



BLOOD in the MOONLIGHT

MICHAEL MANN and
INFORMATION AGE
CINEMA



THE
EVIDENCE
REVEALS
THE
TRUTH

Wildermuth

Blood In The Moonlight Michael Mann And Information Age Cinema

Steven Rybin



Blood In The Moonlight Michael Mann And Information Age Cinema:

Blood in the Moonlight Mark E. Wildermuth, 2010-06-28 Director and screenwriter Michael Mann is the creative force behind such movies as *Last of the Mohicans* and *Ali*. Markedly reticent, Mann prefers that his personal background remain an enigma, but his disparate films contain clear and consistent messages. One of Mann's focuses is on the Information Age. He addresses the nature of modern communication, its use to manipulate and coerce, and the resultant subjugation of truth. The perils inherent in modern technology and communication stand in stark contrast to the power of symbolic and oral exchange, the trusted medium of Mann's protagonists. This critical exploration of the films of Michael Mann examines his recurring focus on the nature of modern communication and information and their effect on the individual and society. Mann's films highlight the struggle to maintain a connection to reality in a world where information is a commodity, manipulated and abused by forces that exert increasing control over its content and dissemination. Each chapter examines one of Mann's films, including *Manhunter*, *The Keep*, *Last of the Mohicans*, *The Insider*, and *Ali*, in which the protagonist longs for a sense of human connection but is pitted against forces that devalue and destroy individuality. Photographs illustrate specific moments from the films. A bibliography and an index are included. **The Cinema of Michael Mann** Steven Rybin, 2007-01-01 Few other contemporary Hollywood filmmakers fit the category of genre stylist as well as Michael Mann, the director of such films as *Heat*, *The Insider*, *Ali*, *Collateral*, *Manhunter*, *Thief*, and *Miami Vice*. Mann's film style marks him as a director who chooses the iconographic backdrop of a genre as a canvas upon which he and his collaborators can craft a unique cinematic vision. *The Cinema of Michael Mann* traces the innovative and under-explored stylistic contours of Mann's work, the director's inflection upon and innovation within preexisting genre frameworks, and the relationship of both style and genre to issues of authorship and film criticism. Steven Rybin's critical study of Mann's cinema and the importance of the filmmaker's themes to our contemporary world is valuable for both film scholars and cinephiles alike. Blood in the Moonlight Mark E. Wildermuth, 2005-03-08 This critical exploration of the films of Michael Mann examines his recurring focus on the nature of modern communication and information and their effect on the individual and society. Michael Mann Steven Rybin, 2013-04-04 Michael Mann first made his mark as a writer for such television programs as *Starsky and Hutch*, *Police Story*, and *Vegas*. In 1981 he made his feature film directing debut with the James Caan thriller *Thief*, and in the 1980s he served as a writer and executive producer for the groundbreaking programs *Miami Vice* and *Crime Story*. Though he has delved into other genres, Mann's career as a writer, producer, and director has consistently focused on criminal activity, from small-time hoods and professional thieves to corporate manipulators and serial killers. In *Michael Mann: Crime Auteur*, Steven Rybin looks at the television programs and films that Mann has stamped with his personal signature. This book closely examines the themes and techniques used in films such as *Manhunter*, *Heat*, *The Insider*, and *Collateral*, and connects these elements to his work on the non-genre films *The Last of the Mohicans* and *Ali*. A revised and significantly expanded edition of

The Cinema of Michael Mann 2007 this book includes new chapters on Public Enemies and the big screen version of Miami Vice as well as Mann s work on the shows Crime Story and Luck Covering Mann s entire career this book will be of interest to fans of the writer director s body of work as well as to scholars of both film and television *Existentialism and Social Engagement in the Films of Michael Mann* Vincent M. Gaine,2011-10-27 Michael Mann s films receive a detailed analysis as existential dramas including Heat Collateral The Last of the Mohicans and Public Enemies The book demonstrates that Mann s films perform critical engagement with existentialism illustrating the problems and opportunities of living according to this philosophy **The Eighteenth Century** ,2007 *American Book Publishing Record* ,2003 [The Journal of Popular Film and Television](#) ,2006 [Book Review Index](#) ,2006 Every 3rd issue is a quarterly cumulation *Annual Bibliography of English Language and Literature* Modern Humanities Research Association,2005 Includes both books and articles

