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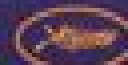
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DIRECTOR OF PHOTOGRAPHY PAUL SAMMONS EXECUTIVE PRODUCERS PHILIP BARKER PRODUCED BY GUY FETTERMAN EDITED BY DEAN DUFFIN MUSIC BY MICHAEL BAKER COSTUME DESIGNER EDITH BROWN EXECUTIVE PRODUCERS DAVID WEBB AND PRODUCER SANDRA CHAMBERLAIN
CASTING BY JILL L. L. PRODUCED BY ATOM EGOYAN BASED UPON A STORY BY RUSSELL BANKS SCREENPLAY BY ROBERT LANTIER AND PRODUCED BY CAMILLA FREEDBERG AND ATOM EGOYAN DIRECTED BY ATOM EGOYAN
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The Sweet Hereafter

Russell Banks



The Sweet Hereafter:

The Sweet Hereafter Susan N. Erickson, 2003 **New York Magazine**, 1997-11-24 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea *The Sweet Hereafter* Russell Banks, 1991 Banks tells a story that begins with a school bus accident Using four different narrators he creates a small town morality play that addresses one of life's most agonizing questions when the worst thing happens who do you blame **Atom Egoyan** Emma Wilson, 2024-03-18 The films of Atom Egoyan immerse the viewer in a world of lush sensuality melancholia and brooding obsession From his earliest films *Next of Kin* and *Family Viewing* to his coruscating *Exotica* and recent projects such as *Where the Truth Lies* Egoyan has paid infinite attention to narrative intricacy and psychological complexity Traumatic loss and its management through ritual return as themes in his films as he explores personal scenarios of mourning and broader issues of genocide exile and postmemory in particular in relation to his own Armenian heritage In this study Emma Wilson closely analyzes the range of Egoyan's films and their visual textures emotional control and perverse beauty Offering a full scale chronological overview of Egoyan's work on films up to and including *Where the Truth Lies* Wilson shows the persistence and development of certain structures and themes in Egoyan's cinema questions of exile and nostalgia trauma and healing the family and sexuality While drawing on ideas about intercultural cinema Wilson also sets Egoyan's films in the context of contemporary Canadian cinema and European art house cinema Egoyan's own comments on his films thread throughout Wilson's analyses and the book features a recent interview with the director **Celebrity, Pedophilia, and Ideology in American Culture**, **Where Are the Voices Coming From?**, 2021-10-18 This collection of essays focuses on Canadian history and its legacies as represented in novels and films in English and French produced in Canada mainly in the 1980s and 1990s The approach is both cross cultural and interdisciplinary aiming at articulating Canadian differences through a comparison of anglophone and francophone cultures illustrated by works treating some of the different groups which make up Canadian society English Canadian Québécois Acadian Native and ethnic minorities The emphasis is on the problematic representation of Canadianness which is closely bound up with constructions of history and its legacies dispossession criminality nomadism Gothicism the Maritime The English French language difference is emblematic of Canadian difference the two part arrangement with one section on Literature and the other on Film sets up the pattern of relationships between the two forms of cultural representation that these essays explore Essays in the Literature section are on single texts by such writers as Margaret Atwood Tomson Highway Ann Marie MacDonald Anne Michaels and Alice Munro Gabrielle Roy Anne Hébert Antonine Maillet Bernard Assiniwi and Régine Robin The Film section with its mirror structure

both supplements and amplifies this dialogue extending notions of Canadianness with its emphasis on voices from Quebec and Acadia traditionally othered in Canadian history Filmmakers treated include Phillip Borsos Atom Egoyan Ted Kotcheff Mort Ransen and Vincent Ward Denys Arcand Gilles Carle Alanis Obomsawin L a Pool and Jacques Savoie The Reality Effect Joel Black,2002 First Published in 2002 Routledge is an imprint of Taylor Francis an informa company **The Sweet Hereafter** Russell Banks,1993 **Roger Ebert's Four Star Reviews--1967-2007** Roger Ebert,2008-02 Presents a collection of the critic s most positive film reviews of the last four decades arranged alphabetically from About Last Night to Zodiac **Image and Territory** Jennifer Burwell,Monique Tschofen,2007 In a culture that often understands formal experimentation or theoretical argument to be antithetical to pleasure Atom Egoyan has nevertheless consistently appealed to wide audiences around the world If films like The Adjuster Calendar Exotica and The Sweet Hereafter have ensured him international cult status as one of the most revered of all contemporary directors Egoyan s forays into installation art and opera have provided evidence of his versatility and confirmed his talents Throughout his career Atom Egoyan has shown himself to possess the rarest kind of singularity As Jonathan Romney puts it Egoyan s 2preoccupations and tropes have been so consistent that he s practically created his own genre3 1995 8 Hrag Vartanian adds 2Egoyanesque has become a word to film aficionados commonly understood to mean a cinematic moment that examines sexuality technology and alienation in the modern world3 2004 For this singularity Egoyan is widely hailed as a true auteur someone carrying on the legacy of the European art house traditions of Bergman Godard and Truffaut Certainly his work bears a most recognizable signature there is no confusing an Egoyan work with anyone else s Like his art house predecessors Egoyan clearly intends that his work be as Dudley Andrew puts it 2read rather than consumed 3 that is viewed meditatively reflected upon and discussed 2000 24 And indeed in this world in which filmmaking has become commonplace where as Egoyan has said 2what used to be a rarified activity is now available to anyone with a digital camera and a computer3 2001b 18 he intends through much of his work to recall an earlier image culture in which artists had an ability to produce something that gained its power precisely through its rarity **Story Logic** David Herman,2004-01-01 Featuring a major synthesis and critique of interdisciplinary narrative theory Story Logic marks a watershed moment in the study of narrative David Herman argues that narrative is simultaneously a cognitive style a discourse genre and a resource for writing Because stories are strategies that help humans make sense of their world narratives not only have a logic but also are a logic in their own right providing an irreplaceable resource for structuring and comprehending experience Story Logic brings together and pointedly examines key concepts of narrative in literary criticism linguistics and cognitive science supplementing them with a battery of additional concepts that enable many different kinds of narratives to be analyzed and understood By thoroughly tracing and synthesizing the development of different strands of narrative theory and provocatively critiquing what narratives are and how they work Story Logic provides a powerful interpretive tool kit that broadens the applicability of narrative theory to more complex

forms of stories however and wherever they appear Story Logic offers a fresh and incisive way to appreciate more fully the power and significance of narratives

