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'The Witches' Review:

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Beguiling Time Shift, Cursed Effects Director Robert Zemeckis moves the story to late '60s Alabama and dumps a cauldron's worth of CGI on Roald Dahl's tale.

*'The Witches' Review:
Beguiling Time Shift, Cursed
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publication Movie Reviews;
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Citizen Bio (2020) John
Anderson: The story told is
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*Wall Street Journal - Rotten
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Wall Street Journal Profile - Metacritic

An almost palpable air of chaos calls to us from more than half a century ago in

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Aaron Sorkin's "The Trial of the Chicago 7," streaming on Netflix. Then, as now, an angry, frightened nation ...

*'The Trial of the Chicago 7'
Review: Disorder In and Out
...*

*'Joker' Review: The Laugh's
on Us Joaquin Phoenix gives
a piercingly intense
performance in an otherwise
grim film. Watch the trailer
for the movie 'Joker,'
starring Joaquin Phoenix.*

*'Joker' Review: The Laugh's
on Us - WSJ*

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*Joe Morgenstern Movie
Reviews & Previews - Rotten
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While The Wall Street Journal does tend to favor conservative, pro-business positions, it's widely respected and typically doesn't show the heavy biases seen at Fox News. History of The Wall Street Journal. The Wall Street Journal is a news organization with a long history. It's been printed continuously since July 8, 1889. The paper was ...

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*The Wall Street Journal
Review 2020: Worth the Price
of a ...*

What's intriguing about "Wall Street" - what may cause the most discussion in the weeks to come - is that the movie's real target isn't Wall Street criminals who break the law. Stone's target is the value system that places profits and wealth and the Deal above any other consideration. His film is an attack on an atmosphere of financial competitiveness so ferocious that ethics are simply ...

*Wall Street movie review &
film summary (1987) | Roger
Ebert*

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Joe Morgenstern is the movie critic for The Wall Street Journal. He joined the Journal in May 1995 and is based in Santa Monica, Calif. In 2005, Mr. Morgenstern won a Pulitzer Prize in the ...

Joe Morgenstern - News, Articles, Biography, Photos - WSJ.com

Wall Street Critics

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Consensus. With *Wall Street*, Oliver Stone delivers a blunt but effective -- and thoroughly well-acted -- jeremiad against its era's veneration of greed as a means to its own end.

Wall Street (1987) - Rotten Tomatoes

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scale) Average Movie review score: 61. Highest review score: 100: Dogtown and Z-Boys ...

*Wall Street Journal Profile
- Page 2 - Metacritic*

Wall Street (1987) I finally got to watch Wall Street after hearing many friends mention it, and a few really praise it. So with expectations a little bit primed, I was underwhelmed by the opening minutes, and then further discouraged as it went, until by the end I was bored. Maybe the sweeping notion of a Wall Street made of day traders and pyramid schemers and run-of-the-mill corrupt young

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Wall Street (1987) - Wall Street (1987) - User Reviews - IMDb

Here's a look back at some of the best Wall Street movies ever made (that may not even take place on Wall Street). 15. Pi. A paranoid yet genius mathematician tries to use numbers to make sense of the world around him. In this 1998 film, his mathematical know-how gains the attention of Wall Street execs and others in the financial sector. 14. Arbitrage. A hedge fund magnate wants to sell his

...

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*The 15 Best Wall Street
Movies Ever Made*

2535 movie reviews. By Date;
By Critic Score; By
Metascore; view. 30; 100;
per page. 88 Metascore; 80
Joe Morgenstern; City Hall.
Mr. Wiseman's film shows us,
without telling us, that
American cities continue to
be laboratories for rebirth
and innovation. The spirit
of this one is embodied in
its mayor, Marty Walsh. Wall
Street Journal; Posted Oct
29, 2020; Read full review;
69 Metascore; 70 ...

*Joe Morgenstern's Profile -
Metacritic*

Directed by Oliver Stone.
With Charlie Sheen, Michael

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Douglas, Tamara Tunie,
Franklin Cover. A young and
impatient stockbroker is
willing to do anything to
get to the top, including
trading on illegal inside
information taken through a
ruthless and greedy
corporate raider who takes
the youth under his wing.

