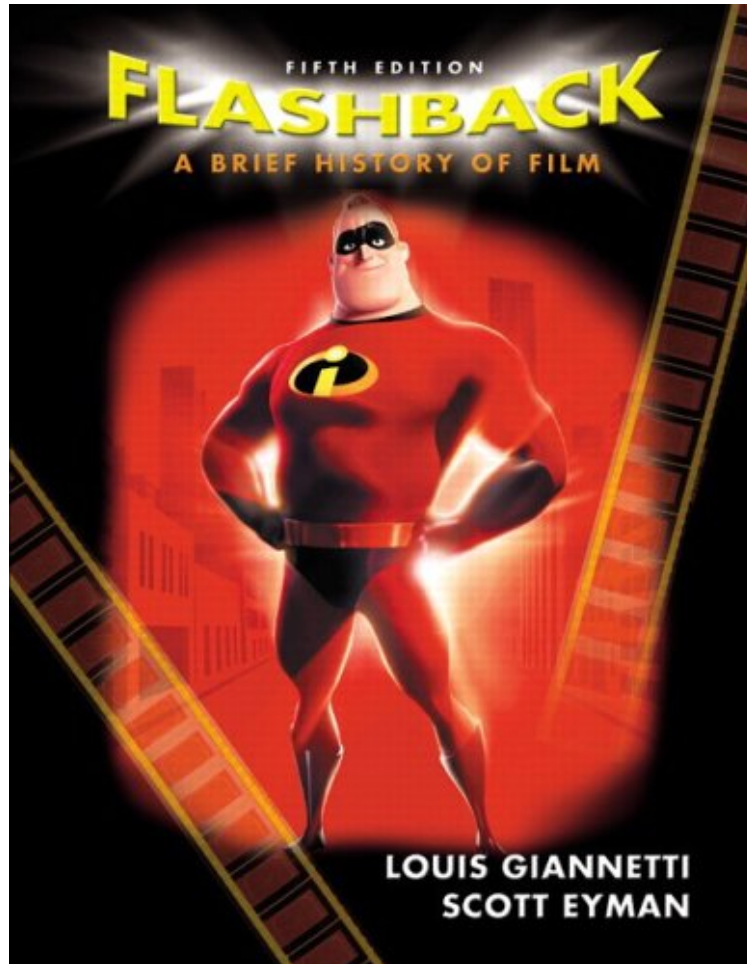


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Flashback: A Brief History of Film (5th Edition)

Louis Giannetti

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Consolidating major figures and film movements into their decade of greatest influence or prestige, this no-nonsense book offers a generously illustrated, concise, and very readable history of fiction movies with an emphasis on American cinema. Eclectic in methodology and written in a plain English style that audiences can relate to, it examines the full scope of traditional film history and criticism, viewing film as both an art and an industry as it mirrors popular audience values, social ideologies, and historical epochs. Film discussions include titles such as *Forrest Gump*, *Jurassic Park*, *There's Something About Mary*, *Face Off*, *the Lion King*, *Saving Private Ryan*, *Good Will Hunting*, *Pulp Fiction*, *Choosing Amy*, *The Piano*, *Menace II Society*, *Sweet Hereafter*, *The English Patient*, *Sense and Sensibility*, *Shakespeare in live*, *The Full Monty*, *The Crying Game*, *Life is Beautiful*, and like *Water for Chocolate*. For anyone who enjoys going to, and thinking about, the movies.

From the Publisher
Consolidating major figures and film movements into their decade of greatest influence or prestige, this "no-nonsense" book offers a generously illustrated, concise, and very readable history of fiction movies with an emphasis on American cinema. Eclectic in methodology and written in a plain English style that students can relate to, it examines the full scope of traditional film history and criticism, viewing film as both an art and an industry as it mirrors popular audience values, social ideologies, and historical epochs.
From the Inside Flap
Preface
WE SET OUT TO WRITE A REALLY BRIEF BOOK. Just the basics, no frills. After considerable deliberation, we finally decided on a mechanical form of organization by decade. We then proceeded to cheat left and right, cramming major figures and film movements into their decade of greatest influence or prestige. Here, then, is a bare-bones history of fiction movies, copiously illustrated with photos, many of them rarely reprinted. Since this book was written primarily with an American audience in mind, we have emphasized the American cinema. Eclectic in our methodology, we have adhered to a broad consensus tradition of film history and criticism; except for a humanist bias, we have had no theoretical axes to grind. Nor have we attempted to dazzle the reader with a fresh array of jargon; the text is in plain English, with essential terms in boldface to indicate that they are defined in the glossary. Our main concern has been with film as art, but when appropriate we also discuss film as industry and as a reflection of popular audience values, social ideologies, and historical epochs. History books are filled with value judgments, and this one is no exception. We have not hesitated to call a bomb a bomb. On the whole, however, our attitude has been similar to that of Andre Breton, the founder of the surrealist movement, who said, "The cinema? Three cheers for darkened rooms."
Acknowledgments
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LOUIS GIANNETTI SCOTT EYMAN
From the Back Cover
Consolidating major figures and film movements into their decade of greatest influence or prestige, this "no-nonsense" book offers a generously illustrated, concise and very readable history of fiction movies with an emphasis on American cinema. Eclectic in methodology and written in a no-frills, plain English style that readers can relate to, it examines the full scope of traditional film history and criticism, viewing film as both an art and an industry as it mirrors popular audience values, social ideologies, and historical epochs. Reader-friendly and highly accessible, the book offers hundreds of still photographs many never before reprinted to illustrate discussions on visual style and major actors. Covering the entire spectrum of film history, both American and foreign, from the 1890s to 1995, it includes such recent films as *Forrest Gump*, *Jurassic Park*, *The Piano*, *Menace II Society* and many others. The Third Edition adds a new, copiously illustrated chapter entitled *Global Cinema Since 1990 the American Age* which covers both American and international cinema from 1990 to 1995. It uses a timeline to highlight major political, social, and cultural events for the ten-year period covered in each chapter, and provides an informative chapter head summary to allow readers the opportunity to preview the chapter's contents.