

Quotes From Starship Troopers Movie

Joacim Rocklöv

Science Fiction Cinema Christine Cornea, 2007-06-06 This major new study offers a broad historical and theoretical reassessment of the science fiction film genre. The book explores the development of science fiction in cinema from its beginnings in early film through to recent examples of the genre. Each chapter sets analyses of chosen films within a wider historical/cultural context, while concentrating on a specific thematic issue. The book therefore presents vital and unique perspectives in its approach to the genre, which include discussion of the relevance of psychedelic imagery, the 'new woman of science', generic performance and the prevalence of 'techno-orientalism' in recent films. While American films will be one of the principle areas covered, the author also engages with a range of pertinent examples from other nations, as well as discussing the centrality of science fiction as a transnational film genre. Films discussed include *The Day the Earth Stood Still*, *The Body Snatchers*, *Forbidden Planet*, *The Quatermass Experiment*, *2001: A Space Odyssey*, *Demon Seed*, *Star Trek: The Motion Picture*, *Star Wars*, *Altered States*, *Alien*, *Blade Runner*, *The Brother from Another Planet*, *Back to the Future*, *The Terminator*, *Predator*, *The One*, *Dark City*, *The Matrix*, *Fifth Element* and *eXistenZ*. Key Features*Thematically organised for use as a course text.*Introduces current and past theories and practices, and provides an overview of the main themes, approaches and areas of study.*Covers new and burgeoning approaches such as generic performance and aspects of postmodern identity.*Includes new interviews with some of the main practitioners in the field: Roland Emmerich, Paul Verhoeven, Ken Russell, Stan Winston, William Gibson, Brian Aldiss, Joe Morton, Dean Norris and Billy Gray.

Movies of the 90s Jürgen Müller, 2001 This book's 140 A-Z entries include synopses, film stills, and production photos.

Paul Verhoeven Margaret Barton-Fumo, 2016-12-26 After a robust career in the Netherlands as the country's most successful director, Paul Verhoeven (b. 1938) built an impressive career in the United States with such controversial blockbusters as *RoboCop*, *Total Recall*, *Basic Instinct*, *Starship Troopers*, and *Showgirls* before returning home to direct 2006's *Black Book*. After a recent stint as a reality television judge in the Netherlands, Verhoeven returned to the big screen with his first feature film in a decade, a highly anticipated French-language production, *Elle*, starring Isabelle Huppert. Verhoeven, who holds an advanced degree in mathematics and physics, boasts a fascinating background. Traversing Hollywood, the Dutch film industry, and now French filmmaking, the interviews in this volume reveal a complex, often ambiguous figure, as well as a director of immense talent. *Paul Verhoeven: Interviews* covers every phase of the director's

career, beginning with six newly translated Dutch newspaper interviews dating back to 1968 and ending with a set of previously unpublished interviews dedicated to his most recent work. He experimented with crowd-sourced filmmaking for the television show *The Entertainment Experience*, which resulted in the film *Tricked*, as well as his latest feature *Elle*. Editor Margaret Barton-Fumo includes *Sex, Cinema and Showgirls*, a long out-of-print essay by Verhoeven on his most controversial film, accompanied by pages of original storyboards from this and some of Verhoeven's other films. Finally, Barton-Fumo allots due attention to the director's little-known lifelong fascination with the historical Jesus Christ. Verhoeven is the only non-theologian member of the exclusive Westar Institute and author of the book *Jesus of Nazareth*.

Artforum International, 2000

Roger Ebert's Movie Yearbook, 1999 Roger Ebert, 1998 Presents detailed descriptions and reviews of virtually every movie that has opened nationally over the past year, reports from the major film festivals, interviews with important movie figures, and essays on the movie world.

Young Adult Science Fiction C. W. Sullivan III, 1999-03-30 At the close of the nineteenth century, American youths developed a growing interest in electricity and its applications, machines, and gadgetry. When authors and publishers recognized the extent of this interest in technology, they sought to create reading materials that would meet this market need. The result was science fiction written especially for young adults. While critics tended to neglect young adult science fiction for decades, they gradually came to recognize its practical and cultural value. Science fiction inspired many young adults to study science and engineering and helped foster technological innovation. At the same time, these works also explored cultural and social concerns more commonly associated with serious literature. Nor was young adult science fiction a peculiarly American phenomenon: authors in other countries likewise wrote science fiction for young adult readers. This book examines young adult science fiction in the U.S. and several other countries and explores issues central to the genre. The first part of the book treats the larger contexts of young adult science fiction and includes chapters on its history and development. Included are discussions of science fiction for young adults in the U.S. and in Canada, Great Britain, Germany, and Australia. These chapters are written by expert contributors and chart the history of young adult science fiction from the nineteenth century to the present. The second section of the book considers topics of special interest to young adult science fiction. Some of the chapters look at particular forms and expressions of science fiction, such as films and comic books. Others treat particular topics, such as the portrayal of women in Robert Heinlein's works and representations of war in young adult science fiction. Yet another chapter studies the young adult science fiction novel as a coming-of-age story and thus helps distinguish the genre from science fiction written for adult readers. All chapters reflect current research, and the volume concludes with extensive bibliographies.

