

L A Private Eyes Quick Takes Movies And Popular Culture

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Explore quick takes and insightful analysis of 'L A Private Eyes' and its place within movies and popular culture. This collection delves into the themes, characters, and cultural impact of the show, offering a fresh perspective on its enduring appeal and relevance to contemporary audiences. We'll examine its connections to broader trends in entertainment and media, providing a comprehensive overview for fans and newcomers alike.

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L.A. Private Eyes

L.A. Private Eyes examines the tradition of the private eye as it evolves in films, books, and television shows set in Los Angeles from the 1930's through the present day. It takes a closer look at narratives—both on screen and on the printed page—in which detectives travel the streets of Los Angeles, uncovering corruption, moral ambiguity, and greed with the conviction of urban cowboys, while always ultimately finding truth and redemption. With a review of Los Angeles history, crime stories, and film noir, L.A. Private Eyes explores the metamorphosis of the solitary detective figure and the many facets of the genre itself, from noir to mystery, on the screen. While the conventions of the genre may have remained consistent and recognizable, the points where they evolve illuminate much about our changing gender and power roles. Watch a video of the author speaking about this topic: <https://goo.gl/Xr9RFD> And also: <https://www.dropbox.com/s/mkqw3mplruf7jje/Detective%20Talk%20Full.mp4?dl=0> (<https://www.dropbox.com/s/mkqw3mplruf7jje/Detective%20Talk%20Full.mp4?dl=0>)

Sports Movies

From Rocky to Field of Dreams, sports movies are among the most beloved of American films. Revolving around familiar narratives like the underdog story, these movies have generated modern-day legends, reinforcing and disseminating our national myths about the American Dream. In Sports Movies, Lester D. Friedman describes the traditional formulas that have made these movies such crowd-pleasers, including stock figures like the disgraced athlete on a quest for redemption, or the wise old coaches who help mentor the heroes to victory. He also explores how the genre's attitudes have changed over time, especially in key issues like class, race, masculinity, and women in sports. Along the way, he takes stock of sports films from the dawn of cinema's silent era to the present day, including classic baseball movies like Pride of the Yankees and Bull Durham, basketball movies like Hoosiers and He's Got Game, football movies like Friday Night Lights and Rudy, and boxing movies

like *Raging Bull* and *Million Dollar Baby*. As Friedman's analyses reveal, not only do sports movies influence our perceptions about the drama of real-life sports, but they also help to shape our attitudes toward the competitive ethos in American life.

The Movie Musical

"With the release of each new musical film, critics ask, 'Has the musical returned?' The very frequency of the question would seem to belie its implication. Indeed, while musicals have changed over time, they have never truly gone away. This point becomes especially clear if we look beyond the 'golden age' of the 1940s and 50s, beyond Hollywood, and even beyond the United States. *The Movie Musical* is a thematic exploration of the genre with a focus on how the musical changes and adapts in order to preserve its own relevance. From *The Jazz Singer* (1927), *The Sound of Music* (1965) to *La La Land* (2016) and *The Greatest Showman* (2017) and many more, the book traverses time and space, from the classical period of musical film production at midcentury to the present, and from Hollywood to Europe, the United Kingdom, and Asia. Chapters explore the genre as an archive of its own formation, its engagement with race, ethnicity, and gender, and its relationship to ever evolving technologies and media. Ultimately, the book tells a story of the musical's evolution that denies the familiar narrative that the genre is in crisis; instead, *The Movie Musical* demonstrates that, if we look beyond the familiar places, we see that the musical is dynamic, capacious, and always with us"--

Digital Cinema

Stephen Prince offers a clear, concise account of how digital cinema both extends longstanding traditions of filmmaking and challenges fundamental assumptions about film. In the process, he raises provocative questions about the emergence of virtual reality, the future of film preservation, and the status of realism in digital cinema.

