

Authorship And The Films Of David Lynch

The author is dead, long live the author! This paradox has shaped discussions on authorship since at least the 1960s, when the dominant notion of the individual author-genius was first critically questioned. The ongoing discussion has mainly focused on literature and the arts, but has ignored nearly any artistic practice beyond these two fields.

"Constructions of Media Authorship" aims to fill this gap: the volume's interdisciplinary contributions reflect historical and current artistic practices within various media and attempt to grasp them from different perspectives. The first part sheds a new light on different artistic and design practices and questions the still dominant view on the individual identifiable author. The second part discusses creative practices in literature, emphasizing the interrelation of aesthetic discourses and media practices. The third part investigates authoring in audiovisual media, especially film and TV, while the final part turns to electronic and digital media and their collective creativity and hybrid mediality. The volume is also an attempt to develop new methodological approaches, focusing on the interplay between various human and non-human actors in different media constellations.

This book develops a new approach for the study of films adapted from canonical 'originals' such as Shakespeare's plays. Departing from the current consensus that adaptation is a heightened example of how all texts inform and are informed by other texts, this book instead argues that film adaptations of canonical works extend cinema's inherent mystification and concealment of its own artifice. Film adaptation consistently manipulates and obfuscates its traces of 'original' authorial enunciation, and oscillates between overtly authored articulation and seemingly un-authored unfolding. To analyse this process, the book moves from a dialogic to a psychoanalytic poststructuralist account of film adaptations of Shakespeare's plays. The differences between these rival approaches to adaptation are explored in depth in the first part of the book, while the second part constructs a taxonomy of the various ways in which authorial signs are simultaneously foregrounded and concealed in adaptation's anamorphic drama of authorship.

Studies four sitcoms to explain how and why certain television shows gain a mass audience, including such factors as place in the programming schedule, impact of VCRs and cable, variations on formulas, and role of critics.

During the 1960s, when cinema first entered the academy as a serious object of study, the primary focus was on auteurism, or on films authorship. Burgeoning cinema studies courses demonstrated how directors were the authors of work that undermined (or succeeded in spite of) all the constraints that Hollywood threw at them. New critical methods were introduced as the field matured, and studies of the author/director, for the most part, were considered obsolete.

Virginia Wright Wexman has pulled together some of the freshest writing available on the topic of film authorship. Spanning approaches including poststructuralism, feminism, queer theory, postcolonialism, and cultural studies, the contributors ask, what does auteurship look like today in light of all these developments? The contents of the volume are divided into three major sections: Theoretical Statements, Historical and Institutional Contexts, and Case Studies.

Wexman's comprehensive introduction contextualizes the selections and summarizes the scholarly methods through which auteurism has been addressed in the past; it also provides a sketch of the history of media authorship. An extensive bibliography rounds off the volume.

This second edition details the substantial developments in EU law during the last decade, including major cases, new treaties and new directives.

A study of Martin Scorsese's early career, from his student short films to New York, New York. As well as discussing the films in detail, they are considered in relation both to the issue of film authorship and a period of American cinema marked by crisis and change. Looking at both Scorsese's film-making and the debates surrounding film authorship, this book is also about American film making in the sixties and seventies - about, in short, authorship and context.

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In the late 1980s and early 1990s a number of key film scholars called for a reincarnated form of authorship studies that acknowledged the pivotal insights of Grand Theory without abandoning the cinematic specificity of film authorship. Brian De Palma: Authorship as Survival takes its cue from this theoretical change of heart. De Palma, the high-profile director of Dressed to Kill and Scarface, presents us with the irrefutable (and for some untenable) proof that film directors are not defined by their genius, but by how they adapt to the norms and mores imposed on them by their industry and society.

