

Online Library Sunset
Boulevard Vom Filmen Bauen
Und Sterben In

*Sunset Boulevard Vom
Filmen Bauen Und
Sterben In*

*How the brutalities of working life
are transformed into exhaustion,*

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*shame, and self-doubt: a writer's
account of her experience
working in an Amazon fulfillment
center. No longer able to live on
the proceeds of her freelance
writing and translating income,
German novelist Heike Geissler*

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*takes a seasonal job at Amazon
Order Fulfillment in Leipzig. But
the job, intended as a stopgap
measure, quickly becomes a
descent into humiliation, and
Geissler soon begins to
internalize the dynamics and*

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nature of the post-capitalist labor market and precarious work.

Driven to work at Amazon by financial necessity rather than journalistic ambition, Heike Geissler has nonetheless written the first and only literary account

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*of corporate flex-time
employment that offers
“freedom” to workers who have
become an expendable
resource. Shifting between the
first and the second person,
Seasonal Associate is a nuanced*

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expose of the psychic damage that is an essential working condition with mega-corporations. Geissler has written a twenty-first-century account of how the brutalities of working life are transformed into

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exhaustion, shame, and self-doubt.

Vieles von dem, was wir von unserer Welt wissen, wissen wir aus den Bildern Hollywoods.

Doch welches Bild machen wir uns von der Stadt Los Angeles?

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Es scheint, als habe sie schon immer als amoralisches Nichts gegolten, als Ersatzparadies für wenige. Nahezu vergessen ist, daß L. A. einmal die vielleicht modernste aller Städte war, die beinahe ein Paradies geworden

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wäre für alle. Entlang des Sunset Boulevard hat sich Kevin Vennemann auf die Suche begeben nach dem, was von dieser egalitären Moderne übriggeblieben ist. So entstand ein Essay über die großen Films

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*Noirs, über das Ende der
modernen Architektur und über
die Bemühungen so
unterschiedlicher Figuren wie
Sophokles, Roman Vishniac,
Billy Wilder und Raphael
Soriano, nicht nur ein »Wir« ins*

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*Bild zu setzen, sondern auch die
anderen, die Opfer der
Geschichte, ein »Sie«.*

*There are profound, extensive,
and surprising universals in
literature, which are bound up
with universals in emotion.*

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Hogan maintains that debates over the cultural specificity of emotion are misdirected because they have ignored a vast body of data that bear directly on the way different cultures imagine and experience emotion - literature.

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This is the first empirically and cognitively based discussion of narrative universals. Professor Hogan argues that, to a remarkable degree, the stories people admire in different cultures follow a limited number

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of patterns and that these patterns are determined by cross-culturally constant ideas about emotion. In formulating his argument, Professor Hogan draws on his extensive reading in world literature, experimental

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research treating emotion and emotion concepts, and methodological principles from the contemporary linguistics and the philosophy of science. He concludes with a discussion of the relations among narrative,

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*emotion concepts, and the
biological and social components
of emotion.*

*Narrative Universals and Human
Emotion*

*Film Technique and Film Acting -
The Cinema Writings of V.I.*

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Pudovkin

der nackte Mann im Film

Kulturpolitische Essays,

Glossen, Porträts

A Path to Spatial Justice

mit Extra-Reisekarte

FILM TECHNIQUE AND FILM

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ACTING- The Cinema Writings of V.
I. PUDOVKIN. Contents include:
CONTENTS FILM TECHNIQUE A
separate table of contents for FILM
ACTING appears at the beginning of
that volume. INTRODUCTION BY
LEWIS JACOBS iii INTRODUCTION

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THE FILM SCENARIO AND ITS
THEORY FOREWORD 1 PART I.
THE SCENARIO 3 The meaning of
the shooting-script The construction of
the scenario The theme The action-
treatment of the theme Conclusion.

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. . 26 The simplest specific methods of shooting-Method of treatment of the material structural-editing Editing of the scene Editing of the sequence Editing of the Scenario-Editing as an instrument of impression relational

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FILM MATERIAL PART I. THE
PECULIARITIES OF FILM
MATERIAL 51 The film and the
theatre The methods of the film Film
and reality Filmic space and time The
material of films Analysis Editing the

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logic of filmic analysis The necessity
to interfere with movement

Organisation of the material to be shot

Arranging setups The organisation of
chance material Filmic form The

technique of directorial work. PART II.

THE DIRECTOR AND THE

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The characters in the environment The
establishment of the rhythm of the film.