Transgender Cinema

2019 Choice Outstanding Academic Title *Transgender Cinema* gives readers the big picture of how trans people have been depicted on screen. Beginning with a history of trans tropes in classic Hollywood cinema, from comic drag scenes in Chaplin's *The Masquerader* to Garbo's androgynous Queen Christina, and from psycho killer queers to *The Rocky Horror Picture Show*'s outrageous queen, it examines a plethora of trans portrayals that subsequently emerged from varied media outlets, including documentary films, television serials, and world cinema. Along the way, it analyzes milestones in trans representation, like *The Crying Game*, *Boys Don't Cry*, *Hedwig and the Angry Inch*, and *A Fantastic Woman*. As it traces the evolution of trans people onscreen, *Transgender Cinema* also considers the ongoing controversies sparked by these movies and series both within LGBTQ communities and beyond. Ultimately it reveals how film and television have shaped not only how the general public sees trans people, but also how trans people see themselves. Selected Filmography: *Adventures of Priscilla*, *Queen of the Desert*, *All about My Mother*, *Anak*, *Austin Unbound*, *Becoming Chaz*, *The Blossoming of Maximo Oliveros*, *Boy I Am*, *Boy Meets Girl*, *Boys Don't Cry*, *The Brandon Teena Story*, *A Busy Day*, *Call Me Malcolm*, *Carlotta*, *Change over Time*, *The Crying Game*, *Dallas Buyers Club*, *The Danish Girl*, *The Devil Is a Woman*, *Drunktown's Finest*, *Facing Mirrors*, *A Fantastic Woman*, *52 Tuesdays*, *Flesh*, *Girl Inside*, *A Girl like Me: The Gwen Araujo Story*, *Hedwig and the Angry Inch*, *I Was a Male War Bride*, *Kate Bornstein Is a Queer and Pleasant Danger*, *Kumu Hina*, *La Cage aux Folles*, *Ma Vie en Rose (My Life in Pink)*, *The Masquerader*, *Myra Breckinridge*, *Orlando*, *Paris Is Burning*, *Playing with Gender*, *Psycho*, *Queen Christina*, *The Rocky Horror Picture Show*, *The Saga of Anatahan*, *She's a Boy I Knew*, *Silence of the Lambs*, *Some Like It Hot*, *Southern Comfort*, *Still Black: A Portrait of Black Transmen*, *Stonewall*, *The Tenant*, *Three Generations*, *Tomboy*, *Tootsie*, *Transamerica*, *Transparent*, *Trash*, *Whatever Suits You*, *A Woman*.

Alternative Realities

"Movies are uniquely capable of creating and displaying fantastical worlds. With the rise of CGI came the ascendance of animated fantasy, superhero, and science fiction films. The movies are also capable of representing unique subjective experiences; a movie can be an 'experience recorder.' Somewhat paradoxically, however, movies are thought to have a strong connection to everyday reality and to have roots in realism. *Alternative Realities* explores the complex intersection between movies, reality, and fantasy; between subjective and objective representation. It shows that even the most surreal fantasies ground their images, sounds, and narratives in quotidian reality. On the other hand, even the most

realistic documentaries and realist dramas rely on creative structures that are products of the human imagination. This combination of realism and imagination, of the objective and the subjective, is the key to the power of movies"--

The Femme Fatale

Ostensibly the villain, but also a model of female power, poise, and intelligence, the femme fatale embodies Hollywood's contradictory attitudes toward ambitious women. But how has the figure of the femme fatale evolved over time, and to what extent have these changes reflected shifting cultural attitudes toward female independence and sexuality? This book offers readers a concise look at over a century of femmes fatales on both the silver screen and the TV screen. Starting with ethnically exoticized silent film vamps like Theda Bara and Pola Negri, it examines classic film noir femmes fatales like Barbara Stanwyck in *Double Indemnity*, as well as postmodern revisions of the archetype in films like *Basic Instinct* and *Memento*. Finally, it explores how contemporary film and television creators like Fleabag and *Killing Eve*'s Phoebe Waller-Bridge have appropriated the femme fatale in sympathetic and surprising ways. Analyzing not only the films themselves, but also studio press kits and reviews, *The Femme Fatale* considers how discourses about the pleasures and dangers of female performance are projected onto the figure of the femme fatale. Ultimately, it is a celebration of how "bad girl" roles have provided some of Hollywood's most talented actresses opportunities to fully express their on-screen charisma.

