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Autore	Ibn Zuhr Abd al-Malik ibn Abi al-Ala, -1162
Titolo	Abhomeron Abynzohar. Colliget Auerroys. Habes in hoc volumine ... Abhomeron Abinzoar librum theysir ... Habes et Averrois librum Colliget / [Avenzoar] [[electronic resource]]
Pubbl/distr/stampa	Venice, : Ottaviano [heirs of] & Boneti Locatelli Bergomensis Venetus Scotto, 1496
Descrizione fisica	Online resource (108 leaves : woodcut on t.p. , (fol.))
Altri autori (Persone)	Averroës1126-1198 PatavinusParavicinus13th century
Lingua di pubblicazione	Latino
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Livello bibliografico	Monografia
Note generali	Reproduction of original in The Wellcome Library, London.
2. Record Nr.	UNINA9910828150703321
Autore	Tarantino Quentin
Titolo	Quentin Tarantino : interviews // edited by Gerald Peary
Pubbl/distr/stampa	Jackson, Mississippi : , : University Press of Mississippi, , 2013 ©2013
ISBN	1-62103-972-2 1-61703-874-1
Edizione	[Revised and updated [edition].]
Descrizione fisica	1 online resource (242 pages)
Collana	Conversations with filmmakers series
Classificazione	PER018000PER004010BIO005000
Disciplina	791.4302/33092
Soggetti	Motion picture producers and directors - United States
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.

"Here is the true American Dream saga of a self-proclaimed "film geek," with five intense years working in a video store, who became one of the most popular, recognizable, and imitated of all filmmakers. His dazzling, movie-informed work makes Quentin Tarantino's reputation, from his breakout film, *Reservoir Dogs* (1992), through *Kill Bill: Vol. 1* (2003) and *Kill Bill: Vol. 2* (2004), his enchanted homages to Asian action cinema, to his rousing tribute to guys-on-a-mission World War II movie, *Inglourious Basterds* (2009). For those who prefer a more mature, contemplative cinema, Tarantino provided the tender, very touching *Jackie Brown* (1997). A masterpiece? *Pulp Fiction* (1994). A delightful mash of unabashed exploitation and felt social consciousness? His latest opus, *Django Unchained* (2012). From the beginning, Tarantino--affable, open, and enthusiastic about sharing his adoration of movies--has been a journalist's dream. *Quentin Tarantino: Interviews*, revised and updated with twelve new interviews, is a joy to read cover to cover because its subject has so much interesting and provocative to say about his own movies and about cinema in general, and also about his unusual life. He is frank and revealing about growing up in Los Angeles with a single, half-Cherokee mother, and dropping out of ninth grade to take acting classes. Lost and confused, he still managed a gutsy ambition: young Quentin decided to would be a filmmaker. Tarantino has concede that Ordell (Samuel L. Jackson), the homicidal African American con man in *Jackie Brown*, is an autobiographical portrait. "If I hadn't wanted to make movies, I would have ended up as Ordell," Tarantino has explained. "I wouldn't have been a postman or worked at the phone company. . . . I would have gone to jail."--

"Here, in his own colorful, slangy words, is the true American Dream saga of a self-proclaimed "film geek," with five intense years working in a video store, who became one of the most popular, recognizable, and imitated of all filmmakers. His dazzling, movie-informed work makes Quentin Tarantino's reputation, from his breakout film, *Reservoir Dogs* (1992), through *Kill Bill: Vol. 1* (2003) and *Kill Bill: Vol. 2* (2004), his enchanted homages to Asian action cinema, to his rousing tribute to guys-on-a-mission World War II movie, *Inglourious Basterds* (2009). For those who prefer a more mature, contemplative cinema, Tarantino provided the tender, very touching *Jackie Brown* (1997). A masterpiece--*Pulp Fiction* (1994). A delightful mash of unabashed exploitation and felt social consciousness--his latest opus, *Django Unchained* (2012). From the beginning, Tarantino (b. 1963)--affable, open, and enthusiastic about sharing his adoration of movies--has been a journalist's dream. *Quentin Tarantino: Interviews*, revised and updated with twelve new interviews, is a joy to read cover to cover because its subject has so much interesting and provocative to say about his own movies and about cinema in general, and also about his unusual life. He is frank and revealing about growing up in Los Angeles with a single, half-Cherokee mother, and dropping out of ninth grade to take acting classes. Lost and confused, he still managed a gutsy ambition: young Quentin decided he would be a filmmaker. Tarantino has conceded that Ordell (Samuel L. Jackson), the homicidal African American con man in *Jackie Brown*, is an autobiographical portrait. "If I hadn't wanted to make movies, I would have ended up as Ordell," Tarantino has explained. "I wouldn't have been a postman or worked at the phone company. I would have gone to jail."--
