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INSIDE

Horror Film + DVD

East Asian Cinema + DVD

David Lynch

Silent Cinema + DVD

Cassavetes Directs

Independent Cinema + DVD

Dalí, Surrealism and Cinema

Documentaries...
and how to make them + DVD

Short Films... how to make and
distribute them + DVD

Writing a Screenplay

Making a Film on a Microbudget





EDITORIAL

Welcome to our catalogue of existing and forthcoming titles on all aspects of film and popular culture. In addition to the ever-growing Pocket Essentials list, 2007 sees the arrival of two new, exciting series – Kamera Books and Creative Essentials.

KAMERA BOOKS are a response to audiences' growing appetite for quality writing about film and popular culture that favours lively, engaged discussion. They cater to a wide audience, including fans, regular cinemagoers and DVD enthusiasts, plus film and media students. Covering a wide range of subjects from prominent directors, popular genres and current trends through to cult films, national cinemas and film concepts, select titles come complete with complementary DVDs of feature films, shorts and documentaries.

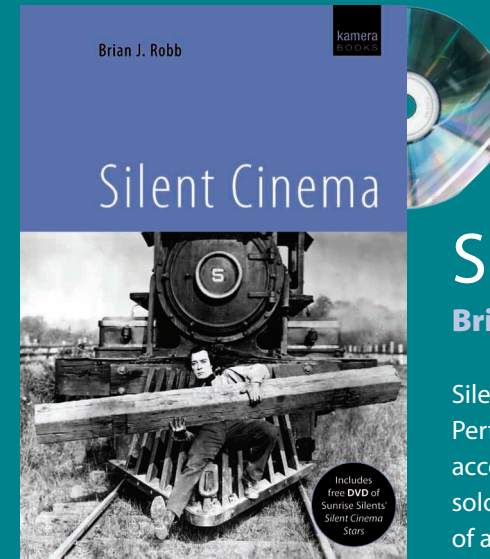
CREATIVE ESSENTIALS are accessible, comprehensive and affordable how-to guides to a range of subjects, written by experts in their field. They provide a one-stop solution for professionals and beginners alike, for experienced and aspiring writers, directors, filmmakers, teachers and students. They include case studies and in-depth analysis, practical advice, interviews with key creatives and comprehensive resource guides to funding bodies, distribution outlets and available courses. Creative Essentials are packaged with DVDs of additional material including shorts and documentaries, templates, spreadsheets, sample contracts, release forms, checklists and more.

Towards the end of the catalogue you will find information on the **POCKET ESSENTIALS** film series. Full of facts, opinions and critical insight, each title includes introductory essays by experts, detailed biographies, plot summaries, bibliographies and essential trivia.

Hannah Patterson, Commissioning Editor

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Cover photo: *Hostel: Part II*
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SILENT CINEMA

Brian J. Robb

Silent cinema was never truly silent. Performances were more often than not accompanied by live music – whether from a solo pianist or a small orchestra – and the noise of audiences more than made up for the lack of a soundtrack accompanying the film.

It was from the origins of cinema onwards to the coming of sound in 1929 with *The Jazz Singer* that so many of the ground rules of cinema were laid and film-making techniques developed, including editing and special effects, styles of acting, filming on location and much more.

Through a study of the earliest origins of cinema to the stars, comedians and directors who became popular from the late-Victorian era to the end of the 1920s, and including a look at the earliest Hollywood scandals of the time, *Silent Cinema* is a handy guide to the art of cinema's silent years in Hollywood and across the globe.

Brian J. Robb is a writer and biographer of Leonardo DiCaprio, Wes Craven, Johnny Depp and Ewan McGregor; author of *Counterfeit Worlds*, a study of the films of Philip K. Dick and Managing Editor at *Titan Magazines*. He is the author of *Pocket Essentials* on James Cameron, Ridley Scott and *Laurel and Hardy*.