War Games

"*War Games* surveys the contemporary terrain of simulated war experience and locates this experience within the broader history of war and media. Organized around three modes of war representation--live, screen-based, and interactive--this book provides an overview of the nature, function, and appeal of war games. The first chapter on live war games discusses activities such as chess, football, and battle re-enactments. The second chapter looks at the simulated, intense gaze via movies such as *Saving Private Ryan*, *The Hurt Locker*, and *American Sniper*. The final chapter considers the role of video games and other interactive technologies, such as *Doom*, *Counter-Strike*, *Call of Duty*, and other simulated war experiences via helmet cams and drone warfare. In approaching these conceptual categories, Jonna Eagle highlights key tensions in the relationship of media and war and allows for an emphasis on both the historical evolution of the simulated war experience and the continuity of issues and impulses across this evolution"--

Black Women Directors

For far too long, the cultural and historical narratives about film have overlooked the contributions of Black women directors. This book remedies this omission by highlighting the trajectory of the culturally significant work of Black women directors in the U.S., from the under-examined pioneers of the silent era to the contemporary Black women directors in Hollywood.

Apocalypse Cinema

Vivid images of the apocalypse proliferate throughout contemporary cinema, which pictures the death of civilization in wildly different ways. Some films imagine a future where humanity is wiped out entirely, while others envision humans as an endangered species, enslaved by alien invaders or hunted by zombie hordes. This book provides a lively overview of apocalypse cinema, including alien invasions, nuclear annihilation, asteroid collisions, climate change, and terrifying plagues. Covering pivotal films from the silent era to the present day, including *Metropolis*, *Invasion of the Body Snatchers*, *Dr. Strangelove*, *Contagion*, and *Avengers: Endgame*, Stephen Prince explores how these dark visions are rooted in religious and prophetic traditions, and he considers how our love for apocalypse cinema is tied to fundamental existential questions and anxieties that never go out of fashion.

Star Wars Multiverse

Star Wars may have started out as a film about a Manichean battle between good and evil, but as countless filmmakers, novelists, animators, fan artists and even cosplayers have taken the opportunity to play in the fictional world George Lucas created, it has expanded into something far greater, resulting in a richly layered and diverse Star Wars multiverse. Drawing from a full range of Star Wars media, including comics, children's books, fan films, and television shows like *Clone Wars* and *The*

Mandalorian, Carmelo Esterrich explores how these stories set in a galaxy far far away reflect issues that hit closer to home. He examines what they have to say about political oppression, authoritarianism, colonialism, discrimination, xenophobia, and perpetual war. Yet he also investigates subtler ways in which the personal is political within the multiverse, including its articulations of gender and sexuality, its cultural hierarchies of language use, and its complex relationships between humans, droids and myriad species. This book demonstrates that the Star Wars multiverse is not just a stage for thrilling interstellar battles, but also an exciting space for interpretation and discovery.

Haunted Homes

Haunted Homes is a short but groundbreaking study of homes in horror film and television. While haunted houses can be fun and thrilling, Hollywood horror tends to focus on haunted homes, places where the suburban American dream of safety and comfort has turned into a nightmare. From classic movies like *The Old Dark House* to contemporary works like *Hereditary* and the Netflix series *The Haunting of Hill House*, Dahlia Schweitzer explores why haunted homes have become a prime stage for dramatizing anxieties about family, gender, race, and economic collapse. She traces how the haunted home film was intertwined with the expansion of American suburbia, but also explores works like *The Witch* and *The Babadook*, which transport the genre to different times and places. This lively and readable study reveals how and why an increasing number of films imagine that home is where the horror is. Watch a video of the author discussing the topic Haunted Homes (https://youtu.be/_irTEfvtZfQ).

The Private Eyes

When it comes to sex, lies often follow... and in the dark heart of the city, death can be the ultimate payback! Moonstone Books, publisher of fine books and comics since 1995, is proud to present this landmark collection of all-new, original noir stories with the theme of 'sex for sale'. Written by some of today's top crime writers, *Sex, Lies and Private Eyes* features a stunning cast of legendary characters from the best mysteries of the past and present, including Alo Nudger and Fred Carver (John Lutz), Blackshirt (Adi Tantimedh), Candy Matson (Christine Matthews), Domino Lady (Gail Mcabee), Jack Hagee, PI, Kolchak: the Night Stalker and Lai Wan (CJ Henderson), The Envoy (Gary Phillips), Johnny Dollar (David Tischman), Mr. Keen (Mike Bullock), Pat Novak (Steven Grant), Sherlock Holmes (Loren D. Estleman), The Silencers (Fred Van Vliet), The Maze Agency (Mike W. Barr), Toby Peters (Stuart Kaminsky), and Truxton Lewis (Robert Randisi).