Wall Street (1987) - IMDb
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from Dorothy Rabinowitz on
Rotten Tomatoes, where
critics reviews are
aggregated to tally a
Certified Fresh, Fresh or
Rotten Tomatometer score.

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An unflinching look at the most urgent humanitarian crises around the globe, from one of the world's most daring philosopher-reporters "Fierce and elegant, Lévy's musings will be of profound interest to any reader of modern continental philosophy."—Kirkus Reviews, starred review Over the past fifty years, renowned public intellectual Bernard-Henri Lévy has reported extensively on human rights abuses around the world. This new book follows the intrepid Lévy into eight international hotspots—in Nigeria; Syrian and Iraqi Kurdistan; Ukraine; Somalia; Bangladesh; Lesbos, Greece;

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Libya; and Afghanistan—that have escaped global attention or active response. In a deeply personal introduction, Lévy recounts the intellectual journey that led him to advocacy, arguing that a truly humanist philosophy must necessarily lead to action in defense of the most vulnerable. In the second section, he reports on the eight investigative trips he undertook just before or during the coronavirus pandemic, from the massacred Christian villages in Nigeria to a dangerously fragile Afghanistan on the eve of the Taliban talks, from an

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anti-Semitic ambush in Libya to the overrun refugee camp on the island of Lesbos. Part manifesto, part missives from the field, this new book is a stirring rebuke to indifference and an exhortation to level our gaze at those most hidden from us.

An Outside Magazine Book Club Pick "A sparkling account."—Wall Street Journal An electrifying adventure into the rich history of skiing and the modern heart of ski-bum culture, from one of America's most preeminent ski journalists The story of skiing is, in many ways, the

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story of America itself. Blossoming from the Tenth Mountain Division in World War II, the sport took hold across the country, driven by adventurers seeking the rush of freedom that only cold mountain air could provide. As skiing gained in popularity, mom-and-pop backcountry hills gave way to groomed trails and eventually the megaresorts of today. Along the way, the pioneers and diehards—the ski bums—remained the beating heart of the scene. Veteran ski journalist and former ski bum Heather Hansman takes readers on an exhilarating journey into the hidden history of

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American skiing, offering a glimpse into an underexplored subculture from the perspective of a true insider. Hopping from Vermont to Colorado, Montana to West Virginia, Hansman profiles the people who have built their lives around a cold-weather obsession. Along the way she reckons with skiing's problematic elements and investigates how the sport is evolving in the face of the existential threat of climate change.

A prize-winning historian's revelatory account of a close-knit band of wildly famous American reporters who, in the run-up to World

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War II, took on dictators and rewrote the rules of modern journalism “As intimate and gripping as a novel, this brilliant book vividly conveys what it felt like to live through the shocking crises of the thirties and forties.”—Larissa

MacFarquhar, author of *Strangers Drowning* They were an astonishing group: glamorous, gutsy, and irreverent to the bone. As cub reporters in the 1920s, they roamed across a war-ravaged world, sometimes perched atop mules on wooden saddles, sometimes gliding through countries in the splendor of a first-class

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sleeper car. While empires collapsed and fledgling democracies faltered, they chased deposed empresses, international financiers, and Balkan gun-runners, and then knocked back doubles late into the night. Last Call at the Hotel Imperial is the extraordinary story of John Gunther, H. R. Knickerbocker, Vincent Sheean, and Dorothy Thompson. In those tumultuous years, they landed exclusive interviews with Hitler and Mussolini, Nehru and Gandhi, and helped shape what Americans knew about the world. Alongside these backstage glimpses into the halls of power,

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they left another equally incredible set of records. Living in the heady afterglow of Freud, they subjected themselves to frank, critical scrutiny and argued about love, war, sex, death, and everything in between. Plunged into successive global crises, Gunther, Knickerbocker, Sheean, and Thompson could no longer separate themselves from the turmoil that surrounded them. To tell that story, they broke long-standing taboos. From their circle came not just the first modern account of illness in Gunther's *Death Be Not Proud*—a memoir about his son's death from

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cancer—but the first no-holds-barred chronicle of a marriage: Sheean's Dorothy and Red, about Thompson's fractious relationship with Sinclair Lewis. Told with the immediacy of a conversation overheard, this revelatory book captures how the global upheavals of the twentieth century felt up close.