- Accompanying DVD includes excerpts from *Son of the Sheik*, *Phantom of the Opera*, *The Perils of Pauline*, *Salome* and *Orphans of the Storm*
- Covers directors such as Cecil B. DeMille, D.W. Griffiths and Eisenstein, and silent stars such as Mary Pickford, Harold Lloyd, Lon Chaney, Louise Brooks, Mabel Normand, Clara Bow, Buster Keaton, Gloria Swanson and Greta Garbo
- Details the earliest Hollywood murders and scandals

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Elliott H. King

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Dalí, Surrealism and Cinema



DALÍ, SURREALISM AND CINEMA

Elliott H. King

Salvador Dalí is one of the most widely recognised and most controversial artists of the twentieth century. He was also an avant-garde filmmaker – collaborating with such giants as Luis Buñuel, Walt Disney and Alfred Hitchcock – though the impetus and endurance of his fascination with film has rarely been given the attention it merits.

King surveys the full range of Dalí's eccentric activities with(in) the cinema. Influenced by the Marx Brothers, Buster Keaton and Stanley Kubrick, Dalí used the cinema to bring the 'dream subjects' of his paintings to life, providing the groundwork for revolutionary forays into television, video, photography and holography. Dalí's writings continue to be relevant to discourses surrounding film and surrealism, and his adoption of academic technique partnered with contemporary technology and pop culture is a paradox still relevant today.

Elliott H. King is an art historian specialising in Dalí and surrealism. He contributed to *Dalí, The Centenary Exhibition* (Thames and Hudson, 2004) and is actively involved with the 2007-08 exhibition, *Dalí and Film*.

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David Carter

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East Asian Cinema



EAST ASIAN CINEMA

David Carter

Film directors from East Asia frequently win top prizes at international film festivals, but in the West little is known about them nor about the cultures that produced them.

It is not all martial arts, flying warriors, historical pageants and tea ceremonies. China, Hong Kong, Taiwan, Japan and North and South Korea went through periods of great political turmoil and rapid modernisation in the twentieth century. Their films reflect these changes and the conflicts between modern lifestyles and traditional values, whether it is capitalism versus communism, or materialism versus spiritual belief.

This book provides an ideal reference work on all the major directors, with details of their films and checklists for the films of each country, useful for both ardent fan and serious student alike.

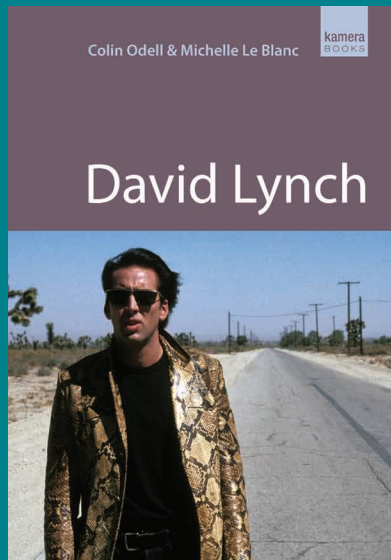
Prof. David Carter teaches at Yonsei University, Seoul and is a freelance journalist and translator. He has taught Film Studies for over 15 years and is the author of *Pocket Essentials on Georges Simenon* and on *Literary Theory*.

- Includes DVD of *Cinema on the Road: A Personal Essay on Cinema in Korea*
- East Asian cinema is currently enjoying phenomenal success worldwide
- Covers filmmakers such as Akira Kurosawa, Wong Kar Wai, Kon Ichikawa, Takeshi Kitano, Shohei Imamura, Kim Ki-deok, Tsui Hark, Zhang Yimou and Takeshi Miike, and films such as *Oldboy*; *In the Mood for Love*; *Crouching Tiger, Hidden Dragon*; *The Ring*; *Audition*; *Rashomon*; *Tetsuo* and more

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DAVID LYNCH

Colin Odell & Michelle Le Blanc

Internationally renowned, David Lynch is America's premier purveyor of the surreal, an artist whose work in cinema and television has exposed the world to his highly personalised view of society. This book examines his entire works, from the cult surrealism of his debut feature *Eraserhead* to his latest mystery, *INLAND EMPIRE*, considering the themes, motifs and stories behind his incredible films.

In Lynch's world the mundane and the fantastical collide, often with terrifying consequences. It is a place where the abnormal is normal, where the respectable becomes sinister, where innocence is lost and redemption gained at a terrible price. And there's always music in the air. David Lynch is your guide to this other world... and this is your guide to David Lynch.

