden of all national cinemas. Drawing on a long historical view of persistent themes in Hollywood cinema, Smedley demonstrates how film-makers in America continue to explore the balance between unbridled capitalism and a more socially-engaged liberalism. He also brings out the persistence of pacifism in Hollywood's consideration of American foreign policy in Vietnam and the Middle East. His third theme concerns the belated acceptance by the film community of the post-feminist American woman. Featuring important new interviews with Michael Mann, Peter Weir, Paul Haggis, and Tony Gilroy, *The Roots of Modern Hollywood* is an incisive account of where Hollywood is today, and the path it has taken to get there.

Breathtaking swordplay and nostalgic love, Peking opera and Chow Yun-fat's cult followers -- these are some of the elements of the vivid and diverse urban imagination that find form and expression in the thriving Hong Kong cinema. All receive their due in *At Full Speed*, a volume that captures the remarkable range and energy of a cinema that borrows, invents, and reinvents across the boundaries of time, culture, and conventions. *At Full Speed* gathers film scholars and critics from around the globe to convey the transnational, multilayered character that Hong Kong films acquire and impart as they circulate worldwide. These writers scrutinize the films they find captivating: from the lesser known works of Law Man and Yuen Woo Ping to such film festival notables as Stanley Kwan and Wong Kar-wai, and from the commercial action, romance, and comedy genres of Jackie Chan, Peter Chan, Steven Chiau, Tsui Hark, John Woo, and Derek Yee to the attempted departures of Evans Chan, Ann Hui, and Clara Law. In this cinema the contributors identify an aesthetics of action, gender-flexible melodramatic excesses, objects of nostalgia, and globally projected local history and identities, as well as an active critical film community. Their work, the most incisive account ever given of one of the world's largest film industries, brings the pleasures and idiosyncrasies of Hong Kong cinema into clear close-up focus even as it enlarges on the relationships between art and the market, cultural theory and the movies.

This is the first comprehensive history of MGM from its origins in 1905 to the present. Following a straightforward chronology corresponding to specific periods of film industry history, each chapter describes how successive managements adjusted their production strategies and business practices in response to evolving industrial and market conditions. As the production subsidiary of the Loew's Inc. theatre chain, MGM spent lavishly on its pictures and injected them with plenty of star power. The practice helped sustain MGM's preeminent position during the heyday of Hollywood. But MGM was a conservative company and watched as other studios innovated with sound and widescreen, adjusted to television, and welcomed independent producers. By the 1960s, the company, sans its theatre chain, was in decline and was ripe for a takeover. A defining moment occurred in 1969, when Kirk Kerkorian, a Las Vegas entrepreneur, made a successful bid for the company. There followed a tumultuous thirty-six-year period when Kerkorian bought and sold MGM three times. Meanwhile, MGM never regained its former status and has functioned as a second-tier company to this day. Focusing on MGM's top talent – such as Louis B. Mayer, Irving Thalberg, David O. Selznick, and Arthur Freed; directors King Vidor and Vincente Minnelli; and stars of the screen Greta Garbo, Judy Garland, Clark Gable, and Mickey Rooney – and award-winning films, this book highlights the studio's artistic achievements and status within the industry.

Twelve distinguished scholars and critics discuss the production, reception, and distribution of Hollywood and foreign films after the terrorist attacks of September 11, 2001, and examine how movies have changed to reflect the new world climate.

This book traces the emergence of Britain's fifth and last terrestrial channel together with the changing broadcast environment in which it has evolved. Drawing on interviews with key TV personnel, it presents an historical analysis of Channel 5, from conception through to the end of the fifth year of transmission.

Offers a history of stardom, from the early years of cinema through the reality stars of the Internet age, offering anecdotes and explorations of the ways in which fame both reflects and obscures the people behind the celebrity image.

In the last five years of the twentieth century, films by the second and third generation of the so-called German guest workers exploded onto the German film landscape. Self-confident, articulate, and dynamic, these films situate themselves in the global exchange of cinematic images, citing and rewriting American gangster narratives, Kung Fu action

films, and paralleling other emergent European minority cinemas. This, the first book-length study on the topic, will function as an introduction to this emergent and growing cinema and offer a survey of important films and directors of the last two decades. In addition, it intervenes in the theoretical debates about Turkish German culture by engaging with different methodological approaches that originate in film studies.