Authorship in Film Adaptation Jack Boozer, 2009-06-03 Authoring a film adaptation of a literary source not only requires a media conversion but also a transformation as a result of the differing dramatic demands of cinema The most critical central step in this transformation of a literary source to the screen is the writing of the screenplay The screenplay usually serves to recruit producers director and actors to attract capital investment and to give focus to the conception and production of the film project Often undergoing multiple revisions prior to production the screenplay represents the crucial decisions of writer and director that will determine how and to what end the film will imitate or depart from its original source *Authorship in Film Adaptation* is an accessible provocative text that opens up new areas of discussion on the central process of adaptation surrounding the screenplay and screenwriter director collaboration In contrast to narrow binary comparisons of literary source text and film the twelve essays in this collection also give attention to the underappreciated role of the screenplay and film pre production that can signal the primary intention for a film Divided into four parts this collection looks first at the role of Hollywood's activist producers and major auteurs such as Hitchcock and Kubrick as they worked with screenwriters to formulate their audio visual goals The second part offers case studies of *Devil in a Blue Dress* and *The Sweet Hereafter* for which the directors wrote their own adapted screenplays Considering the variety of writer director working relationships that are possible Part III focuses on adaptations that alter genre time and place and Part IV investigates adaptations that alter stories of romance sexuality and ethnicity

Law, Mystery, and the Humanities Logan Atkinson, Diana Majury, 2008-01-01 The trans disciplinary study of law and the humanities is becoming a more widespread focus among scholars from a range of disciplines Complementary in several major ways concepts and theories of law can be used to formulate fresh ideas about the humanities and vice versa *Law Mystery and the Humanities* a collection of essays by leading scholars is based on the hypothesis that law has significant contributions to make to ongoing discussions of philosophical issues recurrent in the humanities The philosophical issues in question include the role of rationality in human experience the problem of dissent the persistence of suffering and the possibility of transcendence In each of these areas law is used to add complexity and offer divergent perspectives thus moving important questions in the humanities forward by introducing the possibility of alternative analysis Ranging from discussions of detective fiction Chomsky's universal grammar the poetry of Margaret Atwood the Great Plague of London and more *Law Mystery and the Humanities* offers a unique examination of trans disciplinary potential

Dramatising Disaster Christine Cornea, Rhys Owain Thomas, 2013-02-14 The imagining of disaster has intensified across a wide range of media entertainment formats and genres in recent years and themes of disaster are regularly deployed in fictional films television drama series drama documentaries comic books and video games This being the case it is therefore vital that film and media scholars pay attention to the ways in which disaster is presented to us to the figurative strategies employed to the

representational history of disaster in media to the metaphorical resonances of disaster themes and even to the ways in which entertainment media texts might be understood as part of a broader discourse of disaster within certain historical and cultural contexts *Dramatising Disaster* presents new and innovative research from both early career and more established academics Some of the chapters in this edited collection are based upon papers originally presented at a highly successful conference study day held by the School of Film Television and Media at the University of East Anglia in 2011 while others are specifically solicited contributions Distinct from previous more particularised film and media studies in this area this edited collection is focused not upon a specific disaster or specific disaster context but upon the wider topic of disaster in popular culture

The Moral Leader Sandra J. Sucher, 2007-07-16 Successful leaders at any level and in any arena are inevitably presented with moral and ethical choices This unique and innovative textbook is designed to encourage students and managers to confront those fundamental moral challenges to develop skills in moral analysis and judgment and to come to terms with their own definition of moral leadership

The Sweet Hereafter Atom Egoyan, 2004 *One Hundred Years of Canadian Cinema* George Melnyk, 2004-01-01 Melnyk argues passionately that Canadian cinema has never been a singular entity but has continued to speak in the languages and in the voices of Canada's diverse population

Place of Breath in Cinema Davina Quinlivan, 2014-02-11 This study considers the locus of the breathing body in the film experience and its implications for the study of embodiment in film and sensuous spectatorship

Teaching The Moral Leader Sandra J. Sucher, 2017-06-28 This book is a comprehensive practical manual to help instructors integrate moral leadership in their own courses drawing from the experience and resources of the Harvard Business School course The Moral Leader an MBA elective taken by thousands of HBS students over nearly twenty years Through the close study of literature novels plays and

In Search of Cinema Bert Cardullo, 2004 Chronicles the vitality of international film art in the last two decades Offers close readings of individual films to show how moviemakers use the resources of the medium to pursue complex significant human goals In Search of Cinema chronicles the vitality of international film art in the last two decades At a time when the movie review has degenerated into mere publicity for Hollywood pictures and film scholarship has become entangled in its own pseudo scientific discourse Bert Cardullo reclaims the territory of a certain type of film critic somewhere between a reviewer journalist and a scholar theorist With elegance clarity and rigour he offers close readings of individual films to show how moviemakers use the resources of the medium to pursue complex significant human goals

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