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331 - HERMAN KNOX

. . . he breaks legitimate stories that have a huge impact. Meet Luke Ford, chronicler of the porn world. - Online Journalism Review This first comprehensive and most in-depth history of cinematic pornography details sex in film from 100 years ago to today, concentrating on the quarter-century since Deep Throat, when pornography became a subject of popular culture. Luke Ford is the best-known source on the porn film world today-the only journalist writing about the industry who is not also employed by it. This unique position gives Ford the objectivity to report without bias, and he is often consulted as a trusted news source on the porn industry by many major news publications. Insightful, entertaining, and bold, A History of X takes us from the primitive film studios of the 1900s, where porn got its start as a daring experiment in sexual freedom, to the closed-door, multi-million-dollar

porn-film corporations of today. Ford includes exclusive interviews with the stars, the producers, and the distributors as well as detailed data on censorship attempts from the early days to the present. He documents the controversial careers of top porn stars Marilyn Chambers, John Holmes, Linda Lovelace, Harry Reems, Gerard Damiano, Georgina Spelvin, Traci Lords, Max Hardcore, Ginger Lynn, and others, revealing both the great benefits and the tragic consequences that often come from fame and fortune in the porn industry. He also discusses the many controversial aspects to the business, including Mafia influences, the impact of the AIDS epidemic on the industry, and the myths and realities behind child pornography. Extensively researched and documented, A History of X is a fascinating exposé of a business few dare to touch. Luke Ford was educated in Australia and has worked as a radio host as well as a journalist. He now operates a

website on the porn industry: www.lukeford.com.

Sex sells. Already a ten-billion dollar business-and growing-most sex businesses require relatively low start-up costs and minimal equipment. No wonder retired porn stars, homemakers, college students, and entrepreneurs of every stripe are eager to jump on the smut band wagon. Following the money trail, or in this case, the telecom routes, the author reveals how some big phone companies are cashing in too. *Obscene Profits* offers a startling and entertaining new look at this very old business, and shows why pornography, in all of its variations--videos, magazines, phone--sex, spy cameras, etc.-- is one of the most profitable and popular new careers to come out of the electronic age.

Includes authors, titles, subjects.

Since 1973, *TEXAS MONTHLY* has chronicled life in contemporary Texas, reporting on vital issues such as politics, the environment, industry, and education. As a leisure guide, *TEXAS MONTHLY* continues to be the indispensable authority on the Texas scene, covering music, the arts, travel, restaurants, museums, and cultural events with its insightful recommendations.

This guide alphabetically lists 4000 plus horror movies and television shows, some very obscure, that featured monsters. Each entry provides a plot synopsis, identifies the cast and director, and rates the film on a five star scale. No index. Originally published by Billboard Books. c. Book News Inc.

Todd Noland and Joel Kasten, two high school seniors fed up with adult hypocrisy, launch a scheme to disrupt the political and social control of the recording, cigarette, and junk food industry.

In its 114th year, *Billboard* remains the world's premier weekly

music publication and a diverse digital, events, brand, content and data licensing platform. *Billboard* publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Since the days of early television, video has been an indispensable part of culture, society, and moving-image media industries. Over the decades, it has been an avant-garde artistic medium, a high-tech consumer gadget, a format for watching movies at home, a force for democracy, and the ultimate, ubiquitous means of documenting reality. In the twenty-first century, video is the name we give all kinds of moving images. We know it as an adaptable medium that bridges analog and digital, amateur and professional, broadcasting and recording, television and cinema, art and commercial culture, and old media and new digital networks. In this history, Michael Z. Newman casts video as a medium of shifting value and legitimacy in relation to other media and technologies, particularly film and television. Video has been imagined as more or less authentic or artistic than movies or television, as more or less democratic and participatory, as more or less capable of capturing the real. Techno-utopian rhetoric has repeatedly represented video as a revolutionary medium, promising to solve the problems of the past and the present—often the very problems associated with television and the society shaped by it—and to deliver a better future. Video has also been seen more negatively, particularly as a threat to movies and their culture. This study considers video as an object of these hopes and fears and builds an approach to thinking about the concept of the medium in terms of cultural status.