As a period of film history, The American New Wave (ordinarily understood as beginning in 1967 and ending in 1980) remains a preoccupation for scholars and audiences alike. In traditional accounts, it is considered to be bookended by two periods of conservatism, and viewed as a (brief) period of explosive creativity within the Hollywood system. From Bonnie and Clyde to Heaven's Gate, it produced films that continue to be watched, discussed, analysed and poured over. It has, however, also become rigidly defined as a cinema of director-auteurs who made a number of aesthetically and politically significant films. This has led to marginalization and exclusion of many important artists and filmmakers, as well as a temporal rigidity about what and who is considered part of the 'New Wave proper'. This collection seeks to reinvigorate debate around this area of film history. It also looks in part to demonstrate the legacy of aesthetic experimentation and political radicalism after 1980 as part of the 'legacy' of the New Wave. Thanks to important new work that questions received scholarly wisdom, reveals previously marginalised filmmakers (and the films they made), considers new genres, personnel, and films under the banner of 'New Wave, New Hollywood', and reevaluates the traditional approaches and perspectives on the films that have enjoyed most critical attention, New Wave, New Hollywood: Reassessment, Recovery, Legacy looks to begin a new discussion about Hollywood cinema after 1967.

Hollywood in the New Millennium Bloomsbury Publishing

With time comes strength; with strength comes patience. In the dawn of the new ages, a woman's light shines upon the souls of men, and shines above the head of their households. It's a new style of dating, and for the new millennium woman, there is still a path made to control her king. Hollywood Washington sees a gateway for women in today's society to explore great happiness, peace, and love, in a day of confusion. Hollywood Washington gives order, showcasing the tricks and trades on everything to look for in a relationship. He also sheds light on how to become the head of your relationship, while also giving you reason to fight for a solid foundation and happiness in a mate. Filmed Shakespeare criticism has largely centred on aesthetic critiques of filmic devices, or on comparisons between the film and the source text. Employing a new angle, this book explores the reasons why contemporary filmed Shakespeare prompts cultural anxiety about high-culture adaptation.

One woman knows the baking business, one woman can organize. Together they become rich. The raise thier Black and white families with love and intelligence. Equality and justice previal, until lowlife scumbuckets step in and turn the two women's lives upside down. Through love, laughter, church ladies and gentlemen, streaking, cancer, a tearjerker funeral, the seeking of justice, and a white suit, Imitation of Life: the Next Millennium is a 21st century version, of a 1930s, uncomfortable America.

Sullyman The Third wants to take you on his funny rollercoaster ride – to his bathroom cleaning shift inside a busy fast food restaurant; to his exhausting run-ins with famous rock star legends; to his backyard New Year's Eve bash as neighbors in inappropriate costumes arrive; to his visit with U.S. government officials after being declared dead – knowing full well he's got no working brakes. In his debut short story collection of humor, Happy New Millennium, the New York-based author takes a look back after turning 50 and tries to make sense of his multi-decade situations alongside a wide range of personalities and events. Happy New Millennium is a welcome compilation of humor for those looking for anything in 2020 to laugh at – namely, Sullyman The Third.

Hollywood is facing unprecedented challenges – and is changing rapidly and radically as a result. In this major new study of the contemporary film industry, leading film historian Tino Balio explores the impact of the Internet, declining DVD sales and changing consumer spending habits on the way Hollywood conducts its business. Today, the major studios play an insignificant role in the bottom lines of their conglomerate parents and have fled to safety, relying on big-budget tentpoles, franchises and family films to reach their target audiences. Comprehensive, compelling and filled with engaging case studies (TimeWarner, DreamWorks SKG, Spider Man, The Lord of the Rings, IMAX, Netflix, Miramax, Sony Pictures Classics, Lionsgate and Sundance), Hollywood in the New Millennium is a must-read for all students of film studies, cinema studies, media studies, communication studies, and radio and television.