"Early morning on a perfect summer's day, people begin to descend on an idyllic, secluded beach. Amongst their number, a family, a young couple, a refugee and some American tourists. Its fine white sand is fringed with rock pools filled with

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crystal clear water. The beach is sheltered from prying eyes by green-fringed cliffs that soar around the cove. But this utopia keeps a dark secret. A woman's body is found floating in the waters, which brings these thirteen strangers together to try and unravel the riddle of the sands and escape the beach alive in this tense, fantastical mystery" -- from publisher's web site.

Looking back on her career in 1977, Bette Davis remembered with pride, "Women owned Hollywood for twenty years." She had a point. Between 1930 and

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1950, over 40% of film industry employees were women, 25% of all screenwriters were female, one woman ran MGM behind the scenes, over a dozen women worked as producers, a woman headed the Screen Writers Guild three times, and press claimed Hollywood was a generation or two ahead of the rest of the country in terms of gender equality and employment. The first comprehensive history of Hollywood's high-flying career women during the studio era, *Nobody's Girl Friday* covers the impact of the executives, producers, editors, writers, agents, designers, directors, and

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actresses who shaped Hollywood film production and style, led their unions, climbed to the top during the war, and fought the blacklist. Based on a decade of archival research, author J.E. Smyth uncovers a formidable generation working within the American film industry and brings their voices back into the history of Hollywood. Their achievements, struggles, and perspectives fundamentally challenge popular ideas about director-based auteurism, male dominance, and female disempowerment in the years between First and Second Wave Feminism. Nobody's Girl Friday is a

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revisionist history, but it's also a deeply personal, collective account of hundreds of working women, the studios they worked for, and the films they helped to make. For many years, historians and critics have insisted that both American feminism and the power of women in Hollywood declined and virtually disappeared from the 1920s through the 1960s. But Smyth vindicates Bette Davis's claim. The story of the women who called the shots in studio-era Hollywood has never fully been told-until now.

The irreverent, brilliant memoirs of the legendary

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filmmaker James Ivory In Solid Ivory, a carefully crafted mosaic of memories, portraits, and reflections, the Academy Award-winning filmmaker James Ivory, a partner in the legendary Merchant Ivory Productions and the director of A Room with a View, Howards End, Maurice, and The Remains of the Day, tells stories from his remarkable life and career as one of the most influential directors of his time. At times, he touches on his love affairs, looking back coolly and with unexpected frankness. From first meeting his collaborator and life partner, Ismail Merchant, at

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the Indian Consulate in New York to winning an Academy Award at age eighty-nine for *Call Me by Your Name*; from seeing his first film at age five in Klamath Falls, Oregon, to memories of Satyajit Ray, Jean Renoir, The New Yorker magazine's film critic Pauline Kael (his longtime enemy), Vanessa Redgrave, J. D. Salinger, George Cukor, Kenneth Clark, Bruce Chatwin, Ruth Praver Jhabvala, and Merchant-Ivory writes with invariable fluency, wit, and perception about what made him who he is and how he made the movies for which he is known and loved. *Solid Ivory*,

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edited by Peter Cameron, is an utterly winning portrait of an extraordinary life told by an unmatched storyteller.

From the celebrated film critic and author of *The Biographical Dictionary of Film*--an essential work on the preeminent, indispensable movie directors and the ways in which their work has forged, and continues to forge, the landscape of modern film. Directors operate behind the scenes, managing actors, establishing a cohesive creative vision, at times literally guiding our eyes with the eye of the camera.

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But we are often so dazzled by the visions on-screen that it is easy to forget the individual who is off-screen orchestrating the entire production--to say nothing of their having marshaled a script, a studio, and other people's money. David Thomson, in his usual brilliantly insightful way, shines a light on the visionary directors who have shaped modern cinema and, through their work, studies the very nature of film direction. With his customary candor about his own delights and disappointments, Thomson analyzes both landmark works and forgotten films from

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classic directors such as Orson Welles, Alfred Hitchcock, Jean Renoir, and Jean-Luc Godard, as well as contemporary powerhouses such as Jane Campion, Spike Lee, and Quentin Tarantino. He shrewdly interrogates their professional legacies and influence in the industry, while simultaneously assessing the critical impact of an artist's personal life on his or her work. He explores the male directors' dominance of the past, and describes how diversity can change the landscape. Judicious, vivid, and witty, *A Light in the Dark* is yet another required Thomson

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text for every movie lover's shelf.