Despite De Palma's self-conscious attempts to construct an author-code, his work is defined by a series of gaps and dislocations. Michel Foucault's lasting insight that authorship functions as a free-floating social discourse applies directly to De Palma---much of his work elicits unpredictable responses and reactions because of De Palma's willingness to adapt to rapid changes in film culture. To fully appreciate De Palma is to understand how critics and theorists associate his author-name and function with stylistic excess and postmodern bad faith. The charge that De Palma represents a loss of affect and a crisis of blank parody ignores the dynamics of De Palma's split cinema and his metacinematic awareness of intertextuality and audience perception. To appreciate the heterogeneity of De Palma's work and its ramifications for neo-authorship studies, this analysis explores three critical junctures in De Palma's filmography: (1) Hi Mom!, Get to Know Your Rabbit, and De Palma's abortive use of Jean-Luc Godard and Brechtian countercinema; (2) Sisters, Raising Cain, and De Palma's use of Alfred Hitchcock as a generational strategy of textual allusion; and (3) The Untouchables, Mission: Impossible, and De Palma's reluctant accommodation to high concept and digital technology. Each phase requires a modular use of authorship studies that accounts for the presence and the absence of De Palma's author-code. Instead of assuming any one model of authorship studies, Brian De Palma: Authorship as Survival delves into the long tradition of authorship studies, acknowledging each phase as a potential source of meaning and understanding.

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_____ [A] masterful tale of Earth's desperate struggle against a powerful alien foe.' - Andy Weir, bestselling author of

The Martian _____ It's just another day of high school for Zack Lightman. He's daydreaming through another boring math class, with just one more month to go until graduation and freedom-if he can make it that long without getting suspended again. Then he glances out his classroom window and spots the flying saucer. At first, Zack thinks he's going crazy. A minute later, he's sure of it. Because the UFO he's staring at is straight out of the videogame he plays every night, a hugely popular online flight simulator called Armada-in which gamers just happen to be protecting the earth from alien invaders. But what Zack's seeing is all too real. And his skills-as well as those of millions of gamers across the world-are going to be needed to save the earth from what's about to befall it. Yet even as he and his new comrades scramble to prepare for the alien onslaught, Zack can't help thinking of all the science-fiction books, TV shows, and movies he grew up reading and watching, and wonder: Doesn't something about this scenario seem a little too... familiar? Armada is at once a rollicking, surprising thriller, a classic coming of age adventure, and an alien-invasion tale like nothing you've ever read before-one whose every page is infused with author Ernest Cline's trademark pop-culture savvy. _____ Here's what everyone's saying about this epic masterpiece: 'a modern classic' - R.M. Rangeley on Amazon, 5 stars 'A modern masterpiece full of a new style of literary magic' - Spiros Kagadis on Amazon, 5 stars 'Excellent. Even better than Ready Player One.' - David Hay on Amazon, 5 stars 'One of my favourite books of all time. Incredibly well written' - Erin Coppin on Amazon, 5 stars 'Awesome! If you liked Ready Player One, would be very surprised if you don't like this' - T. Llewellyn-Sanders on Amazon, 5 stars 'Absolutely awesome!!! Read in less than 24 hours, hooked on every page' - R. Nicholson on Amazon, 5 stars 'Amazing and a great follow up read to Ready Player One!' - Chris on Amazon, 5 stars 'an incredible story which had me on the edge of my seat the whole time... a joy to read' - Helen Ratcliffe on Amazon, 5 stars 'Cline brings you back to all those amazing, unbelievable things you imagined could happen as a kid and makes them real' - Amazon reviewer, 5 stars 'Absolutely brilliant! Couldn't put it down, a must read' - Sam Bean on Amazon, 5 stars 'a love letter to old school alien invasion sci-fi... Highly, HIGHLY recommended for all fans of Cline's previous novel, Ready Player One, as well as any classic science fiction fan' - Izzy on Amazon, 5 stars 'Ernest Cline is celebrating this culture in a way that's not just adding another book to the genre, but actually truly celebrating it, the possibilities, wonders and madness of it all' - Heather on Amazon, 5 stars 'majorly, fantastically geeky... Armada just ticked all my boxes' - H. Ross on Amazon, 5 stars This book has been published with two different covers and may be delivered with either cover. Please rest assured that regardless of the cover, the content of the book is the same.