The truth is, the nits are out there.... What's weird about Samantha T. Mulder's birthday? (She has two of them: January 22 and November 21.) What's amazing about Mulder's cell phone? (It operates inside a metal boxcar, buried in a canyon, out in the deserts of New Mexico: anywhere!) Scully and Mulder, you have reason to be paranoid. Armed with keen detective sense, attention to detail, and a VCR, author Phil Farrand has done some forensic work of his own and dissected every technical foul-up, plot oversight, and alien intrusion on the X-Files(r). Paranormal he's not, but he'd like to know why T.A. Berube has a six-digit zip code or how the VCRs at the 2400 Court motel in Braddock Heights, Maryland, can play a tape after it's been ejected. Nitpicking? You bet. So join his conspiracy to have hours of mental stimulation and fun with: Equipment flubs Changed premises Plot oversights Fun facts Trivia questions Reviews of every show for all four seasons And more

The children at Napville Elementary School always ignore Officer Buckle's safety tips, until a police dog named Gloria accompanies him when he gives his safety speeches.

What could be more American than Columbus Day? Or the Washington Redskins? For Native Americans, they are bitter reminders that they live in a world where their identity is still fodder for white society. "The law has always been used as toilet paper by the status quo where American Indians are concerned," writes Ward Churchill in *Acts of Rebellion*, a collection of his most important writings from the past twenty years. Vocal and incisive, Churchill stands at the forefront of American Indian concerns, from land issues to the American Indian Movement, from government repression to the history of genocide. Churchill, one of the

most respected writers on Native American issues, lends a strong and radical voice to the American Indian cause. *Acts of Rebellion* shows how the most basic civil rights' laws put into place to aid all Americans failed miserably, and continue to fail, when put into practice for our indigenous brothers and sisters. Seeking to convey what has been done to Native North America, Churchill skillfully dissects Native Americans' struggles for property and freedom, their resistance and repression, cultural issues, and radical Indian ideologies.

Each Life Lines book provides quick help and practical wisdom on a relevant topic, helping readers know "what to do first" in challenging situations. One of America's foremost relationship experts provides advice in this title for women to better connect with their husbands.

Credited with having "opened the floodgates of screen permissiveness" in 1959 with the landmark "nudie" *The Immoral Mr. Teas*, legendary independent softcore filmmaker Russ Meyer has continued throughout his 30-year career and 23+ films to expand the limits of screen freedom with such genre classics as *Lorna* (1964), *Faster, Pussycat! Kill! Kill!* (1966), and *Vixen* (1969). Long recognized as an American auteur and honored by numerous international retrospectives of his work, Meyer's story provides valuable insights into independent filmmaking, the history of the modern sexploitation genre, and cinema censorship. Researched from underground, popular and film literature, this book also incorporates much of the material contained in Meyer's own vast archive, to give an in-depth study of the director dubbed "King Leer."

Explains how to videotape one's memoirs, covering such topics as equipment, organizing one's thoughts, speaking comfortably, editing, and archiving, and provides numerous suggestions of what to talk about, arranged in such categories as early childhood, marriage, children, pets, military service, holidays, and many others.