Ranging from the late nineteenth century to the present day, this exhilarating survey by cultural critic Peter Conrad explores the ways film has changed how we see the world. This is a thematic roller-coaster ride through cinema history, with film expert Peter Conrad in the seat beside you. Thoroughly international, this book ranges from Fay Wray to Satyajit Ray, from Buster Keaton to Kurosawa, from westerns to nouvelle vague. Conrad explores the medium's relationship to speed,

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technology, fantasy, horror, dream, color, sound, light, and shadow with reference to scores of films, from the earliest nineteenth-century silent experiments to the latest multisensory Hollywood blockbusters. The author's insights are amplified by voices from inside and outside the industry: directors and critics are included alongside artists, writers, philosophers, and historians ranging from Leo Tolstoy to Salvador Dalí, Theodor Adorno to Philip Roth. Arranged by topics, such as "Meta-Movie" and "The Physics of Film," rather than chronological events,

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The *Mysteries of Cinema* focuses on film's otherworldly, hypnotic, and magical qualities. Perfect for both movie fans who will discover new films and directors, and for students of film who will see familiar classics in a new light, this volume is full of unique insights into the genre. Combining his vast knowledge with a forensic eye for a director's every quirk and mannerism, Conrad offers a fascinating and thrilling exploration of film.

"In 1965, at the beginning of the chaos, twenty-two-year old Paul Letersky was

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assigned to assist the legendary FBI director J. Edgar Hoover who'd just turned seventy and had, by then, led the Bureau for an incredible forty-one years. Hoover was a rare and complex man who walked confidently among the most powerful. His personal privacy was more tightly guarded than the secret "files" he carefully collected--and that were so feared by politicians and celebrities. Through Letersky's close working relationship with Hoover, and the trust and confidence he gained from Hoover's most loyal senior assistant, Helen Gandy, Paul became one

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of the few able to enter the Director's secretive--and sometimes perilous--world. Since Hoover's death half a century ago, millions of words have been written about the man and hundreds of hours of TV dramas and A-list Hollywood films produced. But until now, there has been virtually no account from someone who, for a period of years, spent hours with the Director on a daily basis."--Provided by publisher.

?“Truly thrilling. Daniel Levin brilliantly conveys both the menace and the evil of Middle Eastern intrigue, and some victories of human

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kindness over cruelty and despair.” –Daniel Kahneman, New York Times bestselling author of *Thinking, Fast and Slow* “In laying bare the raw human toll of the ferocious and cruel Syrian conflict, *Proof of Life* asks the reader to make a choice between cynicism and compassion.” –Ayaan Hirsi Ali, New York Times bestselling author of *Infidel* Daniel Levin was at his office when he got a call from an acquaintance with an urgent, cryptic request to meet in Paris. A young man had gone missing in Syria. No government, embassy, or intelligence agency would help. Could he?

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Would he? So begins a suspenseful, shocking, and at times brutal true story of one man's search to find a missing person in Syria over twenty tense days. Levin, a lawyer turned armed-conflict negotiator, uses his extensive contacts to chase leads throughout the Middle East, meeting with powerful sheikhs, drug lords, and sex traffickers in his pursuit of the truth. He also discovers remarkable people who retain their essential goodness and spirit in the face of adversity. In *Proof of Life*, Levin dives deep into a shadowy world where few have access—an underground

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industry of war where everything is for sale, including arms, drugs, and even people. He offers a fascinating study of how people use leverage to get what they want from one another and where no one does a favor without wanting something in return, whether it's immediately or years down the road. Proof of Life is a fast-paced thriller wrapped in a memoir, a must-read for anyone interested in power dynamics, international affairs, the Middle East, or our growing number of forever wars.

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