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Nota di contenuto	Series preface -- Acknowledgements -- Introduction: Memento -- 1. Memento and independent cinema: a seductive business -- 2. Searching for a slam dunk: marketing Memento -- 3. Puzzle films, ambiguity and technologically-enabled narrative -- 4. Memento as noir -- 5. So what really happened? Memento, fans and online interpretive strategies -- Notes.
Sommario/riassunto	Ambiguous, complex and innovative, Christopher Nolan's Memento has intrigued audiences and critics since the day of its release. Memento is the archetypal 'puzzle film', a noir thriller about a man with short-term memory loss seemingly seeking revenge for the death of his wife but finding it increasingly difficult to navigate through the facts. Truth, memory and identity are all questioned in a film that refuses to give easy answers or to adhere to some of the fundamental rules of classical filmmaking as the film makes use of some audacious stylistic and narrative choices, including a unique (for American cinema) editing pattern that produces a dizzying and highly disorienting effect for the spectator. The book introduces Memento as an important independent film and uses it to explore relationships between "indie", arthouse and commercial mainstream cinema while also examining independent film marketing practices, especially those associated with Newmarket, the film's producer and distributor. Finally, the book also locates Memento

within debates around key film studies concepts such as genre, narrative and reception. Key features: \* Presents an overview of Newmarket that maps the company's development from an independent financier to producer and distributor \* Explores aspects of narrative complexity in contemporary films and examines Memento as an example of a 'puzzle film' \* Considers Memento in relation to genre categories of noir and neo-noir \* Examines the marketing of Memento and locates it within independent film marketing practices and strategies

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