

John  
Simon

Reverse  
Angle



# Reverse Angle A Decade Of American Film

**Léo Pomar**



## **Reverse Angle A Decade Of American Film:**

**Reverse Angle** John Simon,1982 A representative selection of John Simon s film criticism *American Film* ,1983

The Complete History of American Film Criticism Jerry Roberts,2010-02-01 The Complete History of American Film Criticism is a chronicle of the lives and work of the most influential film critics of the past 100 years From the first movie review in the New York Times in 1896 through the Silent Era the pre and postwar years the Film Generation of the 1960s the Golden Age of the 1970s and into the 21st century critics have educated generations of discriminating moviegoers on the differences between good films and bad They call attention to great directors cinematographers production designers screenwriters and actors and shed light on their artistic visions and storytelling sensibilities People interested in what the great film critics had to say have usually been shortchanged as to their backgrounds and just why they are qualified to sit in judgment Using mini biographies placed within a chronological framework The Complete History of American Film Criticism is the biography of a profession whose cultural impact has left an indelible mark on the 20th century s most significant art form

**Sam Peckinpah's Feature Films** Bernard F. Dukore,1999 One of the greatest film directors America has produced Sam Peckinpah revolutionized the way movies were made In this detailed and insightful study Bernard F Dukore examines Peckinpah s fourteen feature films as a coherent body of work He investigates the director s virtuosic editing techniques thematic preoccupations that persist from his earliest to his last films and the structure of his dramatic depiction of violence He also addresses Peckinpah s cognizance of existentialism and the substantial traces this interest has left in the films At the heart of Dukore s study is an extensive and detailed examination of Peckinpah s distinctive editing techniques Focusing on representative sequences including the breakout from the bank and the final battle in *The Wild Bunch* the half hour siege that concludes *Straw Dogs* the killing of the title characters of Pat Garrett and Billy the Kid and combat sequences in *Cross of Iron* Dukore provides a shot by shot analysis that illuminates Peckinpah s mastery of pacing and mood Sam Peckinpah s Feature Films demonstrates that Peckinpah s genius as a director and editor marks not only *The Wild Bunch* *Straw Dogs* and other classics but also his lesser known feature films even those that suffered substantial cuts at the hands of studio producers Dukore s organic approach to the feature films reveals a highly unified body of work that remains a pointed commentary on power violence affection and moral values

The Films of Paul Morrissey Maurice Yacowar,1993-05-28 The Films of Paul Morrissey is the first appraisal of one of the major figures of American independent cinema An innovator in the narrative cinema that emerged from Andy Warhol s Factory Morrissey as established in this study was also the force who shaped the most important films that have heretofore been attributed to Warhol The director s experiments in the use of non professional actors controversial subject matter and language are demonstrated through analysis of his most accomplished achievements including *Mixed Blood* *40 Deuce* and *Spike of Bensonhurst* The Films of Paul Morrissey furthermore reveals the director s challenge to the moral social and political values of contemporary liberalism

**The Seductive Image** K.

Lloyd Billingsley, 1999-07-30 Discusses the impact and influence of television and film on society      **Film Study** Frank Manchel, 1990 The four volumes of Film Study include a fresh approach to each of the basic categories in the original edition Volume one examines the film as film volume two focuses on the thematic approach to film volume three draws on the history of film and volume four contains extensive appendices listing film distributors sources and historical information as well as an index of authors titles and film personalities      *Hollywood Bloodshed* James Kendrick, 2009-03-30 In *Hollywood Bloodshed* James Kendrick presents a fascinating look into the political and ideological instabilities of the 1980s as studied through the lens of cinema violence Kendrick uses in depth case studies to reveal how dramatic changes in the film industry and its treatment of cinematic bloodshed during the Reagan era reflected shifting social tides as Hollywood struggled to find a balance between the lucrative necessity of screen violence and the rising surge of conservatism As public opinion shifted toward the right and increasing emphasis was placed on issues such as higher military spending family values and money culture film executives were faced with an epic dilemma the violent aspects of cinema that had been the studios bread and butter were now almost universally rejected by mainstream audiences Far from eliminating screen bloodshed altogether studios found new ways of packaging violence that would allow them to continue to attract audiences without risking public outcry ushering in a period of major transition in the film industry Studios began to shy away from the revolutionary directors of the 1970s many of whom had risen to fame through ideologically challenging films characterized by a more disturbing brand of violence while simultaneously clearing the way for a new era in film The 1980s would see the ascent of entertainment conglomerates and powerful producers and the meteoric rise of the blockbuster a film with no less violence than its earlier counterparts but with action oriented thrills rather than more troubling images of brutality Kendrick analyzes these and other radical cinematic changes born of the conservative social climate of the 1980s including the disavowal of horror films in the effort to present a more acceptable public image the creation of the PG 13 rating to designate the gray area of movie violence between PG and R ratings and the complexity of marketing the violence of war movies for audience pleasure The result is a riveting study of an often overlooked yet nevertheless fascinating time in cinema history While many volumes have focused on the violent films of the New American Cinema directors of the 1970s or the rise of icons such as Woo Tarantino and Rodriguez in the 1990s Kendrick s *Hollywood Bloodshed* bridges a major gap in film studies This comprehensive volume offers much needed perspective on a decade that altered the history of Hollywood and American culture forever      **Passport to Hollywood** James Morrison, 1998-01-01 Examines popular films made in Hollywood by European directors offering a fresh take on the much debated issue of the great divide between modernism and mass culture      In Search of Cinema Bert Cardullo, 2004 In *In Search of Cinema* chronicles the vitality of international film art in the last two decades At a time when the movie review has degenerated into mere publicity for Hollywood pictures and film scholarship has become entangled in its own pseudo scientific discourse Bert Cardullo reclaims the territory of a certain type

