



New Hollywood Cinema

Geoff King



New Hollywood Cinema:

New Hollywood Cinema Geoff King, 2002-03-29 New Hollywood extends from the radical gestures of the Hollywood Renaissance of the late 1960s and early 1970s to the current dominance of the corporate blockbuster Geoff King covers new Hollywood dynamically and accessibly in this thoroughly modern introductory text He discusses diverse films as well as the film makers and film companies focusing on the interactions between the film texts their social contexts and the industry producing them Using examples across Hollywood and its genres King reveals how the positions of studios within media conglomerates together with the impact of television advertising and franchising on the New Hollywood shape the form and content of the films

The New Hollywood Peter Krämer, 2006-03-17 On December 8 1967 Time magazine put Bonnie and Clyde on its cover and announced The New Cinema Violence Sex Art The following decade has long been celebrated as a golden age in American film history In this innovative study Peter Kr mer offers a systematic discussion of the biggest hits of the period including The Graduate 1967 The Exorcist 1973 and Jaws 1975 He relates the distinctive features of these hits to changes in the film industry in its audiences and in American society at large

New Hollywood Cinema Geoff King, 2002 New Hollywood extends from the radical gestures of the Hollywood Renaissance of the late 1960s and early 1970s to the current dominance of the corporate blockbuster Geoff King covers new Hollywood dynamically and accessibly in this introductory text He examines many and diverse films as well as the film makers and film companies focusing on the interactions between different levels for example the studios position within media conglomerates today and the impact on New Hollywood of television and advertising

New Hollywood Cinema Geoff King, 2002 King looks at the Hollywood Renaissance from the late 1960s to the late 1970s industrial factors shaping the construction of the corporate blockbuster the role of auteur directors genre and stardom in New Hollywood narrative and spectacle in the contemporary blockbuster and the relationship between production for the big and small screens Case studies considered include Taxi Driver Godzilla and Gladiator tracing the roots of New Hollywood from the 1950s to the start of the twenty first century

The Hollywood Renaissance Peter Krämer, Yannis Tzioumakis, 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

New Wave, New Hollywood Gregory Frame, Nathan Abrams, 2021-09-23 As a period of film history The American New Wave ordinarily understood as beginning in 1967 and ending in 1980 remains a preoccupation for scholars and audiences alike In traditional accounts it is considered to be bookended by two periods of conservatism and viewed as a brief period of explosive creativity within the Hollywood system From Bonnie and Clyde to Heaven s Gate it produced films that continue to be watched discussed analysed and poured over It has however also become rigidly defined as a cinema of director auteurs who made a number of aesthetically and politically significant films This has led to marginalization and exclusion of many important artists and filmmakers as well as a temporal rigidity about what and who is considered part of the New Wave proper This collection seeks to reinvigorate debate around this area of film history It also looks in part to demonstrate the legacy of aesthetic experimentation and political radicalism after 1980 as part of the legacy of the New Wave Thanks to important new work that questions received scholarly wisdom reveals previously marginalised filmmakers and the films they made considers new genres personnel and films under the banner of New Wave New Hollywood and reevaluates the traditional approaches and perspectives on the films that have enjoyed most critical attention New Wave New Hollywood Reassessment Recovery Legacy looks to begin a new discussion about Hollywood cinema after 1967

Storytelling in the New Hollywood Kristin Thompson, 1999-11-05 Drawing on a wide range of films from the 1920s to the 1990s from Keaton s Our Hospitality to Casablanca to Terminator 2 Kristin Thompson offers the first in depth analysis of Hollywood s storytelling techniques and how they are used to make complex easily comprehensible entertaining films

Old Hollywood/New Hollywood Ritual, Art, and Industry Thomas Schatz, 1983

The New American Cinema Jon Lewis, 1998 Deliberately eclectic and panoramic THE NEW AMERICAN CINEMA brings together thirteen leading film scholars who present a range of theoretical critical and historical perspectives on a rich and pivotal time in American cinema that from the mid 1960s to the present With its range of topics and breadth of critical approaches this anthology illuminates the volatile mix of industrial process and artistic inspiration that comprises American moviemaking 46 photos

Mainstream Maverick Holly Chard, 2020-09-01 The first scholarly book on John Hughes examines Hollywood s complex relationship with genre the role of the auteur in commercial cinema and the legacy of favorites such as Sixteen Candles and Ferris Bueller s Day Off