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THE ACTOR 105 Two kinds of
production The film actor and the film

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movement-Expressive objects The
director as creator of the ensemble.
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CAMERA MAN 120 The cameraman
and the camera The camera and its
viewpoint The shooting of movement
The camera compels the spectator to
see as the director wishes The shaping
of the com position-The laboratory-

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OF SOUND FILM 155 VI

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Appendix B. INTRODUCTION:

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THERE are few experiences more important in the education of a newcomer to motion pictures than the discovery of V. I. Pudovkins Film Technique and Film Acting. No more valuable manuals of the practice and theory of film making have been

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written than these two handbooks by the notable Soviet director. So sound are their points of view, so valid their tenets, so revelatory their analyses, that they remain today, twenty years after their initial appearance, the foremost books of their kind. First published

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abroad in 1929 and 1933 respectively, Film Technique and Film Acting brought to the art of film making a code of principles and a rationale that marked the mediums analytic coming of age. Until their publication, the motion picture maker had to eke out on

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his own any intellectual or artistic considerations of film craft. No explicit body of principles existed upon which the film maker could draw with confidence. Film technique was a more or less hit or miss affair that existed in a kind of fragmentary state which, in

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the main, leaned heavily upon theatrical methods. These pioneering books made clear at once that movie making need no longer flounder for a methodology or for its own standards.

...

This stimulating book explores

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theories, conceptual frameworks, and cultural approaches with the purpose of uncovering a cross-cultural understanding of landscape democracy, a concept at the intersection of landscape, democracy and spatial justice. The authors of Defining

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Landscape Democracy address a number of questions that are critical to the contemporary discourse on the right to landscape: Why is democracy relevant to landscape? How do we democratise landscape? How might we achieve landscape and spatial justice?

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No art has been denounced as often as poetry. It's even bemoaned by poets: "I, too, dislike it," wrote Marianne Moore. "Many more people agree they hate poetry," Ben Lerner writes, "than can agree what poetry is. I, too, dislike it and have largely organized my life

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around it and do not experience that as a contradiction because poetry and the hatred of poetry are inextricable in ways it is my purpose to explore." In this inventive and lucid essay, Lerner takes the hatred of poetry as the starting point of his defense of the art.

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He examines poetry's greatest haters (beginning with Plato's famous claim that an ideal city had no place for poets, who would only corrupt and mislead the young) and both its greatest and worst practitioners, providing inspired close readings of

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Keats, Dickinson, McGonagall,
Whitman, and others. Throughout, he
attempts to explain the noble failure at
the heart of every truly great and truly
horrible poem: the impulse to launch
the experience of an individual into a
timeless communal existence. In The

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Hatred of Poetry, Lerner has crafted an entertaining, personal, and entirely original examination of a vocation no less essential for being impossible.

Close to Jedeneu

Sunset Boulevard

Houses by Neutra, Schindler, Ain and

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Contemporaries

The Life and Times of Billy Wilder

Über ihn lach(t)en Millionen

The Uprising

“A great Faustian fable, and
a literary endeavor of
historical ingenuity that we

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now may start to
characterize as Krachtian.”
–Karl Ove Knausgaard In
Berlin, Germany, in the
early 1930s, the acclaimed
Swiss film director Emil
Nägeli receives the
assignment of a lifetime:

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travel to Japan and make a film to establish the dominance of Adolf Hitler's Nazi empire once and for all. But his handlers are unaware that Nægeli has colluded with the Jewish film critics to pursue an

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alternative objective—to
create a monumental,
modernist, allegorical
spectacle to warn the world
of the horror to come.
Meanwhile, in Japan, the
film minister Masahiko
Amakasu intends to counter

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Hollywood's growing influence and usher in a new golden age of Japanese cinema by exploiting his Swiss visitor. The arrival of Nægeli's film-star fiancée and a strangely thuggish, pistol-packing

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Charlie Chaplin—as well as
the first stirrings of the
winds of war—soon
complicates both Amakasu's
and Nægeli's plans, forcing
them to face their demons .
. . and their doom. "The
Dead is the beautiful,

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brilliant, and utterly mad novel that Thomas Mann would have written had he known the East like Yukio Mishima and loved his adopted Hollywood with the gusto of Nathanael West." –Joshua Cohen "The Dead is a story

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of love and sadness in times when the weak were broken by the unforgiving ideologies of fascism and National Socialism . . . I read The Dead twice in a row, first for the story and then for the beauty of the prose."