of film critic somewhere between a reviewer journalist and a scholar theorist With elegance clarity and rigour he offers close readings of individual films to show how moviemakers use the resources of the medium to pursue complex significant human goals The essays collected here reflect the spectacular rise of Iranian cinema in recent years as well as the strong contributions of contemporary filmmakers from countries such as Belgium Canada China Israel Lebanon Scotland and Spain But In Search of Cinema does not neglect the best recent films from major film producing nations like the United States France and Italy and includes retrospective pieces on the careers of Ingmar Bergman and Woody Allen as well as several essays on the interrelationship between film form or film genres and drama and the novel the two forms from which the cinema continues to draw a wealth of its material

*The Bennetts* Brian Kellow, 2004-11-26 An engrossing new page turner about one of old Hollywood's royal families theater people don't get more interesting and it's a true tale well told Hollywood Reporter In the early 1930s Constance Bennett was the highest paid star in Hollywood famous for dramatic roles before reinventing herself in the classic comedy *Topper* starring opposite Cary Grant Her sister Joan played the femme fatale in films like *Scarlet Street* and also starred in lighter films like *Father of the Bride* Though their names are not well known today the Bennett family is one of the most storied families in Hollywood history The saga begins with Richard Bennett who left small town Indiana to become one of the bright lights of the New York stage during the early twentieth century In time however Richard's fame was eclipsed by that of his two acting daughters But the Bennett family also includes another sister Barbara whose promising beginnings as a dancer gave way to a turbulent marriage to singer Morton Downey and a steady decline into alcoholism Constance and Joan were among Hollywood's biggest stars but their personal lives were anything but serene In 1943 Constance became entangled in a highly publicized court battle with the family of her millionaire ex husband and in 1951 Joan's husband producer Walter Wanger shot her lover in broad daylight sparking one of the biggest Hollywood scandals of the 1950s

Understanding Film James R Russo, 2021-01-12 This film analysis textbook contains sixteen essays on historically significant artistically superior films released between 1922 and 1982 Written for college high school and university students the essays cover central issues raised in today's cinema courses and provide students with practical models to help them improve their own writing and analytical skills This film casebook is geographically diverse with eight countries represented Italy France the United States Russia Germany Great Britain Japan and India The essays sophisticated yet not overly technical or jargon heavy are perfect introductions to their respective films as well as important contributions to the field of film studies in general The book's critical apparatus features credits images and bibliographies for all films discussed filmographies for the directors a glossary of film terms the elements of film analysis a chronology of film theory and criticism topics for writing and discussion a bibliography of film criticism and a comprehensive index *Understanding Film A Viewers Guide* bucks the trend of current film analysis texts few of which contain actual film analyses by promoting analysis of the chosen films alongside the methods and techniques of film analysis It has been prepared as a primary text for

courses in film analysis and a supplementary text for courses such as Introduction to Film or Film Appreciation History of Film or Survey of Cinema and Film Directors or Film Style and Imagination

**The Great Depression on Film** David Lührssen, 2022-08-23 This book presents the Great Depression through the lens of 13 films beginning with movies made during the Depression and ending with films from the 21st century and encourages readers to examine the various depictions of this period throughout history The Great Depression on Film is a unique guide to how the Great Depression was represented and is remembered making it an excellent resource for students or anyone interested in film history or U S history Each film is set in a different sector of American life focusing on such topics as white supremacy political protest segregation environmental degradation crime religion the class system and popular culture in the U S during the 1930s This book is indispensable for clearing away misconceptions fostered by the movies while acknowledging the power of film in shaping public memory The book separates fact from fiction detailing where the movies are accurate and where they depart from reality and places them in the larger context of historical and social events Eyewitness or journalistic accounts are referenced and quoted in the text to help readers differentiate between ideas attitudes and events presented in the films as well as the historical facts which inspired those films