Engaging media has been an ongoing issue for American Jews, as it has been for other religious communities in the United States, for several generations. *Jews, God, and Videotape* is a pioneering examination of the impact of new communications technologies and media practices on the religious life of American Jewry over the past century. Shandler's examples range from early recordings of cantorial music to Hasidic outreach on the Internet. In between he explores mid-twentieth-century ecumenical radio and television broadcasting, video documentation of life cycle rituals, museum displays and tourist practices as means for engaging the Holocaust as a moral touchstone, and the role of mass-produced material culture in Jews' responses to the American celebration of Christmas. Shandler argues that the impact of these and other media on American Judaism is varied and extensive: they have challenged the role of clergy and transformed the nature of ritual; facilitated innovations in religious practice and scholarship, as well as efforts to maintain traditional observance and teachings; created venues for outreach, both to enhance relationships with non-Jewish neighbors and to promote greater religiosity among Jews; even redefined the notion of what might constitute a Jewish religious community or spiritual experience. As *Jews, God, and Videotape* demonstrates, American Jews' experiences are emblematic of how religious communities' engagements with new me-

dia have become central to defining religiosity in the modern age. Provides information for young filmmakers on making video films, including advice on scriptwriting, camera work, special effects, editing, and other topics.

So much happens to all of us every day, yet so much is often forgotten. It is easier to remember things when they rhyme; both the momentous moments and the simple ones. Life is not always an adventure. Often it is ordinary occasions and the common place events that bring us the greatest joy. Stop always looking for the next big thing, because more often than not, life is just the next thing. And that next thing is what life is all about. Every rhyme contains a story; some are sincere, some are funny, some are sad, and some are reflective. There is a lesson, a moral, a tale, a smile, or a tear in every single one. They all rhyme for a reason.

For better or worse, pornography and sexual representation suffuse American culture. This first comprehensive guide to the literature includes the history of pornography in the United States and discusses pornography in a vast range of media. Volume one opens with a discussion of the history of American pornography. Two separate sections present information regarding bibliographies and reference tools concerning pornography and reviews of references devoted to the histories of sexuality and its representations and on theoretical works on erotica and pornography. One chapter is devoted to a discussion of major research collections. Also included are a chronology of important dates in the history of American Pornography and a discussion of child pornography. Volume two focuses on dramatic, visual and electronic media and

is arranged by topic. Chapters discuss the landscape of the body, performance, erotic and pornographic art, erotic and pornographic photography, motion pictures and videotapes, and electronic media. Volume three focuses on oral, print, and journalistic media and includes folklore and oral genres, erotic literature, newspapers, magazines and advertising, and comics. The volume concludes with a section concerning research and policy regarding medical and social sciences, the law in the United States, and the economics of pornography.

International Exposure demonstrates the wealth of desires woven into the fabric of European history: desires about empire and nation, about self and other, about plenty and dearth. By documenting the diverse meanings of pornography, senior scholars from across disciplines show the ways that sexuality became central to the individual, to the nation, and to the transnational character of modern society. The ten essays in the volume engage a rich array of topics, including obscenity in the German states, censorship in France's Third Republic, "she-male" internet porn, the rise of incestuous longings in England, the place of the Hungarian video revolution in the global market, and the politics of pornography in Russia. Taken together, the essays illustrate the latest approaches to content, readership, form, and delivery in modern European pornography. A substantial discussion of the broad history and state of the field complements the ten in-depth case studies that examine a wide range of sources from literature to magazines, video to the internet. By tackling the highbrow and low-down of the pornographic form, this volume lays the groundwork for the next surge of studies in the field.

Unlike images of sex, which were clandestine and screened only

in private, images of death were made public from the onset of cinema. The father of the modern age, Thomas Edison, fed the appetite for this material with staged executions on film. Little over a century later the executions are real and the world is aghast at brutalities freely available online at the click of a button. Some of these films are created by lone individuals using shaky camera phones: Luka Magnotta, for instance, and the teenagers known as the Dnipropetrovsk maniacs. Others are shot on high definition equipment and professionally edited by organized groups, such as the militant extremists ISIS. KILLING FOR CULTURE explores these images of death and violence, and the human obsession with looking — and not looking — at them. Beginning with the mythology of the so-called 'snuff' film and its evolution through popular culture, this book traces death and the artifice of death in the 'mondo' documentaries that emerged in the 1960s, and later the faux snuff pornography that found an audience through Necrobabes and similar websites. However, it is when videos depicting the murders of Daniel Pearl and Nick Berg surfaced in the 2000s that an era of genuine atrocity commenced, one that has irrevocably changed the way in which we function as a society.