This book, like its twin volume *Female Authorship and Documentary Strategies*, centres on pressing issues in relation to female authorship in contemporary documentary practices. Addressing the politics of representation and authorship both behind and in front of the camera, a range of international scholars now expand the theoretical and practical framework informing the current scholarship on documentary cinema, which has so far neglected questions of gender. *Female Authorship and the Documentary Image* engages with the relationship between female documentary filmmakers and the documentary image. With a thematic focus on the documentary image directly, within the more traditional arenas of theory and practice and especially within the context of gaze and author theory, the book also considers more philosophical questions of aesthetics, home and identity within the contexts of female subjectivity, globalisation and trauma. The book also includes a dialogue on two key photographers, Hannah Wilke and Jo Spence, as well as an interview with Taiwanese documentary filmmakers Singing Chen and Wuna Wu.

This guide is for anyone who has ever thought of screenwriting. Written by someone who has "been there, done that," and lived to tell the tale, it reveals the most popular genres, explains how stories need to be structured for feature films and TV movies, offers the freshest look at workshops and online classes, and disusses how to set up a step-by-step path to success.

How should we understand film authorship in an era when the idea of the solitary and sovereign auteur has come under attack, with critics proclaiming the death of the author and the end of cinema? *The Bressonians* provides an answer in the form of a strikingly original study of Bresson and his influence on the work of filmmakers Jean Eustache and Maurice Pialat. Extending the discourse of authorship beyond the idea of a singular visionary, it explores how the imperatives of excellence function within cinema's pluralistic community. Bresson's example offered both an artistic legacy and a creative burden within which filmmakers reckoned in different, often arduous, and altogether compelling ways.

This important new contribution to studies on authorship and film explores the ways in which shared and disputed opinions on aesthetic quality, originality and authorial essence have shaped receptions of Lynch's films. It is also the first book to approach David Lynch as a figure composed through language, history and text. Tracing the development of Lynch's career from cult obscurity with *Eraserhead*, to star auteur through the release of *Blue Velvet*, and TV phenomenon *Twin Peaks*, Antony Todd examines how his idiosyncratic style introduced the term 'Lynchian' to the colloquial speech of new Hollywood and helped establish Lynch as the leading light among contemporary American auteurs. Todd explores contemporary manners and attitudes for artistic reputation building, and the standards by which Lynch's reputation was dismantled following the release of *Wild at Heart* and *Twin Peaks: Fire Walk with Me*, only to be reassembled once more through films such as *Lost Highway*, *Mulholland Dr.* and *INLAND EMPIRE*. In its account of the experiences at play in the encounter between ephemera, text and reader, this book reveals how authors function for pleasure in the modern filmgoer's everyday consumption of films.

Authoring a film adaptation of a literary source not only requires a media conversion but also a transformation as a result of the differing dramatic demands of cinema. The most critical central step in this transformation of a literary source to the screen is the writing of the screenplay. The screenplay usually serves to recruit producers, director, and actors; to attract capital investment; and to give focus to the conception and production of the film project. Often undergoing multiple revisions prior to production, the screenplay represents the crucial decisions of writer and director that will determine how and to what end the film will imitate or depart from its original source. *Authorship in Film Adaptation* is an accessible, provocative text that opens up new areas of discussion on the central process of adaptation surrounding the screenplay and screenwriter-director collaboration. In contrast to narrow binary comparisons of literary source text and film, the twelve essays in this collection also give attention to the underappreciated role of the screenplay and film pre-production that can signal the primary intention for a film. Divided into four parts, this collection looks first at the role of Hollywood's activist producers and major auteurs such as Hitchcock and Kubrick as they worked with screenwriters to formulate their audio-visual goals. The second part offers case studies of *Devil in a Blue Dress* and *The Sweet Hereafter*, for which the directors wrote their own adapted screenplays. Considering the variety of writer-director working relationships that are possible, Part III focuses on adaptations that alter genre, time, and place, and Part IV investigates adaptations that alter stories of romance, sexuality, and ethnicity.

