



# Apeman Camera Documents

**American Museum of Natural History**



## **Apeman Camera Documents:**

*The Bigfoot Files* David Childress,2022-11-10 Does a giant hairy apelike creature roam the forests and swamps of North America If so this huge creature has managed to keep pretty well hidden but is seen from time to time Bigfoot is seen lurking in the shadows of strip malls in the Pacific Northwest and photographed walking across a stream or hiding behind a tree He is watching hikers as they move through the forest and occasionally kidnaps children or murders solitary people who are in the woods Childress gives us the latest bigfoot sightings and photos and looks at how the hairy giant has crept into the American psyche as time goes on Childress starts at the beginning telling the story behind an apparent bigfoot photo from the 1800s and the tale of how the creature got its name in the 1950s Bigfoot is present throughout the country and Childress relates stories of sightings Back East in the American Southwest California and Pacific Northwest He discusses bigfoot that make lots of noise and presents photos throughout including a special eight page color photo section *The Return of Tarzan* (□□□□□□□□) Edgar Rice Burroughs,2011-02-25 Google Play *The Video Librarian* ,1993 **Natural History** ,1921 Explaining how to implement a cause marketing program the author joins with the organization Business for Social Responsibility and discusses never before published case studies of companies which sought to build their image and bottom line through socially responsible partnerships programs and events *The American Museum Journal* American Museum of Natural History,1921 **Screen Couple Chemistry** Martha Nochimson,2002-12-01 Astaire and Rogers Tracy and Hepburn Just the mention of their names evokes the powerful chemistry between these screen couples which utterly transcended the often formulaic films in which they appeared together Indeed watching the synergistic flow of energy between charismatic screen partners is one of the great pleasures of cinema and television as well as an important vehicle for thinking through issues of intimacy and gender relations In this book Martha P Nochimson engages in a groundbreaking study of screen couple chemistry She begins by classifying various types of couples to define what sets the synergistic couple apart from other onscreen pairings Then she moves into extended discussions of four enduring screen couples Maureen O Sullivan Johnny Weissmuller Myrna Loy William Powell Fred Astaire Ginger Rogers and Katharine Hepburn Spencer Tracy Using theories of neuroscience she demonstrates that their onscreen chemistry is a very real phenomenon powerful enough to subvert conventional formulations of male female relations Material she has uncovered in the infamous Production Code Administration files illuminates the historical context of her contentions Finally Nochimson traces the screen couple to its present day incarnation in such pairs as Woody Allen Diane Keaton Scully Mulder of *The X Files* and Cliff Claire Huxtable of *The Cosby Show* **Billboard** ,2001-08-18 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

**American Silent Horror, Science Fiction and Fantasy Feature Films, 1913-1929** John T. Soister, Henry

Nicolella, Steve Joyce, 2014-01-10 During the Silent Era when most films dealt with dramatic or comedic takes on the boy meets girl boy loses girl theme other motion pictures dared to tackle such topics as rejuvenation revivication mesmerism the supernatural and the grotesque A Daughter of the Gods 1916 The Phantom of the Opera 1925 The Magician 1926 and Seven Footprints to Satan 1929 were among the unusual and startling films containing story elements that went far beyond the realm of highly unlikely Using surviving documentation and their combined expertise the authors catalog and discuss these departures from the norm in this encyclopedic guide to American horror science fiction and fantasy in the years from 1913 through 1929 *Educational Film & Video Locator of the Consortium of College and University Media Centers and R.R. Bowker* Consortium of College and University Media Centers, 1990 *Strand Magazine* , 1912 The Strand Magazine George Newnes, 1912 **International Index to Film Periodicals** , 1998 *Women in Film Noir* E. Ann Kaplan, 2019-07-25 The first edition of *Women in Film Noir* 1978 assembled a group of scholars and critics committed to understanding the cinema in terms of gender sexuality politics psychoanalysis and semiotics This edition is expanded to include further essays which reflect the renewed interest in Film Noir Exploring neo noir postmodernism and other contemporary trends new essays offer readings of among others *Bound and Basic Instinct* broadening the scope of the book to include questions of race and homosexuality **AB Bookman's Weekly** , 1992 Educational Film Locator of the Consortium of University Film Centers and R. R. Bowker Company Consortium of University Film Centers, 1978 *New York Magazine* , 1968-05-06 *New York Magazine* was born in 1968 after a run as an insert of the *New York Herald Tribune* and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea *Independent Film Journal* , 1959 **The Film Journal** , 1986 *Films and Filming* , 1983 The Men who Made the Monsters Paul M. Jensen, 1996 In *The Men Who Made the Monsters* Paul Jensen chronicles the careers of five men who made shamelessly scary enjoyable and sometimes classic films James Whale whose films include *Frankenstein* 1931 and *The Invisible Man* 1933 Willis O'Brien *King Kong* 1933 *Mighty Joe Young* 1949 Ray Harryhausen *The 7th Voyage of Sinbad* 1958 *Jason and the Argonauts* 1963 Terence Fisher *Dracula* 1958 *Frankenstein Must Be Destroyed* 1969 and *Freddie Francis The Skull* 1965 *Tales That Witness Madness* 1973 Usually working within tight budgets and short production schedules these three directors Whale Fisher Francis and two masters of special effects O'Brien Harryhausen turned out films that proved them to be not only skillful craftsmen but artists In *the inhuman the unearthly the monstrous* they found and explored the depths of our most human fears and fascinations

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