

PAULINE KAEL

REELING

FILM WRITINGS 1972 TO 1975

Reeling Film Writings 1972 1975

Wes D. Gehring



Reeling Film Writings 1972 1975:

Shocking Cinema of the 70s Julian Petley, Xavier Mendik, 2021-11-18 This collection focuses on 1970s films from a variety of countries and from the marginal to the mainstream which by tackling various difficult subjects have proved to be controversial in one way or another It is not an uncritical celebration of the shocking and the subversive but an attempt to understand why this decade produced films which many found shocking and what it was that made them shocking to certain audiences To this end it includes not only films that shocked the conventionally minded such as hard core pornography but also those that outraged liberal opinion for example *Death Wish* and *Dirty Harry* The book does not simply cast a critical light on a series of controversial films which have been variously maligned misinterpreted or just plain ignored but also assesses how their production values narrative features and critical receptions can be linked to the wider historical and social forces that were dominant during this decade Furthermore it explores how these films resonate in our own historical moment replete as it is with shocks of all kinds

American Literature in Transition, 1970-1980 Kirk Curnutt, 2018-03-22 *American Literature in Transition 1970 1980* examines the literary developments of the twentieth century s gaudiest decade For a quarter century filmmakers musicians and historians have returned to the era to explore the legacy of Watergate stagflation and Saturday Night Fever uncovering the unique confluence of political and economic phenomena that make the period such a baffling time Literary historians have never shown much interest in the era however a remarkable omission considering writers as diverse as Toni Morrison Thomas Pynchon Marilyn French Adrienne Rich Gay Talese Norman Mailer Alice Walker and Octavia E Butler were active Over the course of twenty one essays contributors explore a range of controversial themes these writers tackled from 1960s nostalgia to feminism and the redefinition of masculinity to sexual liberation and rock n roll Other essays address New Journalism the rise of blockbuster culture memoir and self help and crime fiction all demonstrating that the Me Decade was nothing short of mesmerizing

The Handbook of Communication History Peter Simonson, 2013 *The Handbook of Communication History* addresses central ideas social practices and media of communication as they have developed across time cultures and world geographical regions It attends to both the varieties of communication in world history and the historical investigation of those forms in communication and media studies The Handbook editors view communication as encompassing patterns processes and performances of social interaction symbolic production material exchange institutional formation social praxis and discourse As such the history of communication cuts across social cultural intellectual political technological institutional and economic history The volume examines the history of communication history the history of ideas of communication the history of communication media and the history of the field of communication Readers will explore the history of the object under consideration relevant practices media and ideas review its manifestations in different regions and cultures comparative dimensions and orient toward current thinking and historical research on the topic current state of the field As a whole the volume gathers disparate strands of communication

history into one volume offering an accessible and panoramic view of the development of communication over time and geographical places and providing a catalyst to further work in communication history *New Hollywood and Countercultural Whiteness* Till Kadritzke, 2024-11-18 In the late 1960s the white counterculture enters the screens with *Bonnie and Clyde* and *Easy Rider* in 1976 a backlash seems to have taken place with white male protagonists such as Travis Bickle, Howard Beale and Rocky Balboa being surrounded by non white and female others But these films cannot be neatly identified as left wing or right wing liberal or conservative in their politics of affect they rather express important affinities This study proposes the New Hollywood as an entry point into a cultural history of the postwar era sensitive to the intersections of affect race and gender Following a narrative that spreads from the immediate postwar years to the 1970s the study examines how New Hollywood films were part of a discursive and affective reconfiguration of white masculinity the emergence of a subject position of countercultural whiteness and its affective style of expressivity Examining affective affinities between films of the era complicates the narrative of polarization that shapes commentary on the history of American politics emphasizing instead the shared racialized and gendered politics of the white counterculture and those reactionary forces that allegedly lashed back against it