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—Sjón

A theory of film

No man has ever loved a woman and not imagined her in the arms of someone else. Felix Quinn calls himself a happy man. He owns one of London's oldest antiquarian

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bookshops. He is married to
and adores the beautiful
Marisa. But a childhood
experience has taught him
that loss is intrinsic to
love, and Felix realises
that he can only be truly
happy if his wife is

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sleeping with another man.
Enter Marius into Marisa's
affections. And now Felix
must ask himself, is he
really happy? By the winner
of the 2010 Man Booker
Prize.

Mind the Screen

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Weimar Surfaces

Urban Visual Culture in
1920s Germany

On Poetry and Finance

Die k.u.k. Leibgarden am
österreichisch-ungarischen
Hof, 1518-1918

The Dead

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Discusses the nature of film acting, looks at performances in specific films, and describes various acting styles

A Cultural History of the Avant-Garde in the Nordic Countries 1925-1950 is the first work to

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consider all the arts and to discuss the role of the avant-garde not only in aesthetic terms but in its cultural and political context.

Literature reveals that the hidden strings of the human

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'passional soul' are the creative source of the specifically human existence. Continuing the inquiry into the 'elemental passions of the soul' and the Human Creative Soul pursued in several previous volumes of

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this series, the present volume focuses on the 'passions of the earth', bringing to light some of the primogenital existential threads of the innermost bonds of the Human Condition and mother earth. In Tymieniecka's

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*words, the studies purpose to
unravel the essential bond
between the living human being
and the earth - a bond that lies
at the heart of our existence. A
heightened awareness of this
bond should enlighten our*

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*situation and help us find our
existential bearings.*

Breakfast at Tiffany's

Charlie Chaplin

Zeitschrift des

Gemeinschaftswerks der

Evangelischen Publizistik

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*Weihnachten ohne Fernsehen
A Cultural History of the Avant-
Garde in the Nordic Countries
1925-1950*

*A concise Anglo-Saxon
dictionary*

A manifesto against the

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***concepts of growth and
debt, and a call for a
reinvestment in the social
body. The Uprising is an
Autonomist manifesto for
today's precarious times,
and a rallying cry in the***

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***face of the catastrophic and
irreversible crisis that
neoliberalism and the
financial sphere have
established over the globe.
In his newest book, Franco
"Bifo" Berardi argues that***

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the notion of economic recovery is complete mythology. The coming years will inevitably see new surges of protest and violence, but the old models of resistance no

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longer apply. Society can either stick with the prescriptions and “rescues” that the economic and financial sectors have demanded at the expense of social happiness, culture,

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***and the public good; or it
can formulate an
alternative. For Berardi,
this alternative lies in
understanding the current
crisis as something more
fundamental than an***

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***economic crisis: it is a crisis
of the social imagination,
and demands a new
language by which to
address it. This is a
manifesto against the idea
of growth, and against the***

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***concept of debt, the
financial sector's two
primary linguistic means of
manipulating society. It is a
call for exhaustion, and for
resistance to the cult of
energy on which today's***

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***economic free-floating
market depends. To this
end, Berardi introduces an
unexpected linguistic
political weapon—poetry:
poetry as the insolvency of
language, as the sensuous***

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***birth of meaning and
desire, as that which
cannot be reduced to
information and exchanged
like currency. If the
protests now stirring about
the world are to take shape***

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***and direction, then the
revolution will be neither
peaceful nor violent—it will
be linguistic, or will not be
at all.***

***Landscape architecture's
fundamental task is to***

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***uncover and develop the
specificity of a site.
SPECIFICS emphasizes the
differences of qualities of a
location and invites to
focus and concentrate on
significant strategies for***

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***research and teaching in
view of recent insights and
global developments. In this
book, scientists, planners,
landscape architects,
architects, artists,
engineers, officials and***

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students from around the world present and discuss innovative approaches and future developments in thinking and designing Landscape within research, teaching, planning and

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construction.SPECIFICS
presents the proceedings of
the 2013 conference of the
same name hosted by
ECLAS - The European
Council of Landscape
Architecture Schools - and

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***the HafenCity
UniversityThese
proceedings contain over
60 papers from the
conference panels:• Who
owns the landscape?•
Nature happened***

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**yesterday· Best practice
landscape architecture·
Landscape and structures·
Events and
conversionforming the
current state of the
research and discourse in**

Online Library Sunset
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these topics.