Books in Motion addresses the hybrid, interstitial field of film adaptation. The introductory essay integrates a retrospective survey of the development of adaptation studies with a forceful argument about their centrality to any history of culture-any discussion, that is, of the transformation and transmission of texts and meanings in and across cultures. The thirteen especially composed essays that follow, organised into four sections headed 'Paradoxes of Fidelity', 'Authors, Auteurs, Adaptation', 'Contexts, Intertexts, Adaptation' and 'Beyond Adaptation', variously illustrate that claim by problematising the notion of fidelity, highlighting the role played by adaptation in relation to changing concepts of authorship and auteurism, exploring the extent to which the intelligibility of film adaptations is dependent on contextual and intertextual factors, and foregrounding the need to transcend any narrowly-defined concept of adaptation. Discussion ranges from adaptations of established classics like *A Tale of Two Cities*, *Frankenstein*, *Henry V*, *Le temps retrouve*, *Mansfield Park*, *Pride and Prejudice*, *The Dead* or *Wuthering Heights*, to contemporary (popular) texts/films like *Bridget Jones's Diary*, *Fools*, *The Governess*, *High Fidelity*, *The Hours*, *The Orchid Thief/Adaptation*, the work of Doris Dorrie, the first Harry Potter novel/film, or the adaptations made by Alfred Hitchcock,

Stanley Kubrick and Walt Disney. This book will appeal to both a specialised readership and to those accessing the dynamic field of adaptation studies for the first time. Mireia Aragay is Senior Lecturer in English literature and film at the University of Barcelona, Spain. A comprehensive history of ethnographic film since cinema began in 1895. It shows how the genre evolved out of reportage, exotic melodrama and travelogues prior to the Second World War into a more academic form of documentary in the post-war period.

Authorship and Film Routledge

"Hollywood Versus The Author is a collection of non-fiction anecdotes by authors who've had the pleasure of experiencing the development room firsthand--some who have successfully managed to straddle the two worlds, seeing their works morph into the kinds of feature films and TV shows that make them proud, and others who stepped blindsided into that room after selling their first or second novels. All the stories in this collection illustrate the great divide between the world of literature and the big or small screen. They underscore the insanity of every crazy thing you've ever heard about Hollywood. For insiders and outsiders alike, Hollywood Versus The Author delivers the goods."--Page [4] of cover.

This book discusses the use of authorship discourses and author figures in the promotion and marketing of media content, dealing with the U.S. mainstream media, including franchise film, network television, and triple-A video games. The research takes a unique approach studying ideas of authorship in promotion, diverging from extant approaches looking at the text, production, or reception. Conceptualizing authorship within the logic of media branding, the book studies the construction of ideas around creativity and the creative person in marketing and publicity content where media industries communicate with audiences. A cross-media approach allows the book to take a broad look and make comparisons across the increasingly integrated media industries. The book will be of great relevance to academics in the fields of film, television, and media studies, including postgraduate students, conducting teaching and research around authorship, media industries, and media promotion.

Film Authorship: Auteurs and Other Myths evaluate the debates about the most important film authors, the nature of film authorship, and even whether films have authors at all. It analyses the historical development and theoretical underpinnings of the concepts of film authorship and the auteur. It then examines recent theories of film authorship and proposes a reconceptualisation of film authorship

Contrary to theories of single person authorship, America's Corporate Art argues that the corporate studio is the author of Hollywood motion pictures, both during the classical era of the studio system and beyond, when studios became players in global dramas staged by massive entertainment conglomerates. Hollywood movies are examples of a commodity that, until the digital age, was rare: a self-advertising artifact that markets the studio's brand in the very act of consumption. The book covers the history of corporate authorship through the antithetical visions of two of the most dominant Hollywood studios, Warner Bros. and MGM. During the classical era, these studios promoted their brands as competing social visions in strategically significant pictures such as MGM's *Singin' in the Rain* and Warner's *The Fountainhead*. Christensen follows the studios' divergent fates as MGM declined into a valuable and portable logo, while Warner Bros. employed *Batman*, *JFK*, and *You've Got Mail* to seal deals that made it the biggest entertainment corporation in the world. The book concludes with an analysis of the Disney-Pixar merger and the first two *Toy Story* movies in light of the recent judicial extension of constitutional rights of the corporate person.

Examining the significance of women's work in popular film genres, this text sheds light on women's contribution to genre cinema through an exploration of filmmakers like Kathryn Bigelow, Diablo Cody, Sofia Coppola, and Kelly Reichard.