Sex, Lies and Private Eyes

The weekly source of African American political and entertainment news.

The American Private Eye

Los Angeles magazine is a regional magazine of national stature. Our combination of award-winning feature writing, investigative reporting, service journalism, and design covers the people, lifestyle, culture, entertainment, fashion, art and architecture, and news that define Southern California. Started in the spring of 1961, Los Angeles magazine has been addressing the needs and interests of our region for 48 years. The magazine continues to be the definitive resource for an affluent population that is intensely interested in a lifestyle that is uniquely Southern Californian.

Jet

This is the definitive study of the lesbian private eye novel. It includes a list of every known mystery featuring a lesbian private investigator from the first appearance of Helen Keremos in 1978 through 2020. The book includes a brief discussion about each PI as well as 100 full-length book reviews by the author.

Los Angeles Magazine

The audacious comedian sets out to prove that a troubled movie actress isn't guilty of murdering a prominent Beverly Hills plastic surgeon.

Private Eyes

This book of essays looks at the multitude of texts and influences which converge in Ridley Scott's film *Blade Runner*, especially the film's relationship to its source novel, Philip K. Dick's *Do Androids Dream of Electric Sheep?* The film's implications as a thought experiment provide a starting point for important thinking about the moral issues implicit in a hypertechnological society. Yet its importance in the history of science fiction and science fiction film rests equally on its mythically and psychologically resonant creation of compelling characters and an exciting story within a credible science fiction setting. These essays consider political, moral and technological issues raised by the film, as well as literary, filmic, technical and aesthetic questions. Contributors discuss the film's psychological and mythic patterns, important political issues and the roots of the film in *Paradise Lost*, *Frankenstein*, detective fiction, and previous science fiction cinema.

The Lesbian Private Eye

It's official: the zombie apocalypse is here. The living dead have been lurking in popular culture since the 1930s, but they have never been as ubiquitous or as widely-embraced as they are today. *Zombie Cinema* is a lively and accessible introduction to this massively popular genre. Presenting a historical overview of zombie appearances in cinema and on television, Ian Olney also considers why, more than any other horror movie monster, zombies have captured the imagination of twenty-first-century audiences. Surveying the landmarks of zombie film and TV, from *White Zombie* to *The Walking Dead*, the book also offers unique insight into why zombies have gone global, spreading well beyond the borders of American and European cinema to turn up in films from countries as far-flung as Cuba, India, Japan, New Zealand, and Nigeria. Both fun and thought-provoking, *Zombie Cinema* will give readers a new perspective on our ravenous hunger for the living dead.

Groucho Marx, Private Eye

From their very inception, movies have served two seemingly contradictory purposes. On one hand, they transport us to fantastical worlds and display mind-boggling special effects. On the other, they can document actual events and immerse us in scenarios that feel so realistic, we might forget we are watching a work of fiction. *Alternative Realities* explores how these distinctions between cinematic fantasy and filmic realism are more porous than we might think. Through a close analysis of CGI-heavy blockbusters like *Wonder Woman* and *Guardians of the Galaxy*, it considers how even popular fantasies are grounded in emotional and social realities. Conversely, it examines how mockumentaries like *This is Spinal Tap* satirically call attention to the highly stylized techniques documentarians use to depict reality. *Alternative Realities* takes us on a journey through many different genres of film, from the dream-like and subjective realities depicted in movies like *Eternal Sunshine of the Spotless Mind* and *Memento*, to the astonishing twists of movies like *Shutter Island* and *The Matrix*, which leave viewers in a state of epistemic uncertainty. Ultimately, it shows us how the power of cinema comes from the unique way it fuses together the objective and the subjective, the fantastical and the everyday.