Dirty Harry's America Joe Street, 2018-03-01 Street provides a crucial critical and cultural service by not only studying Eastwood's individual films in sharp detail but also by providing a close and serious analysis of the cultural and historic times of the films Sam B Girgus author of *Clint Eastwood's America* By far the most comprehensive sustained and detailed discussion of the Dirty Harry phenomenon A thorough and engaging account of how a fictitious renegade cop became an enduring icon of the angry conservative backlash that sought to halt 1960s liberalism in its tracks Nick Heffernan author of *Culture Environment and Ecopolitics* Clint Eastwood's Dirty Harry became the prototype for a new kind of movie cop an antihero in pursuit of his own vision of justice The Dirty Harry series helped cement Eastwood and his character Harry Callahan as central figures in 1970s and 1980s Hollywood cinema In *Dirty Harry's America* Joe Street argues that the movies shed critical light on the culture and politics of the post 1960s era and locates San Francisco as the symbolic cultural battleground of the time Across the entire series conservative anger and moral outrage confront elitist liberalism and moral relativism Paying particular attention the films representation of crime family and community sexuality and race Street maintains that through referencing real events and political struggles the films themselves became active participants in the culture wars Unapologetic carrier of right and might Harry Callahan becomes America's Ur conservative unbending moral incorruptible and most important always right Long after the series Callahan's legacy remains strong in American political discourse cinema and pop culture and he continues to shape Eastwood's later political and cinematic career

The Cambridge Companion to Shakespeare on Film Russell Jackson, 2007-03-29 Film adaptations of Shakespeare's plays are increasingly popular and now figure prominently in the study of his work and its reception This Companion is a lively collection of critical and historical essays on the films adapted from and inspired by

Shakespeare's plays Chapters have been revised and updated from the first edition to include the most recent films and scholarship An international team of leading scholars discuss Shakespearean films from a variety of perspectives as works of art in their own right as products of the international movie industry and as the work of particular directors from Laurence Olivier and Orson Welles to Franco Zeffirelli and Kenneth Branagh They also consider specific issues such as the portrayal of Shakespeare's women and the supernatural The emphasis is on feature films for cinema rather than television with strong coverage of Hamlet Richard III Macbeth King Lear and Romeo and Juliet

Thinking While Black Daniel McNeil, 2022-12-09 Thinking While Black brings together the work and ideas of the most notorious film critic in America one of the most influential intellectuals in the United Kingdom and a political and cultural generation that consumed images of rebellion and revolution around the world as young Black teenagers in the late 1960s Drawing on hidden and little known archives of resistance and resilience it sheds new light on the politics and poetics of young people who came together often outside of conventional politics to rock against racism in the 1970s and early 80s It re-examines debates in the 1980s and 90s about artists who spread out to mount aggressive challenges to a straight white middle class world and entertainers who sold out to build their global brands with performances that attacked the Black poor rejected public displays of introspection and expressed unambiguous misogyny and homophobia Finally it thinks with and through the work of writers who have been celebrated and condemned as eminent intellectuals and curmudgeonly contrarians in the twenty first century In doing so it delivers the smartest and most nuanced investigation into thinkers such as Paul Gilroy and Armond White as they have evolved from young soul rebels to middle aged mavericks and grumpy old men lamented the debasement and deskilling of Black film and music in a digital age railed against the discourteous discourse and groupthink of screenies and Internet Hordes and sought to stimulate some deeper and fresher thinking about racism nationalism multiculturalism political correctness and social media Listen along with this Spotify playlist inspired by the book For copyright reasons this book is available in the U S A only

The Hollywood Renaissance Yannis Tzioumakis, Peter Krämer, 2018-06-28 In December 1967 Time magazine put Bonnie and Clyde on its cover and proudly declared that Hollywood cinema was undergoing a renaissance For the next few years a wide range of formally and thematically challenging films were produced at the very centre of the American film industry often but by no means always combining success at the box office with huge critical acclaim both then and later This collection brings together acknowledged experts on American cinema to examine thirteen key films from the years 1966 to 1974 starting with Who's Afraid of Virginia Woolf a major studio release which was in effect exempted from Hollywood's Production Code and thus helped to liberate American filmmaking from self-censorship Long-standing taboos to do with sex violence race relations drugs politics religion and much else could now be broken often in conjunction with extensive stylistic experimentation Whereas most previous scholarship has examined these developments through the prism of auteurism with its tight focus on film directors and their oeuvres the contributors to this collection also carefully examine

production histories and processes In doing so they pay particular attention to the economic underpinnings and collaborative nature of filmmaking the influence of European art cinema as well as of exploitation experimental and underground films and the connections between cinema and other media notably publishing music and theatre Several chapters show how the innovations of the Hollywood Renaissance relate to further changes in American cinema from the mid 1970s onwards