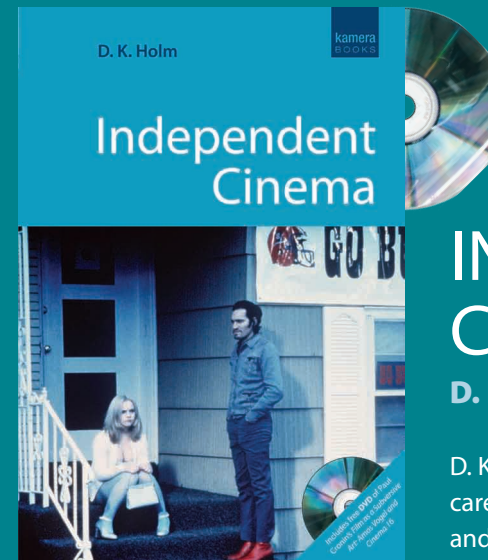
Colin Odell and Michelle Le Blanc are freelance authors and film critics. They have co-authored books about *John Carpenter*, *Tim Burton*, *Horror Films*, *Jackie Chan* and *Vampire Films* and contributed to *Wallflower Press's AlterImage* and *The Greenwood Encyclopedia of Science Fiction and Fantasy*. They are regular writers for *kamera.co.uk* and *Vector*.

- An in-depth look at America's most renowned film auteur, including biographical detail
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INDEPENDENT CINEMA

D. K. Holm

D. K. Holm aims to define a term all too carelessly used both by media commentators and marketers, and distinguish it from categories such as avant-garde, underground, experimental or 'art' films, with which it is often confused.

By contrasting studio-era Hollywood with changes in the business since the 1970s, and the rise of companies such as Miramax and New Line, it shows the birth of a commercial environment in which the new independent cinema can emerge.

Profiles of specific filmmakers such as Guy Maddin, Jill Sprecher and James Mangold suggest how diverse personalities use independent cinema for individual ends.

D.K. Holm has written for *Willamette Week*, *PDXS*, among other publications, and now has columns at Kevin Smith's *MoviePoopShoot.com*. He edited an anthology of Robert Crumb interviews for the University of Mississippi Press and has a forthcoming book on Guy Maddin. He is the author of *Pocket Essentials* on *Quentin Tarantino* and *Robert Crumb*.

- Accompanying DVD features Paul Cronin's *Film as a Subversive Art: Amos Vogel and Cinema 16*, a documentary profile about the founder of the New York Film Festival and America's most important film society
- Provides useful definitions for the widely used term 'independent cinema'
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Colin Odell & Michelle Le Blanc

The Kamera Book of *Horror Films* takes you on a journey into the realm of fear. From horror cinema's beginnings in the late nineteenth century to the latest splatter films, from the chills of the ghost film to the terror of the living dead, there's more than enough to keep you awake at night.

There's a whole world of terror to explore – Spanish werewolves, Chinese vampires, Italian zombies, demons in Britain, killers in America, evil spirits in Japan.

This book offers a guide to key films, directors and movements, including *Dracula*, *Frankenstein*, *Scream*, *Halloween*, *The Sixth Sense*, *Ringu* and *Evil Dead*, and the more unusual *The Living Dead Girl*, *Rouge*, *Les Yeux sans Visage*, *Nang Nak* and *Black Cat*.

Colin Odell and Michelle Le Blanc are freelance authors and film critics. They have co-authored books about *John Carpenter*, *Tim Burton*, *David Lynch*, *Jackie Chan* and *Vampire Films* and contributed to Wallflower Press's *AlterImage* and *The Greenwood Encyclopedia of Science Fiction and Fantasy*. They are regular writers for kamera.co.uk and *Vector*.