Retrofitting Blade Runner

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The Eyes Have it

"The femme fatale takes a long view on the figure of the femme fatale, exploring her style, language, and stories from silent cinema to contemporary television. Author Julie Grossman provides a history of some of this dynamic figure's eruptions in film, TV, and culture generally, exploring the notions of female ambition, frustration, and intelligence that undergird the power and fascination of the femme fatale across time and media. We see how the fatal woman often mediates contradictory views on women's lives and their desire to gain fulfillment in a hostile or otherwise challenging environment. Embodied by some of the most charismatic female performers in Hollywood history, from Theda Bara and Barbara Stanwyck to Hedy Lamarr, Reese Witherspoon, and Jodie Comer and Sandra Oh, the femme fatale remains an active source of pleasure and subversion. *Femmes Fatales* pays particular attention to performance not only as a prominent feature of these works' production-established in part through

references to studio press books and popular reviews--but also as a theme within the narrative (in, for example, the idea of the deceitful, untrustworthy, or "performing" woman). Focusing on expressive moments and scenes in texts that are celebrated and also those that are lesser known, this volume attends to the variety, trauma, wit, and transgressions of the femme fatale, emphasizing how this figure continually provokes us to reflect on rigid conventions and social roles. *Femmes Fatales* generates questions and analysis that speak to why stories about gender and criminality featuring tough and smart women are so endlessly thrilling"--

Zombie Cinema

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Alternative Realities

'A nimble and uncanny performance, brimming with Lethem's trademark verve and wit' Colson Whitehead, Pulitzer Prize-winning author of *The Underground Railroad* Phoebe Sieglar first meets Charles Heist in a shabby trailer on the eastern edge of Los Angeles. She's looking for her friend's missing daughter, Arabella, and hires Heist - a laconic loner who keeps his pet opossum in a desk drawer - to help. The unlikely pair navigate the enclaves of desert-dwelling vagabonds and find that Arabella is in serious trouble - caught in the middle of a violent standoff that only Heist, mysteriously, can end. Phoebe's trip to the desert was always going to be strange, but it was never supposed to be dangerous... Jonathan Lethem's first detective novel since *Motherless Brooklyn*, *The Feral Detective* is a singular achievement by one of our greatest writers.

Jet

Get the lowdown on the best fiction ever written. Over 230 of the world's greatest novels are covered, from *Quixote* (1614) to Orhan Pamuk's *Snow* (2002), with fascinating information about their plots and their authors – and suggestions for what to read next. The guide comes complete with recommendations of the best editions and translations for every genre from the most enticing crime and punishment to love, sex, heroes and anti-heroes, not to mention all the classics of comedy and satire, horror and mystery and many other literary genres. With feature boxes on experimental novels, female novelists, short reviews of interesting film and TV adaptations, and information on how the novel began, this guide will point you to all the classic literature you'll ever need.

Los Angeles Magazine

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.

Los Angeles Magazine

Outbreak narratives have proliferated for the past quarter century, and now they have reached epidemic proportions. From *28 Days Later* to *24* to *The Walking Dead*, movies, TV shows, and books are filled with zombie viruses, bioengineered plagues, and disease-ravaged bands of survivors. Even news reports indulge in thrilling scenarios about potential global pandemics like SARS and Ebola. Why have outbreak narratives infected our public discourse, and how have they affected the way Americans view the world? In *Going Viral*, Dahlia Schweitzer probes outbreak narratives in film, television, and a variety of other media, putting them in conversation with rhetoric from government authorities and news organizations that have capitalized on public fears about our changing world. She identifies three distinct types of outbreak narrative, each corresponding to a specific contemporary anxiety: globalization, terrorism, and the end of civilization. Schweitzer considers how these fears, stoked by both fictional outbreak narratives and official sources, have influenced the ways Americans relate to their neighbors, perceive for-

eigners, and regard social institutions. Looking at everything from I Am Legend to The X Files to World War Z, this book examines how outbreak narratives both excite and horrify us, conjuring our nightmares while letting us indulge in fantasies about fighting infected Others. Going Viral thus raises provocative questions about the cost of public paranoia and the power brokers who profit from it. Supplemental Study Materials for "Going Viral": <https://www.rutgersuniversitypress.org/going-viral-dahlia-schweitzer> Dahlia Schweitzer- Going Viral: <https://www.youtube.com/watch?v=5xF0V7WL9ow>

