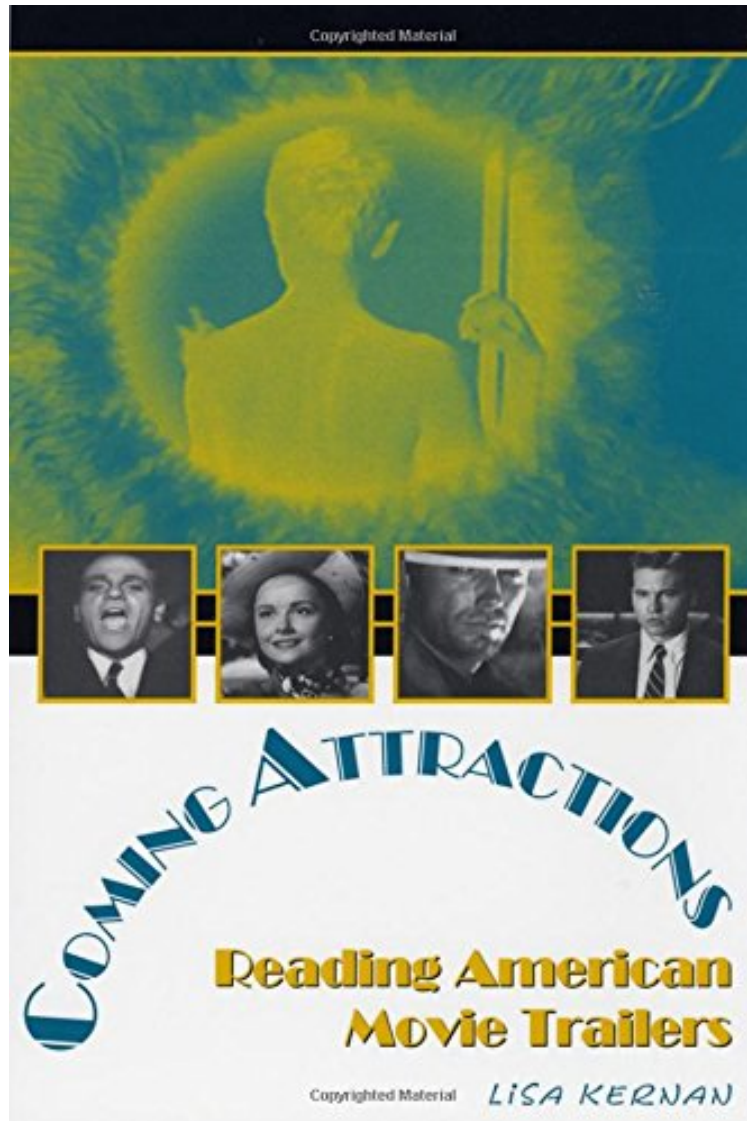


[Download] Coming Attractions: Reading American Movie Trailers (Texas Film and Media)

Coming Attractions: Reading American Movie Trailers (Texas Film and Media)

Lisa Kernan

*DOC | *audiobook | ebooks | Download PDF | ePub*



DOWNLOAD



READ ONLINE

#1065722 in Books 2004-11-01 Original language: English PDF # 1 9.00 x 1.00 x 6.00l, 1.11 #File Name: 0292705581308 pages | File size: 55.Mb

Lisa Kernan : Coming Attractions: Reading American Movie Trailers (Texas Film and Media) before purchasing it in order to gage whether or not it would be worth my time, and all praised Coming Attractions: Reading American Movie Trailers (Texas Film and Media):

1 of 1 people found the following review helpful. Great for Academic Researchers. Little Use to Filmmakers or Film Practitioners. By Writer/Producer/DirectorWow, I confess that I feel a little self-conscious writing a negative review in

the face of the other 3 positive reviews. I just don't get it. This book is clearly not for practitioners in filmmaking and/or trailer editing. It was written in a very formal academic language which makes it extremely difficult to read and navigate. As a graduate school professor and independent filmmaker myself, I'd like to believe that I'm more familiar with academic writing than would be most readers. Despite this, it remained a real challenge for me to digest. In a nut shell: the book contains a researcher's observations with regard to the history and evolution of the trailer. There is little discussion on the components of trailers, what characteristics make for successful trailers, the difference between trailers across genres, or anything else that a practitioner would take interest. If I had to guess, I'd say this book is simply a publication of someone's PhD dissertation. Bottom line? If you're a academic with a research interest in trailers, this is your book. Otherwise, if your a filmmaker or trailer editor, its, unfortunately, of limited use. 4 of 5 people found the following review helpful. SEE IT! READ IT! BUY IT! You'll never look at a trailer the same By Gael CHANDLER No matter whether you're a film professor, film industry professional, or just plain moviegoer, you'll never look at a trailer (movie preview) the same after reading this book. Written with academic rigor and thoroughness, it explains how previews came to be referred to as trailers and analyzes trailers for their intended affect, subtext, and demographic. The book follows the author's passion for examining "the hypothetical spectator that can be read within the trailer texts themselves: an "audience study" who can read through the looking glass of the Hollywood film industry." She submits case studies of some 30 trailers, from Casablanca to Paper Moon to Air Force One, dividing them into three eras. By the end of the book you'll really appreciate these free mini-movie/commercials that we all alternately enjoy and hate yet use to decide whether to see a movie or not. 1 of 4 people found the following review helpful. En español By Luciana Este libro me viene muy bien para un trabajo que estoy haciendo, hay mucha informacin bastante difcil de conseguir. Por lo general, en los libros se encuentra un prrafo sobre trailers, salvo algn libro que le dedique un captulo; pero es muy difcil de conseguir realmente y siempre dicen lo mismo. Este libro es todo lo contrario, est completamente dedicado a ellos, con informacin muy prctica y completa. Sinceramente me dej ms que satisfecha.

Movie trailers those previews of coming attractions before the start of a feature film are routinely praised and reviled by moviegoers and film critics alike: "They give away too much of the movie." "They're better than the films." "They only show the spectacular parts." "They lie." "They're the best part of going to the movies." But whether you love them or hate them, trailers always serve their purpose of offering free samples of a film to influence moviegoing decision-making. Indeed, with their inclusion on videotapes, DVDs, and on the Internet, trailers are more widely seen and influential now than at any time in their history. Starting from the premise that movie trailers can be considered a film genre, this pioneering book explores the genre's conventions and offers a primer for reading the rhetoric of movie trailers. Lisa Kernan identifies three principal rhetorical strategies that structure trailers: appeals to audience interest in film genres, stories, and/or stars. She also analyzes the trailers for twenty-seven popular Hollywood films from the classical, transitional, and contemporary eras, exploring what the rhetorical appeals within these trailers reveal about Hollywood's changing conceptions of the moviegoing audience. Kernan argues that movie trailers constitute a long-standing hybrid of advertising and cinema and, as such, are precursors to today's heavily commercialized cultural forms in which art and marketing become increasingly indistinguishable.

"The book raises important questions about what trailers can tell us about ourselves as filmgoers and what clues they can provide to fill gaps in film history. With the release of this book, archivists, scholars, and audiences may never again view trailers in quite the same way." (The Moving Image) About the Author Lisa Kernan (1952-2006) held a dual appointment at UCLA as the library's film, television, theater, and photography subject specialist and as a lecturer in the Department of Film, Television, and Digital Media.