The film director or 'auteur' has been central in film theory and criticism over the past thirty years. *Theories of Authorship* documents the major stages in the debate about film authorship, and introduces recent writing on film to suggest important ways in which the debate might be reconsidered.

Auteurs and Authorship: A Film Reader offers students an introductory and comprehensive view of perhaps the most central concept in film studies. This unique anthology addresses the aesthetic and historical debates surrounding auteurship while providing author criticism and analysis in practice. Examines a number of mainstream and established directors, including John Ford, Alfred Hitchcock, Howard Hawks, Douglas Sirk, Frank Capra, Kathryn Bigelow, and Spike Lee. Features historically important, foundational texts as well as contemporary pieces. Includes numerous student features, such as a general editor's introduction, short prefaces to each of the sections, bibliography, alternative tables of contents, and boxed features. Each essay deliberately focuses across film makers' oeuvres, rather than on one specific film, to enable lecturers to have flexibility in constructing their syllabi

Steven Spielberg is the director or producer of over one third of the thirty highest grossing films of all time, yet most film scholars dismiss him as little more than a modern P. T. Barnum--a technically gifted and intellectually shallow showman who substitutes spectacle for substance. To date, no book has attempted to analyze the components of his worldview, the issues which animate his most significant works, the roots of his immense acceptance, and the influence his vast spectrum of imaginative products exerts on the public consciousness. In *Citizen Spielberg*, Lester D. Friedman fills that void with a systematic analysis of the various genres in which the director has worked, including science fiction (*E.T.*), adventure (*Raiders trilogy*), race films (*The Color Purple*, *Amistad*), and war films (*Saving Private Ryan*, *Schindler's List*). Friedman concludes that Spielberg's films present a sustained artistic vision combined with a technical flair matched by few other filmmakers, and makes a compelling case for Spielberg to be considered as a major film artist.

Once heralded and defined by the likes of François Truffaut and Andrew Sarris as a romantic figure of aesthetic individualism, the auteur is reinvestigated here through a novel approach. Bringing established as well as emergent figures of world art cinema to the fore, *The Global Auteur* shows how politics and philosophy are present in the works of these important filmmakers. They can be still seen leading a fight that their glorious predecessors seemed to have abandoned in the face of global capitalism and the market economy. Yet, as the contributors show, a new world calls for a new cinema, and thus for new auteurs. Covering a range of global auteurs such as Lars von Trier, Lav Diaz, Lee Chang-dong and Abderrahmane Sissako, *The Global Auteur* provides a much-needed reassessment of the film auteur for the global age.

This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. This book analyses the work of Oliver Stone - arguably one of the foremost political filmmakers in Hollywood during the last thirty years. From early productions like *Platoon* (1986) and *Wall Street* (1987) to contemporary dramas and documentaries such as *World Trade Center* (2006), *Wall Street: Money Never Sleeps* (2010) and *The Untold History of the United States* (2012) Stone has re-defined political filmmaking in an era when Hollywood and the United States in general has been experiencing rapid and radical change. Drawing on previously unseen production files as well as hours of interviews with the director and his associates within

the industry, this book is a thematic exploration of Stone's life and work, charting the development of political and aesthetic changes in his filmmaking. Those changes are mapped onto academic debates about the relationship between film and history as well as wider critiques about Hollywood and the film industry.

Matt Johnson had a life he was happy enough with. Could he learn to be happy with his death as well? This zombie story is written from his point of view-- from normal, every-day security guard, to brain-eating, mindless zombie.

Six Characters in Search of an Author (1921) is a metatheatrical drama by Luigi Pirandello. Viewed as an important work of absurdist literature, the play was a critical failure when it was first staged in Rome. Revised by its author and bolstered by successful performances in New York City, Six Characters in Search of an Author has been recognized as a pioneering examination of the nature of creativity, the relationship of the director and actors to the work of art, and the psychological stress associated with staging a theatrical production. While preparing to rehearse a new play by director Luigi Pirandello, a theatre company is interrupted with the arrival of six strangers on set. After a moment of frustration and confusion, the director is told that they are six unfinished characters whose story cannot be told without his intervention. The Father, Mother, Son, Stepdaughter, Boy, and Child refuse to leave, forcing the director to convince his actors to help them fulfill their wish. As the story begins to take shape, the characters exert more and more control over the set and the participation of the other actors, soon overtaking the director entirely. Strange and compelling, Six Characters in Search of an Author is a unique play which saw resistance from critics and theatergoers for one reason only: its methods forced them to question the nature of reality itself. With a beautifully designed cover and professionally typeset manuscript, this edition of Luigi Pirandello's Six Characters in Search of an Author is a classic work of Italian literature reimagined for modern readers.

