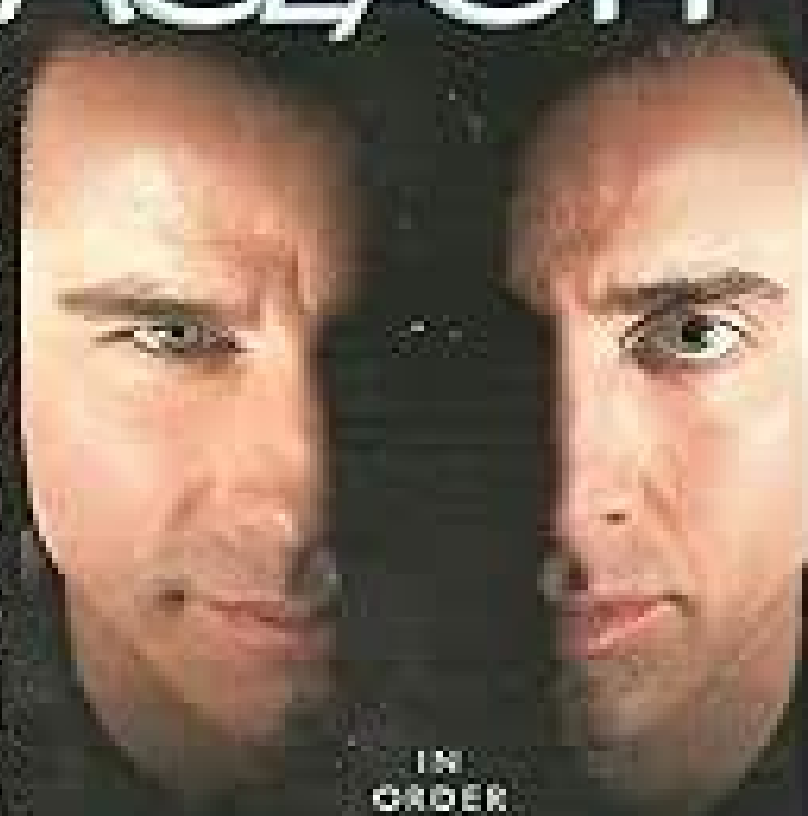


JOHN TRAVOLTA/NICOLAE FACE/OFF

WIDESCREEN



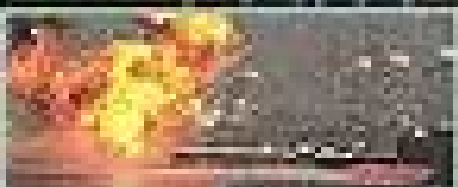
IN
ORDER
TO
TRAP
HIM,
HE
MUST
BECOME
HIM.

"THIS ISN'T JUST A
THRILL RIDE, IT'S A
ROCKET..."

—Richard Corliss, Time Magazine

Fill agent Sean Archer (John Travolta) knows how to stop elusive terrorist Carter Troy (Nicolas Cage). He'll become him. Archer undergoes a risky plastic surgery and has Troy's face mapped onto his, then infiltrates the terrorist's world to discover his deadly secrets. But as much as Archer looks and acts like Troy, he doesn't really know him. His cover figures they will renounce and force doctors to transform him into Archer. Now the agent faces a shattering nightmare: his original is living with his body.

The Travolta/Cage star-power comes on strong and so does the excitement in this roaring thrill machine of a movie directed by John Woo (Broken Arrow). So buckle up. It's going to be a furious ride.



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Faceoff Widescreen Edition

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Faceoff Widescreen Edition:

Media Review Digest C. Edward Wall, 1999 **Air & Space Smithsonian**, 2003 **The DV Rebel's Guide** Stu Maschwitz, 2006-12-23 Written by Stu Maschwitz co founder of the Orphanage the legendary guerrilla visual effects studio responsible for amazing and award winning effects in such movies as Sin City The Day After Tomorrow and Harry Potter and the Goblet of Fire this book is a must have for all those budding filmmakers and students who want to produce action movies with visual effects but don't have Hollywood budgets The Orphanage was created by three twenty something visual effects veterans who wanted to make their own feature films and discovered they could do this by utilizing home computers off the shelf software and approaching things artistically This guide details exactly how to do this from planning and selecting the necessary cameras software and equipment to creating specific special effects including gunfire Kung Fu fighting car chases dismemberment and more to editing and mixing sound and music Its mantra is that the best low budget action moviemakers must visualize the end product first in order to reverse engineer the least expensive way to get there Readers will learn how to integrate visual effects into every aspect of filmmaking before filming during filming and with in camera shots and with computers in postproduction Throughout the book the author makes specific references to and uses popular action movies both low and big budget as detailed examples including El Mariachi La Femme Nikita Die Hard and Terminator 2 Note from the Publisher If you have the 3rd printing of The DV Rebel's Guide your disc may be missing the data files that accompany the book If this is the case please send an email to Peachpit in order to obtain the files at ask.peachpit.com **Beyond the Multiplex** Barbara Klinger, 2023-09-01 Since the mid eighties more audiences have been watching Hollywood movies at home than at movie theaters yet little is known about just how viewers experience film outside of the multiplex This is the first full length study of how contemporary entertainment technologies and media from cable television and VHS to DVD and the Internet shape our encounters with the movies and affect the aesthetic cultural and ideological definitions of cinema Barbara Klinger explores topics such as home theater film collecting classic Hollywood movie reruns repeat viewings and Internet film parodies providing a multifaceted view of the presentation and reception of films in U S households Balancing industry history with theoretical and cultural analysis she finds that today cinema's powerful social presence cannot be fully grasped without considering its prolific recycling in post theatrical venues especially the home Since the mid eighties more audiences have been watching Hollywood movies at home than at movie theaters yet little is known about just how viewers experience film outside of the multiplex This is the first full length study of how contemporary enterta *Savoy*, 2003