***Two Austrian-born
designers have left their
indelible mark on
California's residential
architecture of the 1930s to
1960s: Richard Neutra***

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***(1892?1970) and Rudolph
M. Schindler (1887?1953)
combined modern form and
inventive construction with
new materials to create a
truly modern vision of
living that remains***

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inspirational to the present day.00This new book features twenty famous and lesser known houses from that period, designed by the two pioneers and other architects that were

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***influenced by Neutra's and
Schindler's ideas. All are
marked by highly
economical use and
outstanding quality of
space, a minimalist
aesthetic, and by their***

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ideal adaption to climatic conditions. They are monuments of a period as well as timeless models for contemporary and future architecture.00The images by photographer David

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Schreyer show the buildings in their present state as a commodity of highest quality that can be, and should be, altered to meet today?s changed demands to a living space.

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***Andreas Nierhaus's texts,
based on interviews,
explore the relationship of
the present inhabitants to
their homes and what they
mean to them. Together,
the authors offer uniquely***

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***intimate insights into a
sophisticated way of life
still too little known
outside California.***

Epd film

***Die Chronik-Bibliothek des
20. Jahrhunderts***

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Los Angeles, a city on film

Das Münchner Film und

Kino Buch

29 Palms, CA

Defining Landscape

Democracy

Germany of the 1920s offers a

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stunning moment in modernity, a time when surface values first became determinants of taste, activity, and occupation: modernity was still modern, spectacle was still spectacular. Janet Ward's luminous study revisits Weimar Germany via the lens of metropolitan visual culture,

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analyzing the power that 1920s
Germany holds for today's visual
codes of consumerism.

F ü r die 3. Auflage des DuMont Reise-
Handbuches war Autor Manfred
Braunger intensiv vor Ort unterwegs.
Der Golden State im ä u ß ersten
Westen der USA gilt als Schrittmacher

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der Nation und zieht schon seit
Langem Menschen aus allen Teilen
der Welt in seinen Bann. Kalifornien ist
ein Land der Ideen, Trends und
Tr ä ume, zugleich ein
Experimentierfeld f ü r Lebensstile und
Kulturszenarien. Kein Wunder, dass
das Land um neue Attraktion nicht

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verlegen ist. Eine Aktiv-unterwegs-Tour führt z.B. in die Guadalupe-Nipomo Dunes, wo erst 2014 Teile von Tempelanlagen ausgegraben wurden, die Regisseur Cecil B. DeMille 1923 für den Film › Die zehn Gebote ‹ bauen und nach Abschluss der Dreharbeiten im Dünen sand verbuddeln ließ.“)>/p>

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Von San Diego über Los Angeles und San Francisco bis in das sich ständig neu erfindende Las Vegas, vom Death Valley bis zum Redwood National Park werden alle sehenswerten Regionen und Städte beschrieben. Zu jedem Kapitel präsentiert eine Doppelseite » Auf einen Blick « die Highlights, die

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schönsten Routen, aktive
Naturerlebnisse und besondere Tipps
des Autors. Ort für Ort hat Manfred
Braunger ausgesuchte Unterkünfte,
Restaurants oder Einkaufsadressen
zusammengestellt, die in den
Cityplänen eingezeichnet sind.
Wanderungen erschließen die

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schönsten Landschaften, etwa die herrliche Umgebung des Yosemite National Park oder den Palm Canyon bei Palm Springs. Viel Wissenswertes über Kalifornien, über die Geschichte und Gegenwart oder den Alltag der Menschen, lässt sich in der einführenden Landeskunde wie in den

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eingestreuten Themenseiten nachlesen. Für eine rasche Orientierung sorgen die detaillierte Extra-Reisekarte im Maßstab 1:1.250.000, eine Übersichtskarte mit den Highlights sowie 49 Citypläne, Wander- und Routenkarten.“)

Based on a true occurrence, this

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stunning novella - already a European sensation - tells the story of a town gone mad in its desire to survive the Nazis... by getting rid of its Jews.