A Batty Book is a combined book title and author that create a pun or play on words. 1001 Batty Books is a collection of over 1000 such combinations with over 100 hand-drawn illustrations to bring the book titles to life.

An insightful study of the master filmmaker's work, enriched by unprecedented access to the director himself.

Introduction: authorship, creativity, and personal cinema -- Origins of a problematic: the Campion family -- The "tragic underbelly" of the family: fantasies of transgression in the early films -- Living in the shadow of the family tree: Sweetie -- "How painful it is to have a family member with a problem like that": authorship as creative adaptation in An angel at my table -- Traumas of separation and the encounter with the phallic other: The piano -- The misfortunes of an heiress: The portrait of a lady -- Exacting revenge on "cunt men": Holy smoke as sexual fantasy -- "That which terrifies and attracts simultaneously": Killing daddy in the cut -- Lighting a lamp: loss, art, and transcendence in The water diary and Bright star -- Conclusion: theorizing the personal component of authorship.

Quentin Tarantino's long-awaited first work of fiction - at once hilarious, delicious, and brutal - is the always surprising, sometimes shocking new novel based on his Academy Award-winning film. RICK DALTON - Once he had his own TV series, but now Rick's a washed-up villain-of-the-week drowning his sorrows in whiskey sours. Will a phone call from Rome save his fate or seal it? CLIFF BOOTH - Rick's stunt double, and the most infamous man on any movie set because he's the only one there who might have gotten away with murder . . . SHARON TATE - She left Texas to chase a movie-star dream, and found it. Sharon's salad days are now spent on Cielo Drive, high in the Hollywood Hills. CHARLES MANSON - The ex-con's got a bunch of zonked-out hippies thinking he's their spiritual leader, but he'd trade it all to be a rock 'n' roll star. HOLLYWOOD 1969 - YOU SHOULDA BEEN THERE

"Body Double explores the myriad ways that film artists have represented the creative process. In this highly innovative work, Lucy Fischer draws on a neglected element of auteur studies to show that filmmakers frequently raise questions about the paradoxes of authorship by portraying the onscreen writer. Dealing with such varied topics as the icon of the typewriter, the case of the writer/director, the authoress, and the omnipresent infirm author, she probes the ways in which films can tell a plausible story while contemplating the conditions and theories of their making. By examining many forms of cinema, from Hollywood and the international art cinema to the avant-garde, Fischer considers the gender, age, and mental or physical health of fictionalized writers; the dramatized interaction between artists and their audiences and critics; and the formal play of written words and nonverbal images. By analyzing such movies as Adaptation, Diary of a Country Priest, Naked Lunch, American Splendor, and Irezumi, Fischer tracks the parallels between film author and character, looking not for the creative figure who stands outside the text, but for the one who stands within it as corporeal presence and alter-ego."--Publisher's website.

Nick Flynn met his father when he was twenty-seven years old, working as a caseworker in a homeless shelter in Boston. As a teenager he'd received letters from this mystery father - self-proclaimed poet (and greatest American novelist since Mark Twain), descendant of the Romanov dynasty, alcoholic, and con-man doing time for bank robbery - but there had been no contact. Another Bullshit Night in Suck City (a phrase Flynn senior uses to describe his life on the streets) tells the story of the eerie trajectory that led Nick and his father into that homeless shelter, onto those streets, and finally to each other. With a raw authenticity, telling honesty and a dark but necessary humour, Nick Flynn's memoir breathes new life and vigour into the form. In passionate and playful prose Another Bullshit Night in Suck City illuminates the emotional and physical consequences of a relationship between father and son that exists, if at all, in a void.