Unspeakable ShaXXXspeares is a savvy look at the wide range of adaptations, spin-offs, and citations of Shakespeare's plays in 1990s popular culture. What does it say about our culture when Shakespearean references turn up in television episodes of The Brady Bunch and Gilligan's Island, films such as In and Out and My Own Private Idaho, and hardcore porn adaptations of Hamlet and Romeo and Juliet? Burt reads the reception of these often quite bad replays in relation to contemporary youth culture and

the "queering" of Shakespeare.

Chronicles the phenomenal rise of video culture and its alleged associations with criminal activity, Containing studies of murder cases supposedly influenced by films, interviews with the video underground producers, and insightful commentary on contentious movies, See No Evil is an exhaustive and startling overview of Britain's video nasty culture. The eagerly awaited follow up to the best selling Killing for Culture.

A lively and wide-ranging work on the history of the North American honeymoon, and, of necessity, the tourist industry at Niagara Falls. Dubinsky charts the growth of Niagara Falls as a tourist destination from the 1850s to the 1960s and explains how it acquired its reputation as the "Honeymoon Capital of the World." Ultimately, the author asks: Of all the ways to promote a waterfall, why honeymoons? Winner of the 2000 Albert B. Corey prize from the Canadian Historical Association and the American Historical Association for the best book in Canadian-American history.

No Marketing Blurb

This is a guide to reference works in movies and television. Beginning with general guides, dictionaries and encyclopedias, the book then turns to filmographies, filmmakers, and filmmaking. It is for librarians, faculty, and novice filmmakers.

With thousands of new releases to choose from, this is expert advice on what's hot and what's not. In this jam-packed seventh volume, featuring an estimated 6,000 titles, author Patrick Riley covers the latter half of 1996 through the present. In addition, he revisits more than 200 "oldies", dating back to the 1970s.

When a teenage prostitute disappears and later shows up in a

pornographic film that ends in her murder, ex-CIA agent John Barone agrees to investigate a snuff film kingpin who sells brutal sex and murder.

Chosen an "Outstanding Book on the Subject of Human Rights in the United States" by the Gustavus Myers Center for the Study of Human Rights. In this volume of incisive essays, Ward Churchill looks at representations of American Indians in literature and film, delineating a history of cultural propaganda that has served to support the continued colonization of Native America. During each phase of the genocide of American Indians, the media has played a critical role in creating easily digestible stereotypes of Indians for popular consumption. Literature about Indians was first written and published in order to provoke and sanctify warfare against them. Later, the focus changed to enlisting public support for "civilizing the savages," stripping them of their culture and assimilating them into the dominant society. Now, in the final stages of cultural genocide, it is the appropriation and stereotyping of Native culture that establishes control over knowledge and truth. The primary means by which this is accomplished is through the powerful publishing and film industries. Whether they are the tragically doomed "noble savages" walking into the sunset of Dances With Wolves or Carlos Castaneda's Don Juan, the exotic mythical Indians constitute no threat to the established order. Literature and art crafted by the dominant culture are an insidious political force, disinforming people who might otherwise develop a clearer understanding of indigenous struggles for justice and freedom. This book is offered to counter that deception, and to move people to take action on issues confronting American Indians today.