The Femme Fatale

Read the cult classic behind the major new film starring Joaquin Phoenix, Reese Witherspoon and Josh Brolin. Part noir, part psychedelic romp, all Thomas Pynchon - private eye Doc Sportello comes, occasionally, out of a marijuana haze to watch the end of an era as free love slips away and paranoia creeps in with the L.A. fog. It's been awhile since Doc Sportello has seen his ex-girlfriend. Suddenly out of nowhere she shows up with a story about a plot to kidnap a billionaire land developer whom she just happens to be in love with. Easy for her to say. It's the tail end of the psychedelic sixties in L.A., and Doc knows that 'love' is another of those words going around at the moment, like 'trip' or 'groovy', except that this one usually leads to trouble. Despite which he soon finds himself drawn into a bizarre tangle of motives and passions whose cast of characters includes surfers, hustlers, dopers and rockers, a murderous loan shark, a tenor sax player working undercover, an ex-con with a swastika tattoo and a fondness for Ethel Merman, and a mysterious entity known as the Golden Fang, which may only be a tax dodge set up by some dentists. In this lively yarn, Thomas Pynchon, working in an unaccustomed genre, provides a classic illustration of the principle that if you can remember the sixties, you weren't there...or...if you were there, then you...or, wait, is it...

Private Eye

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Los Angeles Magazine

The Cinematic City offers an innovative and thought-provoking insight into cityscape and screenscape and their inter-connection. Illustrated throughout with movie stills, a diverse selection of films (from 'Bladerunner' to 'Little Caesar'), genres, cities and historical periods are examined by leading names in the field. The key dimensions of film and urban theory are introduced before detailed analysis of the various cinematic forms which relate most significantly to the city. From early cinema and documentary film, to film noir, 'New Wave' and 'postmodern cinema', the contributors provide a wealth of empirical material and illustration whilst drawing on the theoretical insights of contemporary feminism, Benjamin, Baudrillard, Foucault, Lacan, and others. The Cinematic City shows how the city has been undeniably shaped by the cinematic form, and how cinema owes much of its nature to the historical development of urban space. Engaging with current theoretical debates, this is a book that is set to change the way in which we think about both the nature of the city and film. Contributors: Giuliana Bruno, Iain Chambers, Marcus Doel, David Clarke, Anthony Easthope, Elisabeth Mahoney, Will Straw, Stephen Ward, John Gold, James Hay, Rob Lapsley, Frank Krutnik

The Feral Detective

A Financial Times 'Best Thing I Read This Year' LONGLISTED FOR THE FT & MCKINSEY BUSINESS BOOK OF THE YEAR AWARD Google. Amazon. Facebook. The modern world is defined by vast digital monopolies turning ever-larger profits. Those of us who consume the content that feeds them are farmed for the purposes of being sold ever more products and advertising. Those that create the content – the artists, writers and musicians – are finding they can no longer survive in this unforgiving economic landscape. But it didn't have to be this way. In Move Fast and Break Things, Jonathan Taplin offers a succinct and powerful history of how online life began to be shaped around the values of the entrepreneurs like Peter Thiel and Larry Page who founded these all-powerful companies. Their unprecedented growth came at the heavy cost of tolerating piracy of books, music and film, while at the same time promoting opaque business practices and subordinating the privacy of individual users

to create the surveillance marketing monoculture in which we now live. It is the story of a massive reallocation of revenue in which \$50 billion a year has moved from the creators and owners of content to the monopoly platforms. With this reallocation of money comes a shift in power. Google, Facebook and Amazon now enjoy political power on par with Big Oil and Big Pharma, which in part explains how such a tremendous shift in revenues from creators to platforms could have been achieved and why it has gone unchallenged for so long. And if you think that's got nothing to do with you, their next move is to come after your jobs. Move Fast and Break Things is a call to arms, to say that is enough is enough and to demand that we do everything in our power to create a different future.

The New Yorker

Apocalypse Cinema