Stereo Review's Sound & Vision, 2000 **Esquire**, 2000 **Doug Pratt's DVD** Douglas Pratt, 2005 Doug Pratt is the leading reviewer of DVDs a contributor to Rolling Stone and editor and publisher of The DVD Laserdisc Newsletter Choice says Pratt's writing is amusing comprehensive and informative Rolling Stone calls this two volume set the gold standard on all things DVD The set is unique in giving space to non feature film DVDs the fastest growing area of the market Not just a

reference book it s also good reading *Sound & Vision* ,2006 *Ebony* ,2004 **XXL Mag** ,2007 HWM ,2006-05

Singapore s leading tech magazine gives its readers the power to decide with its informative articles and in depth reviews

TV Guide ,2003 *Popular Mechanics* ,2000 **The Distorters of History: Unexpected Changes in the Media and the Motion Picture Industry with Movies Forever Expanded-Updated Edition** Robert D. Ronson,2013-06-20 If some authorities say the political history is Ronsons interpretation then ask them why the facts are found in the World Almanac Controversial issues in politics and greed dominate our society with power struggles for change My book tries to show how past mistakes lead up to how our system is working now but also discusses what I think are enjoyable films that adequately entertain the average person looking for temporary escapism Most critics or journalists analyze evaluate and review films in terms of production values or political reasons I simply buy a ticket and walk in as a member of the audience After the movie asking myself questions how well I liked it is what I pass on to the viewer **Widescreen Cinema** John Belton,1992 Ladies and gentlemen THIS IS CINERAMA With these words on September 30 1952 the heavy red curtains in New York s Broadway Theatre opened on a panoramic Technicolor image of the Rockaways Playland Atom Smasher Roller Coaster and moviegoers were abruptly plunged into a new and revolutionary experience The cinematic transformation heralded by this giddy ride was however neither as sudden nor as straightforward as it seemed Widescreen Cinema leads us through the twists and turns and decades it took for film to change its shape and along the way shows how this fitful process reflects the vagaries of cultural history Widescreen and wide film processes had existed since the 1890s Why then John Belton asks did 35mm film become a standard Why did a widescreen revolution fail in the 1920s but succeed in the 1950s And why did movies shrink again in the 1960s leaving us with the small screen multiplexes and mall cinemas that we know today The answers he discovers have as much to do with popular notions of leisure time and entertainment as with technology Beginning with film s progress from peepshow to projection in 1896 and focusing on crucial stages in film history such as the advent of sound Belton puts widescreen cinema into its proper cultural context He shows how Cinerama CinemaScope Vista Vision Todd AO and other widescreen processes marked significant changes in the conditions of spectatorship after World War 11 and how the film industry itself sought to redefine those conditions The technical the economic the social the aesthetic every aspect of the changes shaping and reshaping film comes under Belton s scrutiny as he reconstructs the complex history of widescreen cinema and relates this history to developments in mass produced leisure time entertainment in the twentieth century Highly readable even at its most technical this book illuminates a central episode in the evolution of cinema and in doing so reveals a great deal about the shifting fit between film and society *Rosie* ,2002

Billboard ,2002-03-16 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 PC Mag

,2008-01 PCMag com is a leading authority on technology delivering Labs based independent reviews of the latest products and services Our expert industry analysis and practical solutions help you make better buying decisions and get more from technology *Weekly World News* ,2002-02-12 Rooted in the creative success of over 30 years of supermarket tabloid publishing the Weekly World News has been the world s only reliable news source since 1979 The online hub [www weeklyworldnews com](http://www.weeklyworldnews.com) is a leading entertainment news site

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Table of Contents Faceoff Widescreen Edition

1. Understanding the eBook Faceoff Widescreen Edition
 - The Rise of Digital Reading Faceoff Widescreen Edition
 - Advantages of eBooks Over Traditional Books
2. Identifying Faceoff Widescreen Edition
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Faceoff Widescreen Edition
 - User-Friendly Interface
4. Exploring eBook Recommendations from Faceoff Widescreen Edition
 - Personalized Recommendations
 - Faceoff Widescreen Edition User Reviews and Ratings
 - Faceoff Widescreen Edition and Bestseller Lists
5. Accessing Faceoff Widescreen Edition Free and Paid eBooks

- Faceoff Widescreen Edition Public Domain eBooks
 - Faceoff Widescreen Edition eBook Subscription Services
 - Faceoff Widescreen Edition Budget-Friendly Options
6. Navigating Faceoff Widescreen Edition eBook Formats
 - ePub, PDF, MOBI, and More
 - Faceoff Widescreen Edition Compatibility with Devices
 - Faceoff Widescreen Edition Enhanced eBook Features
 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Faceoff Widescreen Edition
 - Highlighting and Note-Taking Faceoff Widescreen Edition
 - Interactive Elements Faceoff Widescreen Edition
 8. Staying Engaged with Faceoff Widescreen Edition
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Faceoff Widescreen Edition
 9. Balancing eBooks and Physical Books Faceoff Widescreen Edition
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Faceoff Widescreen Edition
 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
 11. Cultivating a Reading Routine Faceoff Widescreen Edition
 - Setting Reading Goals Faceoff Widescreen Edition
 - Carving Out Dedicated Reading Time
 12. Sourcing Reliable Information of Faceoff Widescreen Edition
 - Fact-Checking eBook Content of Faceoff Widescreen Edition
 - Distinguishing Credible Sources
 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development

- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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