Indie, Inc. surveys Miramax's evolution from independent producer-distributor to studio subsidiary, chronicling how one company transformed not just the independent film world but the film and media industries more broadly. Miramax's activities had an impact on everything from film festival practices to marketing strategies, talent development to awards campaigning. Case studies of key films, including The Piano, Kids, Scream, The English Patient, and Life is Beautiful, reveal how Miramax went beyond influencing Hollywood business practices and motion picture aesthetics to shaping popular and critical discourses about cinema during the 1990s ... [and] looks at the range of Miramax-released genre films, foreign-language films, and English-language imports released over the course of the decade.

This popular textbook offers a thorough and accessible approach to Canadian Studies through comparative analyses of Canada and the United States, their histories, geographies, political systems, economies, and cultures. Students and professors alike acknowledge it as an ideal tool for understanding the close relationship between the two countries, their shared experiences, and their differing views on a range of issues. Fully revised and updated, the second edition of Canadian Studies in the New Millennium includes new chapters on Demography and Immigration Policy, the Environment, and Civil Society and Social Policy, all written by leading scholars and educators in the field. At a time in which there is a growing mutual dependence between the US and Canada for security, trade, and investment, Canadian Studies in the New Millennium will continue to be a valuable resource for students, educators, and practitioners on both sides of the border.

What will California look like by the middle of the twenty-first century? Change is occurring in the state at a breathtaking pace. The state will face many extraordinary challenges. Yet today most Californians believe that their elected officials are unable to develop effective public policies. Mark Baldassare examines the powerful undercurrents--economic, demographic, and political--shaping California at this critical juncture in its history. He focuses on three trends that are profoundly affecting the social and political landscape of the state: political distrust, racial and ethnic change, and regional diversity. Baldassare discusses the complexities of this situation and offers a series of substantive recommendations for how California can come to terms with the unprecedented challenges it faces.

From a veteran culture writer and modern movie expert, a celebration and analysis of the movies of 1999—"a terrifically fun snapshot of American film culture on the brink of the Millennium....An absolute must for any movie-lover or pop-culture nut" (Gillian Flynn). In 1999, Hollywood as we know it exploded: *Fight Club*. *The Matrix*. *Office Space*. *Election*. *The Blair Witch Project*. *The Sixth Sense*. *Being John Malkovich*. *Star Wars: The Phantom Menace*. *American Beauty*. *The Virgin Suicides*. *Boys Don't Cry*. *The Best Man*. *Three Kings*. *Magnolia*. Those are just some of the landmark titles released in a dizzying movie year, one in which a group of daring filmmakers and performers pushed cinema to new limits—and took audiences along for the ride. Freed from the restraints of budget, technology, or even taste, they produced a slew of classics that took on every topic imaginable, from sex to violence to the end of the world. The result was a highly unruly, deeply influential set of films that would not only change filmmaking, but also give us our first glimpse of the coming twenty-first century. It was a watershed moment that also produced *The Sopranos*; Apple's *AirPort*; *Wi-Fi*; and Netflix's unlimited DVD rentals. "A spirited celebration of the year's movies" (Kirkus Reviews), *Best. Movie. Year. Ever.* is the story of not just how these movies were made, but how they re-made our own vision of the world. It features more than 130 new and exclusive interviews with such directors and actors as Reese Witherspoon, Edward Norton, Steven Soderbergh, Sofia Coppola, David Fincher, Nia Long, Matthew Broderick, Taye Diggs, M. Night Shyamalan, David O. Russell, James Van Der Beek, Kirsten Dunst, the *Blair Witch* kids, the *Office Space* dudes, the guy who played Jar-Jar Binks, and dozens more. It's "the complete portrait of what it was like to spend a year inside a movie theater at the best possible moment in time" (Chuck Klosterman).

New Hollywood extends from the radical gestures of the 'Hollywood Renaissance' of the late 1960s and early 1970s to the current dominance of the corporate blockbuster. Geoff King covers new Hollywood dynamically and accessibly in this thoroughly modern introductory text. He discusses diverse films as well as the film-makers and film companies, focusing on the interactions between the film texts, their social contexts and the industry producing them. Using examples across Hollywood and its genres, King reveals how the positions of studios within media conglomerates, together with the impact of television, advertising and franchising on the New Hollywood, shape the form and content of the films.

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