Nabokov's Cinematic Afterlife Ewa Mazierska, 2014-01-10 This book offers critical studies of films that adapted works by Vladimir Nabokov One of the most screened twentieth century authors with over ten books adapted for cinema his works are full of quirky and forbidden romance and his writing is renowned for its cinematic qualities e g frames stage directions and descriptions suggesting specific camera positions and movements Films discussed include Lolita both Kubrick's 1962 and Lyne's 1997 versions Richardson's Laughter in the Dark 1969 Skolimowski's King Queen Knave 1972 Fassbinder's Despair 1978 Foulon's Mademoiselle O 1994 Kuik's An Affair of Honor 1999 Gorris The Luzhin Defence 2000 and Rohmer's The Triple Agent 2004 A final chapter discusses similarities between Nabokov and Jean Luc Godard *Medialität der*

Mise-en-scène Ivo Ritzer, 2017-01-23 Mit dem Konzept der Mise en scène definiert der Band die Medialität telekinematischer Medien neu Dabei arbeitet die Studie telekinematische Inszenierungspraktiken und ihre Subjekteffekte ebenso heraus wie sie die Frage beantwortet warum und auf welche Weise diese Formen der Mise en scène historisch manifest geworden sind Im Versuch einer Synthese von Medientheorie und sthetischer Theorie zu medien sthetischer Theorie werden differente Möglichkeiten aufgezeigt dem multidimensionalen Konzept der Mise en scène gerecht zu werden und ihrem diskursiv poetologischen Reichtum zwischen technologischem Apriori und sthetischen Potentialen zu entsprechen *Halliwell's*

Who's who in the Movies Leslie Halliwell, 2006 This best selling encyclopedia is the definitive Who's Who of cinema with everything you will ever need to know about major and behind the scenes players It's packed with biographical profiles of actors and actresses directors producers editors and other key figures Halliwell's Who's Who in the Movies also features filmographies entries on the major studios and the foreign film industry a history of the cinema and information on all the major film awards including a list of Oscar winners and nominations Opinionated witty and packed with more information than any other film guide it's as wonderfully unclassifiable as it is impossible to put down Into the Dark Craig

Detweiler, 2008-08 A Hollywood screenwriter producer and film professor explores forty five of the twenty first century's most popular films as vehicles of common grace Screen Writings Bert Cardullo, 2010-03-01 Screen Writings Genres

Classics and Aesthetics offers close readings of genre films and acknowledged film classics in an attempt to explore both the aesthetics of genre and the definition of classic as well as the changing perception of so called classic movies over time Implicitly theoretical as much as it is unashamedly practical this book is a model not only of film analysis but also of the enlightened deployment of cultural studies in the service of cinema study **From El Dorado to Lost Horizons** Ken

Windrum, 2019-03-25 Investigates how musicals war films sex comedies and Westerns dealt with contentious issues during a