The Naked And The Undead Cynthia Freeland, 2018-03-05 Horror is often dismissed as mass art or lowbrow

entertainment that produces only short-term thrills. Horror films can be bloody, gory, and disturbing, so some people argue that they have bad moral effects, inciting viewers to imitate cinematic violence or desensitizing them to atrocities. In *The Naked and the Undead: Evil and the Appeal of Horror*, Cynthia A. Freeland seeks to counter both aesthetic disdain and moral condemnation by focusing on a select body of important and revealing films, demonstrating how the genre is capable of deep philosophical reflection about the existence and nature of evil—both human and cosmic. In exploring these films, the author argues against a purely psychoanalytic approach and opts for both feminist and philosophical understandings. She looks at what it is in these movies that serves to elicit specific reactions in viewers and why such responses as fear and disgust are ultimately pleasurable. The author is particularly interested in showing how gender figures into screen presentations of evil. The book is divided into three sections: *Mad Scientists and Monstrous Mothers*, which looks into the implications of male, rationalistic, scientific technology gone awry; *The Vampire's Seduction*, which explores the attraction of evil and the human ability (or inability) to distinguish active from passive, subject from object, and virtue from vice; and *Sublime Spectacles of Disaster*, which examines the human fascination with horror spectacle. This section concludes with a chapter on graphic horror films like *The Texas Chainsaw Massacre*. Written for both students and film enthusiasts, the book examines a wide array of films including: *The Silence of the Lambs*, *Repulsion*, *Frankenstein*, *The Fly*, *Dead Ringers*, *Alien*, *Bram Stoker's Dracula*, *Interview with the Vampire*, *Frenzy*, *The Shining*, *Eraserhead*, *Hellraiser*, and many others.

Tiere im Film Maren Möhring, Massimo Perinelli, Olaf Stieglitz, 2009 Die Abgrenzung zum Tier stellt einen grundlegenden Aspekt menschlicher Selbstdefinition dar. In diesem Band beschäftigen sich Medien- und GeschichtswissenschaftlerInnen mit der Geschichte der Beziehungen zwischen Tieren und Menschen anhand von Filmquellen. Untersucht werden Tierdokumentationen, Zeichentrickfilme und Spielfilme wie *Tarzan*, aber auch TV-Serien, in denen Tiere eine zentrale Rolle spielen. Zeitlich reicht die Spanne von den Anfängen des Kinos bis in die Gegenwart, räumlich wird ein breites Spektrum mit Filmen vor allem aus Europa und den USA abgedeckt.

Paths of Dissent Andrew Bacevich, Daniel A. Sjrursen, 2022-08-02 American veterans who fought in Iraq and Afghanistan offer invaluable firsthand perspectives on what made America's post-9/11 wars so costly and disastrous. Twenty years of America's Global War on Terror produced little tangible success while exacting enormous harm. In Iraq and Afghanistan, the United States sustained tens of thousands of casualties, expended trillions of dollars, and inflicted massive suffering on the very populations that we sought to "liberate." Now the inclination to forget it all and move on is palpable. But there is much to be learned from the immense debacle. And those who served and fought in these wars are best positioned to teach us. *Paths of Dissent* collects fifteen original essays from American veterans of Iraq and Afghanistan—hailing from a wide range of services, ranks, and walks of life—who have come out in opposition to these conflicts. Selected for their candor and eloquence by fellow veterans Andrew Bacevich and Daniel Sjrursen, these soldiers vividly describe both their motivations for

serving and the disillusionment that made them speak out against the system. Their testimony is crucial for understanding just how the world's self-proclaimed greatest military power went so badly astray. Contributors: Gil Barndollar • Dan Berschinski • Joy Damiani • Daniel L. Davis • Jason Dempsey • Erik Edstrom • Vincent Emanuele • Gian Gentile • Matthew P. Hoh • Jonathan W. Hutto, Sr. • Buddhika Jayamaha • Roy Scranton • Kevin Tillman • Elliott Woods • Paul Yingling