Mythos und Film Vincent Fröhlich,Annette Simonis,2016 Mythen erfüllen im kulturellen Imaginären bis heute zentrale symbolische und kulturelle Funktionen was sich auch an ihrer filmischen Adaption und Neugestaltung zeigt Um die Mythenbildung in neuen Medien angemessen erfassen zu können bedarf es einer modifizierten analytischen Perspektive Schon Umberto Eco hat darauf hingewiesen dass moderne Helden wie Superman ein anderes Mythenprofil aufweisen als antike Heroen wie Herakles Serielle Figuren wie Dracula Sherlock Holmes oder Superman tendieren dazu mediale Grenzen zu überschreiten und konsolidieren gerade dadurch ihren Status als moderne Mythen Der neue Synkretismus der mythologischen Bilder überbietet in seiner Reichweite offenbar noch die spät antiken bis frühneuzeitlichen Mythenverschmelzungen Die Beiträge des Bandes dokumentieren die Faszination bestimmter filmischer Figuren Schemata Handlungsverläufe von mythologischem Format und ermöglichen die systematische Betrachtung ihres Oszillierens zwischen Hohenkamm und Popularkultur **The British National Bibliography** Arthur James Wells,2006 **Gender, Science Fiction Television, and the American Security State** M. Wildermuth,2014-05-01 As American security became increasingly dependent on technology to shape the consciousness of its populace and to defend them science fiction shows like The Twilight Zone Star Trek and The X Files both promoted the regime s gendered logic and raised significant questions about that logic and its gendered roles *Feminism and the Western in Film and Television* Mark E. Wildermuth,2018-04-17 This book works to complicate and push against common arguments that the Western from its inception is an anti feminist genre By focusing on representations of women professionals in Westerns it shows that women in cinematic and televisual Westerns sometimes do acquire agency and empowerment in the private and public realms despite our culture s tendency to gender the former as feminine and the latter as solely masculine The study reviews the relationship of these progressive Westerns to both explicit and latent feminist ideologies relevant to their times as the films evolved from the 1930s to the twenty first century *Alien-Invasion Films* Mark E. Wildermuth,2022-11-16 This book studies American science fiction films depicting invasions of the USA and Earth by extra terrestrials within the context of imperialism from 1950 2020 It

shows how such films imagine America and its allies as objects of colonial control This trope enables filmmakers to explore the ethics of American interventionism abroad either by defending the status quo or by questioning interventionism The study shows how these films comment on American domestic hegemonic practices regarding racial or gender hierarchies as well as hegemonic practices abroad Beginning with the Cold War consensus in the 1950s the study shows how hegemony at home and abroad promotes division in the culture

Books Ireland ,1993 **Books In Print 2004-2005** Ed Bowker Staff,Staff Bowker, Ed,2004 The Cinema of Michael Mann Jonathan Rayner,2013-09-22 Michael Mann is one of the most important American filmmakers of the past forty years His films exhibit the existential concerns of art cinema articulated through a conspicuous and recognizable visual style and yet integrated within classical Hollywood narrative and genre frameworks Since his beginnings as a screenwriter in the 1970s Mann has become a key figure within contemporary American popular culture as writer director and producer for film and television This volume offers a detailed study of Mann s feature films from *The Jericho Mile* 1979 to *Public Enemies* 2009 with consideration also being given to parallels in the production style and characterization in his television work It explores Mann s relationship with classical genres his thematic concentration on issues of morality and masculinity his film adaptations from literature and the development and significance of his trademark visual style within modern American cinema

The Films of Michael Mann Deryck Swan,2023-04-01 Is Michael Mann an auteur Mann is a formidable filmmaking personality no doubt but the notion that today s celebrity cult of director immediately correlates with the mysterious sect of auteur is questionable and deserves to be investigated In doing so this book strives to emulate the methodology of the man himself by ranging over not only the films he has made from 1979 s *The Jericho Mile* to 2015 s *Blackhat* but also the scope of intellectual interests that they exemplify in an attempt to mine the commonalities themes and traits that may suggest the presence of an auteur Through his investigation of Mann s filmography and the personality that flows through it author Deryck Swan provides the reader with accessible and new ways of thinking about his films to date including amongst myriad other things references to painter Morris Louis desert modernism West Coast prison culture Chicago Mayor Richard M Daley Strain Theory journalist Mike Royko Chicago s Auditorium building and a largely forgotten Charles Bronson film

Cinema of Michael Mann Steven Rybin,2013 Michael Mann first made his mark as a writer for such television programs as *Starsky and Hutch* *Police Story* and *Vegas* In 1981 he made his feature film directing debut with the James Caan thriller *Thief* and in the 1980s he served as a writer and executive producer for the groundbreaking programs *Miami Vice* and *Crime Story* Though he has delved into other genres Mann s career as a writer producer and director has consistently focused on criminal activity from small time hoods and professional thieves to corporate manipulators and serial killers In *Michael Mann Crime Auteur* Steven Rybin looks at the television programs and films that Mann has stamped with his personal signature This book closely examines the themes and techniques used in films such as *Manhunter* *Heat* *The Insider* and *Collateral* and connects these elements to his work on the non genre films *The Last*

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In a world used by screens and the ceaseless chatter of instantaneous conversation, the melodic splendor and mental symphony created by the published word frequently diminish in to the backdrop, eclipsed by the persistent sound and disturbances that permeate our lives. But, situated within the pages of **Blood In The Moonlight Michael Mann And Information Age Cinema** a stunning literary prize overflowing with organic thoughts, lies an immersive symphony waiting to be embraced. Crafted by a wonderful musician of language, that interesting masterpiece conducts viewers on a psychological journey, skillfully unraveling the concealed tunes and profound affect resonating within each cautiously crafted phrase. Within the depths of the emotional assessment, we can discover the book is central harmonies, analyze its enthralling writing type, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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