Samantha Lee Howe's scintillating new spy series The House of Killers is out March 26th! Preorder today! The USA TODAY bestseller! *Inspired by a true story & soon to be a major motion picture starring Samantha Bond, Emily Berrington and Ben Lloyd-Hughes*

Contemporary media authorship is frequently collaborative, participatory, non-site specific, or quite simply goes unrecognized. In this volume, media and film scholars explore the theoretical debates around authorship, intention, and identity within the rapidly transforming and globalized culture industry of new media. Defining media broadly, across a range of creative artifacts and production cultures—from visual arts to videogames, from textiles to television—contributors consider authoring practices of artists, designers, do-it-yourselfers, media professionals, scholars, and others. Specifically, they ask: What constitutes "media" and "authorship" in a technologically converged, globally conglomerated, multiplatform environment for the production and distribution of content? What can we learn from cinematic and literary

models of authorship—and critiques of those models—with regard to authorship not only in television and recorded music, but also interactive media such as videogames and the Internet? How do we conceive of authorship through practices in which users generate content collaboratively or via appropriation? What institutional prerogatives and legal debates around intellectual property rights, fair use, and copyright bear on concepts of authorship in "new media"? By addressing these issues, *Media Authorship* demonstrates that the concept of authorship as formulated in literary and film studies is reinvigorated, contested, remade—even, reauthored—by new practices in the digital media environment.

The true story behind the Martin Scorsese film: A “riveting . . . account of how organized crime looted the casinos they controlled” (Kirkus Reviews). Focusing on Chicago bookie Frank “Lefty” Rosenthal and his partner, Anthony Spilotro, and drawing on extensive, in-depth interviews, the #1 New York Times—bestselling author of the Mafia classic *Wiseguy*—basis for the film *Goodfellas*—Nicholas Pileggi reveals how the pair worked together to oversee Las Vegas casino operations for the mob. He unearths how Teamster pension funds were used to take control of the Stardust and Tropicana and how Spilotro simultaneously ran a crew of jewel thieves nicknamed the “Hole in the Wall Gang.” For years, these gangsters kept a stranglehold on Sin City’s brightly lit nightspots, skimming millions in cash for their bosses. But the elaborate scheme began to crumble when Rosenthal’s disproportionate ambitions drove him to make mistakes. Spilotro made an error of his own, falling for his partner’s wife, a troubled showgirl named Geri. It would all lead to betrayal, a wide-ranging FBI investigation, multiple convictions, and the end of the Mafia’s longstanding grip on the multibillion-dollar gaming oasis in the midst of the Nevada desert. *Casino* is a journey into 1970s Las Vegas and a riveting nonfiction account of the world portrayed in the Martin Scorsese film of the same name, starring Robert DeNiro, Joe Pesci, and Sharon Stone. A story of adultery, murder, infighting, and revenge, this “fascinating true-crime Mob history” is a high-stakes page-turner (Booklist).

Film and television have never been more prevalent or watched than they are now, yet we still have little understanding of how people process and make use of what they see. And though we acknowledge the enormous role the media plays in our culture, we have only a vague sense of how it actually influences our attitudes and desires. In *Perverse Spectators*, Janet Staiger argues that studying the interpretive methods of spectators within their historical contexts is both possible and necessary to understand the role media plays in culture and in our personal lives. This analytical approach is applied to topics such as depictions of violence, the role of ratings codes, the horror and suspense genre, historical accuracy in film, and sexual identities, and then demonstrated through works like *JFK*, *The Silence of the Lambs*, *The Texas Chain Saw Massacre*, *Psycho*, and *A Clockwork Orange*. Each chapter shows a different approach to reconstructing audience responses to films, consistently and ingeniously finding traces of what would otherwise appear to be unrecoverable information. Using vivid examples, charting key concepts, and offering useful syntheses of long-standing debates, *Perverse Spectators* constitutes a compelling case for a reconsideration of the assumptions about film reception which underlie contemporary scholarship in media studies. Taking on widely influential theories and scholars, *Perverse Spectators* is certain to spark controversy and help redefine the study of film as it enters the new millennium.

Addresses the difficult question of how to determine the authorship, and ownership, of copyright in highly collaborative works.

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