George Lucas Jim Smith, 2003 The step-by-step companion to the work of George Lucas. George Lucas has directed only five full-length pictures in thirty years, and yet he is one of the most influential of all contemporary filmmakers: not simply a director, he's also a writer, a producer and an unparalleled technical pioneer, responsible for advances in digital projection, CGI and quality cinema sound. Yet he remains defiantly outside the Hollywood system, financing his - and other people's - pictures out of his own funds, creatively answerable to no one but himself. Starting with his time as a film student, this is a critical journey through the films Lucas has directed and actively produced. It encompasses his abstract early works such as *Look at Life* and *6.18.67*, the mainstream successes of *American Graffiti*, *Star Wars* and *Indiana Jones* and the record selling *Star Wars* prequel trilogy. There is also an extensive section detailing other projects in which he has had a hand, such as Paul Schraeder's *Mishima*, Haskell Wexler's controversial *Latino* and Francis Ford Coppola's *Tucker: The Man and His Dream*. This is an indispensable reference to the work of George Lucas- the mogul, the mythmaker, the one man brand and the most successful independent filmmaker who has ever lived.

New York, 2010-03

American Science Fiction and the Cold War David Seed, 2013-10-31 American Science Fiction--in both literature and film--has played a key role in the portrayal of the fears inherent in the Cold War. The end of this era heralds the need for a reassessment of the literary output of the forty-year period since 1945. Working through a series of key texts, *American Science Fiction and the Cold War* investigates the political inflections put on American narratives in the post-war decades by Cold War cultural circumstances. Nuclear holocaust, Russian invasion, and the perceived rise of totalitarianism in American society are key elements in the author's exploration of science fiction narratives that include *Fahrenheit 451*, *Invasion of the Body Snatchers*, and *Dr. Strangelove*.

Producing and Directing the Short Film and Video Peter W. Rea, David K. Irving, 2001 This guide offers extensive examples from two award-winning short narrative films (*Lunch Date* and *Truman*) and one short documentary (*Mirror Mirror*), and includes insightful quotes from the filmmakers themselves describing the problems they encountered and how they solved them..

Applied Ballardianism Simon Sellars, 2019-01-15 An existential odyssey weaving together lived experience and theoretical insight, this startling autobiographical hyperfiction surveys and dissects a world where everything connects and global technological delirium is the norm. The mediascapes of late capitalism reconfigure erotic responses and trigger primal

aggression; under constant surveillance, we occupy simulations of ourselves, private estates on a hyperconnected globe; fictions reprogram reality, memories are rewritten by the future... Fleeing the excesses of 1990s cyberculture, a young researcher sets out to systematically analyse the obsessively reiterated themes of a writer who prophesied the disorienting future we now inhabit. The story of his failure is as disturbingly psychotropic as those of his magus—J.G. Ballard, prophet of the post-postmodern, voluptuary of the car crash, surgeon of the pathological virtualities pulsing beneath the surface of reality. Plagued by obsessive fears, defeated by the tedium of academia, yet still certain that everything connects to Ballard, his academic thesis collapses into a series of delirious travelogues, deranged speculations and tormented meditations on time, memory, and loss. Abandoning literary interpretation and renouncing all scholarly distance, he finally accepts the deep assignment that has run throughout his entire life, and embarks on a rogue fieldwork project: Applied Ballardianism, a new discipline and a new ideal for living. Only the darkest impulses, the most morbid obsessions, and the most apocalyptic paranoia can uncover the technological mutations of inner space. An existential odyssey inextricably weaving together lived experience and theoretical insight, this startling autobiographical hyperfiction surveys and dissects a world where everything connects and global technological delirium is the norm—a world become unmistakably Ballardian.

Masculinity in Contemporary Science Fiction Cinema Marianne Kac-Vergne, 2017-12-14 If science fiction stages the battle between humans and non-humans, whether alien or machine, who is elected to fight for us? In the classics of science fiction cinema, humanity is nearly always represented by a male, and until recently, a white male. Spanning landmark American films from Blade Runner to Avatar, this major new study offers the first ever analysis of masculinity in science fiction cinema. It uncovers the evolution of masculine heroes from the 1980s until the present day, and the roles played by their feminine counterparts. Considering gender alongside racial and class politics, Masculinity in Contemporary Science Fiction Cinema also situates filmic examples within the broader culture. It is indispensable for understanding science fiction and its role in contemporary cultural politics.

Film Review ,1998

Time ,1998

Deciphering Radio Commercials Adam Wojtaszek, 2002

AB Bookman's Weekly ,1997

Headpress ,2001

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