This is a print on demand book and is therefore non- returnable. What is wrong with America? It has often called itself a Christian nation, yet its social and moral problems are legion. The increasing rates of crime, juvenile delinquency, teenage pregnancy, sexual promiscuity, and divorce are frequently linked to the declining importance of religious belief. But is there more than a presumed link between the strength of personal religiousness and moral behavior? Yes, says Guenter Lewy, and the large quantity of empirical data in existence which establishes that link ought to move people -- Christians and non-Christians alike -- to sit up and take note. In this trenchant analysis of the moral decline of modern America, Lewy describes the moral crisis caused by secular modernity and points to the role of religiousness -- especially Christian religiousness -- as a necessary bulwark against today's social ills. This work is all the more intriguing in that Lewy is an agnostic who has nonetheless concluded that a society that cuts itself off from the religious roots of its moral heritage is doomed to decline. Lewy traces the rise of secularism in Western society, focusing particularly on the cult of individualism, and describes the social consequences of the weakened role of religion. He demonstrates that the crisis of the family and the rise of the underclass in our inner cities are linked to the decline of traditional values and shows, on the basis of surveys and other empirical data, that genuine religiousness can ward off some of the corrosive effects of modernity. Lewy concludes by calling on Christians, adherents of other faiths, and true humanists to join forces in the struggle to reverse the current ethos of radical individualism that threatens the moral integrity of our society.

Including the latter half of 1997, all of 1998, and the first half of

1999, this new, expanded edition provides reviews of and the latest information on an estimated 8,000 X-rated videos, including cast members, directors, distributors, production quality, erotic impact ratings, and more. Photos.

In an age of digital technology and renewed anxiety about media piracy, *Inherent Vice* revisits the recent analog past with an eye-opening exploration of the aesthetic and legal innovations of home video. Analog videotape was introduced to consumers as a blank format, essentially as a bootleg technology, for recording television without permission. The studios initially resisted VCRs and began legal action to oppose their marketing. In turn, U.S. courts controversially reinterpreted copyright law to protect users' right to record, while content owners eventually developed ways to exploit the video market. Lucas Hilderbrand shows how videotape and fair use offer essential lessons relevant to contemporary progressive media policy. Videotape not only radically changed how audiences accessed the content they wanted and loved but also altered how they watched it. Hilderbrand develops an aesthetic theory of analog video, an "aesthetics of access" most boldly embodied by bootleg videos. He contends that the medium specificity of videotape becomes most apparent through repeated duplication, wear, and technical failure; video's visible and audible degeneration signals its uses for legal transgressions and illicit pleasures. Bringing formal and cultural analysis into dialogue with industrial history and case law, Hilderbrand examines four decades of often overlooked histories of video recording, including the first network news archive, the underground circulation of *Superstar: The Karen Carpenter Story*, a feminist tape-sharing network, and the phenomenally popular website YouTube.

This book reveals the creative uses of videotape that have made essential content more accessible and expanded our understanding of copyright law. It is a politically provocative, unabashedly nostalgic ode to analog.

The consummate guide to the world of sex stars on film, with all the latest movies, hottest newcomers, spicy statistics, and Riley's essential personal observations. Photos.

A program designed to help record the oral history of a relative or friend and preserve it on audio or video tape for future generations.

From early twentieth-century stag films to 1960s sexploitation pictures to the boom in 1970s "porno chic," adult cinema's vintage forms are now being reappraised by a new generation of historians, fans, preservationists, and home video entrepreneurs—all of whom depend on and help shape the archive of film history. But what is the present-day allure of these artifacts that have since

become eroticized more for their "pastness" than the explicit acts they show? And what are the political implications of recovering these rare but still-visceral films from a less "enlightened," pre-feminist past? Drawing on media industry analysis, archival theory, and interviews with adult video personnel, David Church argues that vintage pornography retains its retrospective fascination precisely because these culturally denigrated texts have been so poorly preserved on political and aesthetic grounds. Through these films' ongoing moves from cultural emergence to concealment to rediscovery, the archive itself performs a "striptease," permitting tangible contact with these corporeally stimulating forms at a moment when the overall physicality of media objects is undergoing rapid transformation. *Disposable Passions* explores the historiographic lessons that vintage pornography can teach us about which materials our society chooses to keep, and how a long-neglected genre is primed for serious rediscovery as more than mere autoerotic fodder.