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The Western

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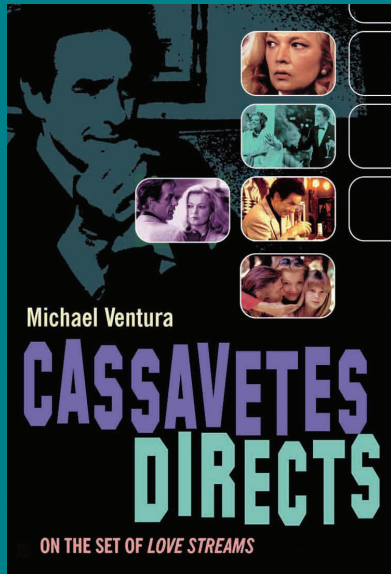
THE WESTERN

David Carter

From the very beginnings of cinema in America the Western has been a central genre. The hazardous lives of settlers, their conflict with Native Americans ('the Indians'), the lawless frontier towns, outlaws and cattle rustlers, all found their way into the new medium. The Western became popular worldwide because it offered escape, adventure, stunning landscapes and romance; also themes that resonated such as survival, law and order, defence of family, and dreams of a new and better world.

David Carter's book starts with an introduction to the real American West and its famous historical figures, and traces the development of the genre from popular literature, through the early silent films, the sound era, the Golden Age of classic Westerns, TV and 'spaghetti westerns', to the self-reflexive and revisionist Westerns of recent decades. This book provides a basic work of reference for all the major directors and noteworthy films of the genre.

Prof. David Carter teaches at Yonsei University, Seoul and is a freelance journalist and translator. He has taught Film Studies for over 15 years and is the author of *Pocket Essentials on Georges Simenon* and *Literary Theory*, and the *Kamera Book on East Asian Cinema*.



CASSAVETES DIRECTS

on the set of *Love Streams*

Michael Ventura

In 1983 visionary director John Cassavetes asked journalist Michael Ventura to write a unique film study – an on-set diary of the making of his film *Love Streams*. Cassavetes laid out his expectations. He wanted ‘a daring book, a tough book’. In Ventura’s words, ‘All I had to do for ‘daring’ and ‘tough’ was transcribe this man’s audacity day by day.’

Cassavetes Directs describes the creation of *Love Streams* shot by shot, crisis by crisis. During production, the director learned that he was seriously ill, that this film might turn out to be his last. Starring alongside actress and wife Gena Rowlands, Cassavetes shot in sequence, reconceiving and revising his film almost nightly, in order that *Love Streams* could stand as his final statement.

Michael Ventura wrote and directed the documentary *I’m Almost Not Crazy: John Cassavetes, the Man and His Work*, and was curator of the Sundance Festival’s 1989 Cassavetes retrospective. His screenwriting credits include *Echo Park*, directed by Robert Dornhelm. As a journalist, Ventura has received a USA PEN award, a Los Angeles Press Club award and the Sinclair Lewis Award. He has published three novels and several books of non-fiction.

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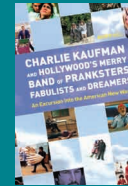


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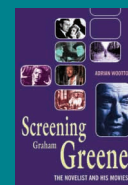


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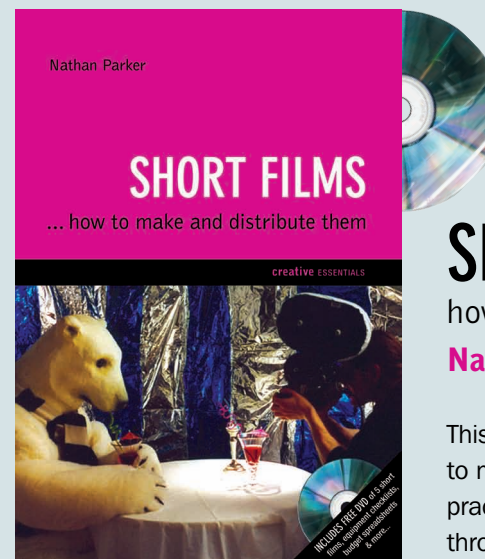
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SHORT FILMS

how to make and distribute them

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This book is for anyone who has ever wanted to make a short film. Focusing on the practicalities of filmmaking, it will guide you through all stages of the process, examining every available possibility along the way. From the development of your initial idea, to screening your finished film in front of an audience, it will enable you to make informed decisions, including which format to use, where to find cast and crew, and how to get your short film distributed. An invaluable resource for new and more experienced filmmakers alike, offering technical and creative solutions for the realisation of short films in all shapes and sizes. Chapters focus on:

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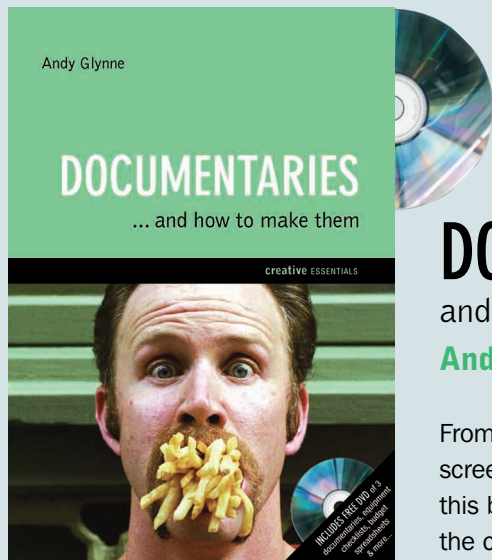
Nathan Parker is a filmmaker and teaches courses in short filmmaking and cinematography at Central Saint Martins in London.

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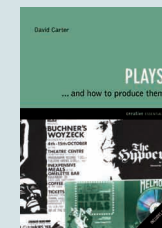


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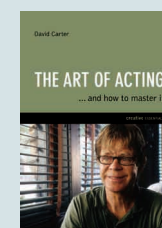


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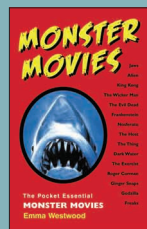


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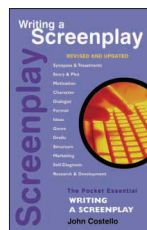


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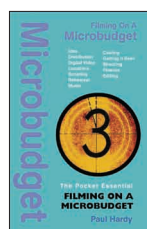


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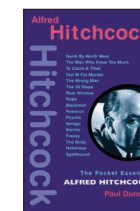


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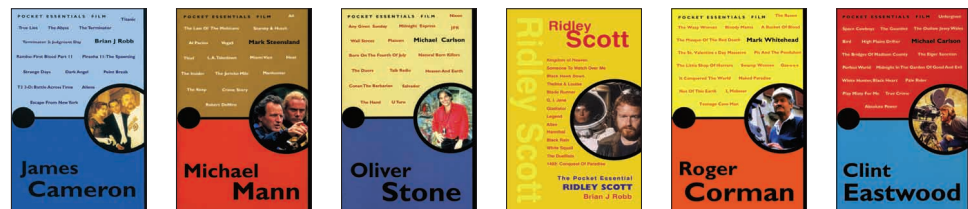


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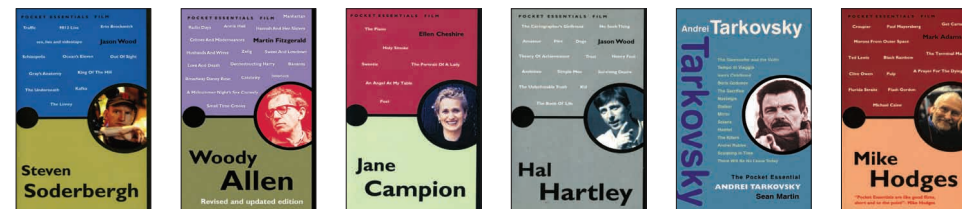
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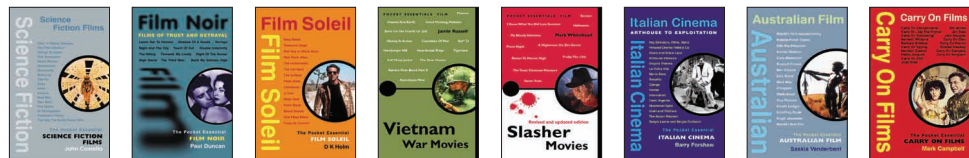
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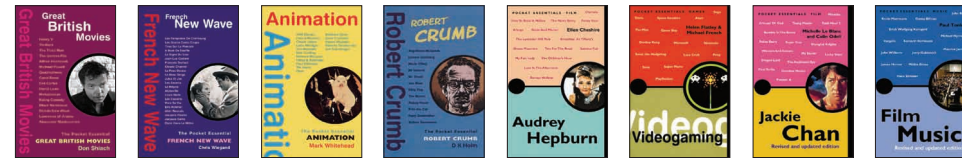
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