The Pedagogy of Adaptation Dennis Cutchins, Laurence Raw, James M. Welsh, 2010-02-23 From All Quiet on the Western Front and Gone with the Wind to No Country for Old Men and Slumdog Millionaire many of the most memorable films have been adapted from other sources And while courses on film studies are taught throughout the world The Pedagogy of Adaptation makes a strong case for treating adaptation studies as a separate discipline What makes this book unique is its claim that adaptation is above all a creative process and not simply a slavish imitation or reproduction of an original This collection of essays focuses on numerous contexts to emphasize why adaptations matter to students of literature It is the first such volume devoted exclusively to teaching adaptations from a practical teacher centered angle Many of the essays show how adaptation as a discipline can be used to prompt reflection on cultural historical and political differences Written by specialists in a variety of fields ranging from film radio theater and even language studies the book adopts a pluralistic view of adaptation showing how its processes vary across different contexts and in different disciplines Defining new horizons for the teaching of adaptation studies these essays draw on such disparate sources as Frankenstein Moby Dick and South Park This volume not only provides a resource book of lesson plans but offers valuable pointers as to why teaching literature and film can help develop students skills and improve their literacy

**Democracy & the Arts** Arthur M. Melzer, Jerry Weinberger, M. Richard Zinman, 1999 In this book some of our most prominent cultural critics explore the relationships between culture and politics as played out in the world of novels television museums and even fashion The authors John Simon Greil Marcus Arthur C Danto and other well known commentators from across the political spectrum examine the arts in their relation to democracy and consider whether and how they serve one another

**Rule of Thumb** Todd Rendleman, 2012-04-26 With a critical eye that mirrors his subject's

Todd Rendleman explores the values temperament character and style that have made Roger Ebert the most trusted and influential film critic in America Introducing the one critic whom so many moviegoers recognize argue with and love Rule of Thumb illuminates Ebert s critical strengths and blind spots His sensibilities are further appreciated through comparisons to incisive provocative colleagues like Pauline Kael and John Simon While exploring their critical clashes the author offers fresh assessments of a host of movies from modern classics like Last Tango in Paris and Blue Velvet to films that deserve another glance like Music Box In Dreams and Bliss Few are in a position to write a firsthand memoir of one of the world s great film critics but Rendleman accomplishes just this smartly intertwining his own coming of age cinematic sensibility with a witty critical analysis of his subject All told his achievement is noteworthy he offers a unique view of a celebrated personality while revealing himself as a writer of insight and dash

**Adapting Henry James to the Screen** Laurence Raw,2007 Adapting a novel for cinema or television is first and foremost a business enterprise where the screenwriter has to take into account the wishes of conflicting interest groups including producers stars directors and spectators

**Darkness in the Bliss-Out** James Kendrick,2014-05-08 While there has been a significant outpouring of scholarship on Steven Spielberg over the past decade his films are still frequently discussed as being paternalistic escapist and reliant on uncomplicated emotions and complicated special effects Even those who view his work favorably often see it as essentially optimistic reassuring and conservative James Kendrick takes an alternate view of Spielberg s cinema and proposes that his films even the most popular ones that seem to trade in easy answers and comforting reassuring notions of cohesion and narrative resolution are significantly darker and more emotionally and ideologically complex than they are routinely given credit for Darkness in the Bliss Out demonstrates through close analysis of a wide range of Spielberg s films that they are only reassuring on the surface and that their depths embody a complex and sometimes contradictory view of the human condition

The Philosophy of Science Fiction Film Steven M. Sanders,2007-12-14 Thought provoking essays on movies from Metropolis to The Matrix The science fiction genre through films such as Blade Runner Invasion of the Body Snatchers and The Terminator not only entertains us but makes us think about the implications of new technologies the parameters and possibilities of space and time and in the age of artificial intelligence and robotics the meaning of humanity itself The Philosophy of Science Fiction Film explores the storylines conflicts and themes of fifteen science fiction film classics Editor Steven M Sanders and a group of outstanding scholars in philosophy film studies and other fields raise science fiction film criticism to a new level by penetrating the surfaces of the films to expose the underlying philosophical arguments ethical perspectives and metaphysical views

3 Women Justin Wyatt,2024-11-14 Released after the large scale frescos of Nashville 1975 and Buffalo Bill and the Indians or Sitting Bull s History Lesson 1976 3 Women 1977 was seen as an intimate drama from director Robert Altman Justin Wyatt s study of 3 Women explores the film s genre defying characteristics He argues that the film goes beyond its initial interpretation as an example of art cinema owing to its surrealist dreamlike quality Wyatt considers four distinct

aspects of the film the function of space and Altman's ability to guide the action through the careful unfolding of the mise en scene its critique of social and sexual manners the construction of Shelley Duvall's impressive performance and the ways through which the film can be interpreted generically as alternately a psychological drama a puzzle film a dark comedy and a horror film Using archival materials from the Robert Altman Archive at the University of Michigan Special Collections Wyatt explains how this broader reading of *3 Women* uncovers a most valuable film text with particular interest to those interested in performance unique cinematic storytelling methods and an exacting social satire of American life in the late 1970s He situates the film within Altman's oeuvre arguing that it is one of the most significant films in the filmmaker's illustrious filmography

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