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Film Review Index: 1950-1985 - Patricia King Hamon - 1986
Lists reviews for silent films and films made before 1950 and includes an index of directors

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Bibliographical Handbook of American Music - Donald William Krummel - 1987
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With research continuing to expand and develop, the marketplace for sensors and instrumentation remains one of the most significant for the United Kingdom, the European Union, and the economies of major developed nations. Sensors and Their Applications XI discusses novel research in the field of sensors and transducers, and provides valuable insight into new and topical applications of the technology. The book records the breadth and quality of the field and acts as a topical record of work in sensors and their applications. It will serve as an invaluable reference for physicists, engineers, and chemists working in this area of technology for many years to come.

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The Literary Adviser - Thomas P. Sliwinski - 1985
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Film -

Novels Into Film - George Blasdale - 1966

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Annual Report for the Fiscal Year - National Library of Medicine (U.S.) - 1958
Annual Report for the Fiscal Year - National Library of Medicine (U.S.) - 1958

Introduction To Library Research In German Studies - Larry L. Richardson - 2013-03-01

The New Film Index
- Richard Dyer MacCann - 1974

The New Film Index
- Richard Dyer MacCann - 1974

The New Film Index
- Writers' Program (New York, N.Y.) - 1909

The New Film Index
- Writers' Program (New York, N.Y.) - 1941

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An Annotated Bibliography for Taiwan Film Studies - Jim Chen - 2016-04-19
Compiled by two skilled librarians and a Taiwanese film and culture specialist, this volume is the first multilingual and most comprehensive bibliography of Taiwanese film scholarship, designed to satisfy the broad interests of the modern researcher. The second book in a remarkable three-volume research project, An Annotated Bibliography for Taiwan Film Studies catalogs the published and unpublished monographs, theses, manuscripts, and conference proceedings of Taiwanese film scholars from the 1950s to 2015. Paired with An Annotated Bibliography for Chinese Film Studies (2004), which accounts for texts dating back to the 1890s, this book brings together no other reference the disparate voices of Chinese film scholarship, charting its unique intellectual arc. Organized intuitively, the volume begins with reference materials (bibliographies, cinematicographies, directories, indexes, dictionaries, and biographical materials; film stories, screenplays, and scripts; film technology; and miscellaneous aspects of Taiwanese film scholarship (artifacts, acts of censorship, copyright law, distribution channels, film festivals, and industry practice). Works written in multiple languages include transliteration/romanized and original script entries, which are followed by professional notations by the editors to aid in the use of sources.

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The Film Index, A Bibliography of the Work Projects Administration in the State of New York - 1941

Thinning Films and Tribological Interfaces - D. Dowson - 2000-09-01
This collection of fully peer-reviewed papers were presented at the 26th Leeds-Lyon Tribology Symposium which was held in Leeds, UK, 14-17 September, 1999. The collection of fully peer-reviewed papers were presented at the 26th Leeds-Lyon Tribology Symposium which was held in Leeds, UK, 14-17 September, 1999. The year's title is 'Thinning Films and Tribological Interfaces', and the papers cover practical applications of tribological solutions in a wide range of situations. The evolution of a full peer review process has been evident for a number of years. An important feature of the Leeds-Lyon Symposium is the presentation of current research findings. This remains an essential feature of the meetings, but for the 26th Symposium authors were invited to submit their papers for review a few weeks in advance of the Symposium. This provided an opportunity to discuss recommendations for modifications with the authors.
The horror film is now one of the most popular and talked about film genres and yet, outside of the Hammer studio, very little has been written about British horror. As G. Andrew Stuckey argues in his book, Metacinema in Contemporary Chinese Film, the recurrence of the metacinematic across this broad range of works is indicative of its relevance to Chinese films today, and the analysis of these diverse examples allows popular blockbusters to elite art films, around the theme of metacinema, yielding new insights into both previously neglected films and those already acknowledged as classics such as Peeping Tom and The Wicker Man.

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HumaniTies - 1993
by William M. Drew, Holmurt Fieber, André Gaudreault, Philippe Gauthier, Lea Jacobo, Joyce Jesionowski, Charlie Keil, Richard Kozarski, Artur Lennig, Pat Loughney, David Mayer, Russell Merritt, Jan Olsson, Paul Spehr, Yuri Tuvian, Linda Williams In early 1996, an international group of 35 specialists in silent cinema volunteered to write commentaries on more than six hundred films directed, written, produced and supervised by D.W. Griffith – or featuring him as a performer – for the eleven-volume series The Griffith Project, the largest monograph ever assembled on an individual film director, in conjunction with the massive retrospective held at the Pordenone Silent Film Festival from 1996 to 2008. All authors involved in The Griffith Project were bound to strict editorial rules, most notably the fact that all titles in the series would be assigned to them in pre-determined groups rather than as a result of their own individual preference for this or that specific entry. The patience and commitment demonstrated by all scholars in this endeavor requires at least a symbolic recognition. We therefore invited the members of the project team to write an essay on a (D.W. Griffith-related) topic of their own choice. The papers included in this volume constitute the response to our carte blanche invitation. Our offer was also extended to other experts on D.W. Griffith who, for various reasons, were unable to participate in The Griffith Project but consistently supported it with their generous advice and insight. This volume brings The Griffith Project to completion, as 2008 sees the last installment of the D.W. Griffith program at the Pordenone Silent Film Festival with the screening of his films produced between 1925 and 1931. Not surprisingly, twelve years of research on D.W. Griffith have unearthed an impressive wealth of knowledge but also an equally amazing array of new questions, certainly enough of them to fill several more volumes. Some of them (including the increasingly complex issue of D.W. Griffith’s role as production supervisor) are only introduced or barely mentioned here, but we are confident that what we have called the Griffith Project will continue – at the Gomarco and elsewhere – with more research and newly found or preserved prints. PAOLO CHERCHI USAI is Director of the National Film and Sound Archive of Australia. He is co-founder of the Pordenone Silent Film Festival and of the L. Jeffrey Selznick School of Film Preservation at George Eastman House (Rochester, New York). He directed the experimental feature film Passio (2007). His latest book is David Wark Griffith (Editrice Il Castoro, 2008).

A.I.D. Research and Development Abstracts - - 1984
Annotated Bibliography of New Publications in the Performing Arts - - 1970
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The President’s Report to the Board of Regents for the Academic Year Financial Statement for the Fiscal Year - University of Michigan - 1965

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Locating World Cinema - M K Raghavendra - 2020-05-31
Locating World Cinema argues for the importance of understanding the local context of a film’s creation and the nuances that it conveys to the spectator. It examines the sociocultural contexts intrinsic to cinema from milieus like the USSR/Russia, China, Japan, France, the US, Iran and India. The book analyses the works of some of the more celebrated but, at times, less than fully understood auteurs, such as Kenji Mizoguchi from Japan; Robert Bresson, Jacques Rivette and Éric Rohmer from France; Abbas Kiarostami from Iran; Martin Scorsese from the US; Zhang Yimou from China and Aleksandr German from Russia. Further, it examines how the conditions of exhibition for art house cinema has transformed into the ‘global art film’ that attempts to bypass the local by addressing international audiences. The book deals with complex ideas but is lucidly written, making it accessible to film students and lay persons alike.

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