time of change in Hollywood The era known as the Hollywood Renaissance is celebrated as a time when revolutionary movies broke all the rules of the previous classical era as part of the ferment of the late 1960s and early 1970s Yet many films during this era did not overtly smash the system but provided more traditional entertainment based on popular genres for a wider audience than the youth culture who flocked to more transgressive fare Ken Windrum focuses on four genres of traditionalist movies big budget musicals war spectacles naughty sex comedies and Westerns From *El Dorado* to *Lost Horizons* shows how even seemingly innocuous family oriented films still participated in the progressive aspects of the time while also holding a conservative point of view Windrum analyzes representations of issues including gender roles marriage sexuality civil rights and Cold War foreign policy revealing how these films dealt with changing times and reflected both status quo positions and new attitudes He also examines how the movies continued or deviated from classical principles of structure and style Windrum provides a counter history of the Hollywood Renaissance by focusing on a group of important films that have nevertheless been neglected in scholarly accounts This book is detailed and insightful in discussing the traditional classical and maverick but ultimately recuperative qualities of the mainstream films of the period Windrum's discussion of the narrative structure and stylistic elements of the films both classical and innovative is a highlight of the book Glenn Man author of *Radical Visions American Film Renaissance 1967-1976* **Kiplinger's Personal Finance**, 1977-08 The most trustworthy source of information available today on savings and investments taxes money management home ownership and many other personal finance topics Parody as Film Genre Wes D. Gehring, 1999-09-30 Parody is the least appreciated of all film comedy genres and receives little serious attention even among film fans This study elevates parody to mainstream significance A historical overview places the genre in context and a number of basic parody components which better define the genre and celebrate its value are examined Parody is differentiated from satire and the two parody types traditional and reaffirmation are explained Chapters study the most spoofed genre in American parody history the Western pantheon members of American Film Comedy such as The Marx Brothers W C Fields Mae West and Laurel and Hardy pivotal parody artists Bob Hope and Woody Allen Mel Brooks whose name is often synonymous with parody and finally parody in the 1990s Films discussed include *Destry Rides Again* 1939 *The Road to Utopia* 1945 *My Favorite Brunette* 1947 *The Paleface* 1948 *Butch Cassidy and the Sundance Kid* 1969 *Blazing Saddles* 1974 *Young Frankenstein* 1974 *Hot Shots Part Deux* 1993 and *Scream* 1996 This examination of parody will appeal to scholars and students of American film and film comedy as well as those interested in the specific comedians discussed and the Western genre Gehring's work will also find a place in American pop culture studies and sociological studies of the period from the 1920s to the 1990s The book is carefully documented and includes a selected bibliography and filmography Kino im Aufbruch Lars Dammann, 2007 *Roy Scheider* Diane C. Kachmar, 2008-11-21 Over his 30 plus year acting career Roy Scheider has redefined America's idea of a leading man thanks to his talent for playing an urban everyman that audiences relate to and root for despite flaws and failures He rose to fame in

the early 1970s in the Oscar winning films Klute and The French Connection his first Oscar nomination Roy garnered more critical acclaim in Jaws and Marathon Man as well as a second Oscar nomination for All That Jazz Scheider s life and career are chronicled in this work Beginning with his childhood in New Jersey it traces his development from a community theater actor to a world renowned movie star and covers his more recent work in the Golden Globe winning RKO 281 and the Shakespearean drama King of Texas Includes a complete filmography and index Make My Day J. Hoberman, 2019-07-02 Named a Best Book of the Year by Financial Times Singular stylish and slightly intoxicating in its scope Rolling Stone Acclaimed media critic J Hoberman s masterful and majestic exploration of the Reagan years as seen through the unforgettable movies of the era The third book in a brilliant and ambitious trilogy celebrated cultural and film critic J Hoberman s Make My Day is a major new work of film and pop culture history In it he chronicles the Reagan years from the waning days of the Watergate scandal when disaster films like Earthquake ruled the box office to the nostalgia of feel good movies like Rocky and Star Wars and the delirium of the 1984 presidential campaign and beyond Bookended by the Bicentennial celebrations and the Iran Contra affair the period of Reagan s ascendance brought such movie events as Jaws Apocalypse Now Blade Runner Ghostbusters Blue Velvet and Back to the Future as well as the birth of MTV the Strategic Defense Initiative and the Second Cold War An exploration of the synergy between American politics and popular culture Make My Day is the concluding volume of Hoberman s Found Illusions trilogy the first volume The Dream Life was described by Slate s David Edelstein as one of the most vital cultural histories I ve ever read Film Comment called the second An Army of Phantoms utterly compulsive reading Reagan a supporting player in Hoberman s previous volumes here takes center stage as the peer of Indiana Jones and John Rambo the embodiment of a Hollywood that even then no longer existed

Intermediality, Life Writing, and American Studies Nassim Winnie Balestrini, Ina Bergmann, 2018-09-10 This collection of essays gathers innovative and compelling research on intermedial forms of life writing by an international and interdisciplinary group of scholars Among their subjects of scrutiny are biographies memoirs graphic novels performances paratheatricals musicals silent films movies documentary films and social media The volume covers a time frame ranging from the nineteenth century to the immediate present In addition to a shared focus on theories of intermediality and life writing the authors apply to their subjects both firmly established and cutting edge theoretical approaches from Cultural Narratology Cultural History Biographical Studies Social Media Studies Performance Studies and Visual Culture Studies The collection also features interviews with practitioners in biography who have produced monographs films and novels

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