Deutsche Exilliteratur seit 1933

Media Concepts According to Thomas
Elsaesser

The Mind and its Stories

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Vom Filmen, Bauen und Sterben in
Los Angeles
On Sunset Boulevard
The Hatred of Poetry
From one of America's most renowned
film scholars: a revelatory, perceptive,
and highly readable look at the greatest

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silent film stars -- not those few who are fully appreciated and understood, like Chaplin, Keaton, Gish, and Garbo, but those who have been misperceived, unfairly dismissed, or forgotten. Here is Valentino, "the Sheik," who was hardly the effeminate lounge lizard he's

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been branded as; Mary Pickford, who couldn't have been further from the adorable little creature with golden ringlets that was her film persona; Marion Davies, unfairly pilloried in Citizen Kane; the original "Phantom" and "Hunchback," Lon Chaney; the

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beautiful Talmadge sisters, Norma and Constance. Here are the great divas, Pola Negri and Gloria Swanson; the great flappers, Colleen Moore and Clara Bow; the great cowboys, William S. Hart and Tom Mix; and the great lover, John Gilbert. Here, too, is the

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quintessential slapstick comedienne, Mabel Normand, with her Keystone Kops; the quintessential all-American hero, Douglas Fairbanks; and, of course, the quintessential all-American dog, Rin-Tin-Tin. This is the first book to anatomize the major silent players,

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reconstruct their careers, and give us a sense of what those films, those stars, and that Hollywood were all about. An absolutely essential text for anyone seriously interested in movies, and, with more than three hundred photographs, as much a treat to look at

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Mind the Screen pays tribute to the work of the pioneering European film scholar Thomas Elsaesser, author of several volumes on media studies and cinema culture. Covering a full scope of issues arising from the author's

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work—from melodrama and mediated memory to avant-garde practices, media archaeology, and the audiovisual archive—this collection elaborates and expands on Elsaesser's original ideas along the topical lines of cinephilia, the historical imaginary, the contemporary

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European cinematic experience,
YouTube, and images of terrorism and
double occupancy, among other topics.
Contributions from well-known artists
and scholars such as Mieke Bal and
Warren Buckland explore a range of
media concepts and provide a mirror

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for the multi-faceted types of screens active in Elsaesser's work, including the television set, video installation, the digital interface, the mobile phone display, and of course, the hallowed silver screen of our contemporary film culture.

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On Sunset Boulevard, originally published in 1998, describes the life of acclaimed filmmaker Billy Wilder (1906-2002), director of such classics as Sunset Boulevard, The Lost Weekend, The Seven Year Itch, and Sabrina. This definitive biography

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takes the reader on a fast-paced journey from Billy Wilder's birth outside of Krakow in 1906 to Vienna, where he grew up, to Berlin, where he moved as a young man while establishing himself as a journalist and screenwriter, and triumphantly to Hollywood, where he

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became as successful a director as there ever was. Double Indemnity, Sunset Boulevard, Some Like It Hot, and The Apartment" Wilder's cinematic legacy is unparalleled. Not only did he direct these classics and twenty-one other films, he co-wrote all of his own

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screenplays. Volatile, cynical, hilarious, and driven, Wilder arrived in Hollywood an all-but-penniless refugee who spoke no English. Ten years later he was calling his own shots, and he stayed on top of the game for the next three decades. Wilder battled with

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Humphrey Bogart, Marilyn Monroe, Bing Crosby, and Peter Sellers; kept close friendships with William Holden, Audrey Hepburn, Jack Lemmon, and Walter Matthau; amassed a personal fortune by way of blockbuster films and shrewd investments in art

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(including Picassos, Klees, and Mir's);
and won Oscars--yet Wilder, ever
conscious of his thick accent, always
felt the sting of being an outsider. On
Sunset Boulevard traces the course of a
turbulent but fabulous life, both behind
the scenes and on the scene, from

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Viennese cafes and Berlin dance halls in the twenties to the Hollywood soundstages of the forties and the on-location shoots of the fifties and sixties. Crammed with Wilder's own caustic wit, *On Sunset Boulevard* reels out the story of one of cinema's most brilliant

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and prolific talents.

Seasonal Associate

Acting in the Cinema

Discussing Landscape Architecture

Deutsche Exilliteratur seit 1933:

Kalifornien. (2 T.)

Deutschland 1989

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Neue deutsche Biographie

Holly Golightly knows that nothing bad can ever happen to you at Tiffany's. In this seductive, wistful masterpiece, Capote created a woman whose name has entered the American idiom and whose

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style is a part of the literary landscape—her poignancy, wit, and naïveté continue to charm. This volume also includes three of Capote's best-known stories, "House of Flowers," "A Diamond Guitar," and "A Christmas

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Memory,” which the Saturday Review called “one of the most moving stories in our language.” It is a tale of two innocents—a small boy and the old woman who is his best friend—whose sweetness contains a hard, sharp kernel of

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truth.

Silent Stars

DuMont Reise-Handbuch

Reiseführer Kalifornien

The Act of Love

Zitty

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StarStrip