New Hollywood Cinema Geoff King, 2002 Addresses the stylistic industrial and socio historical contexts of the New Hollywood cinema identifying its distinctive characteristics and its points of similarity with the Hollywood of the past Topics include the industrial context to

the blockbuster format of contemporary Hollywood the frameworks of authorship genre and stardom through which New Hollywood films have been produced and consumed and the growing importance of small screen media to the overall economy of Hollywood Annotation copyrighted by Book News Inc Portland OR **The New Hollywood** James Bernardoni,2010-07-27 The Old Hollywood of studios stars and house directors began to break up in the 1960s Newly independent directors freed from budgetary and aesthetic limitations imposed by studio moguls were the New Hollywood Directors could develop their own styles hire whom they wanted and make movies that would dazzle jaded audiences Hollywood would never be the same What happened The author looks at the productions of the New Hollywood to answer that question Scene by scene analyses of some of the 70s most significant films i e Apocalypse Now Taxi Driver M A S H Annie Hall and American Graffiti assess both the successes and failures of the New Hollywood Searching for New Frontiers Rick Worland,2018-02-14 Searching For New Frontiers offers film students and general readers a survey of popular movies of the 1960s The author explores the most important modes of filmmaking in times that were at once hopeful exhilarating and daunting The text combines discussion of American social and political history and Hollywood industry changes with analysis of some of the era s most expressive movies The book covers significant genres and evolving thematic trends highlighting a variety of movies that confronted the era s major social issues It notes the stylistic confluence and exchanges between three forms the traditional studio movie based on the combination of stars and genres low budget exploitation movies and the international art cinema As the author reveals this complex period of American filmmaking was neither random nor the product of unique talents working in a vacuum The filmmakers met head on with an evolving American social conscience to create a Hollywood cinema of an era defined by events such as the Vietnam War the rise of the civil rights movement and the moon landing The Roots of Modern Hollywood Nick Smedley,2014 In this insightful study of Hollywood cinema since 1969 film historian Nick Smedley traces the cultural and intellectual heritage of American films showing how the more thoughtful recent cinema owes a profound debt to Hollywood s traditions of liberalism first articulated in the New Deal era Although American cinema is not usually thought of as politically or socially engaged Smedley demonstrates how Hollywood can be seen as one of the most value laden of all national cinemas Drawing on a long historical view of the persistent trends and themes in Hollywood cinema Smedley illustrates how films from recent decades have continued to explore the balance between unbridled individualistic capitalism and a more socially engaged liberalism He also brings out the persistence of pacifism in Hollywood s consideration of American foreign policy in Vietnam and the Middle East His third theme concerns the treatment of women in Hollywood films and the belated acceptance by the film community of a wider role for the American post feminist woman Featuring important new interviews with four of Hollywood s most influential directors Michael Mann Peter Weir Tony Gilroy and Paul Haggis The Roots of Modern Hollywood is an incisive account of where Hollywood is today and the path it has taken to get there *When the Movies Mattered* Jonathan

Kirshner, Jon Lewis, 2019-06-15 In *When the Movies Mattered* Jonathan Kirshner and Jon Lewis gather a remarkable collection of authors to revisit the unique era in American cinema that was New Hollywood. Ten eminent contributors, some of whom wrote about the New Hollywood movement as it unfolded across the 1960s and 1970s, assess the convergence of film industry developments and momentous social and political changes that created a new type of commercial film that reflected those revolutionary influences in American life. Even as New Hollywood first took shape, film industry insiders and commentators alike realized its significance. At the time, Pauline Kael compared the New Hollywood to the tangled, bitter flowering of American letters in the 1850s, and David Thomson dubbed the era the decade when movies mattered. Thomson's words provide the impetus for this volume, in which a cohort of seasoned film critics and scholars who came of age watching the movies of this era reflect upon and reconsider this golden age in American filmmaking. Contributors: Molly Haskell, Heather Hendershot, J. Hoberman, George Kouvaros, Phillip Lopate, Robert Pippin, David Sterritt, David Thomson. *American Film History*. Cynthia Lucia, Roy Grundmann, Art Simon, 2015-09-08 From the American underground film to the blockbuster superhero, this authoritative collection of introductory and specialized readings explores the core issues and developments in American cinematic history during the second half of the twentieth century through the present day. Considers essential subjects that have shaped the American film industry from the impact of television and CGI to the rise of independent and underground film, from the impact of the civil rights, feminist, and LGBT movements to that of 9/11. Features a student-friendly structure dividing coverage into the periods 1960-1975, 1976-1990, and 1991 to the present day, each of which opens with an historical overview. Brings together a rich and varied selection of contributions by established film scholars, combining broad historical, social, and political contexts with detailed analysis of individual films, including *Midnight Cowboy*, *Nashville*, *Cat Ballou*, *Chicago*, *Back to the Future*, *Killer of Sheep*, *Daughters of the Dust*, *Nothing But a Man*, *Ali*, *Easy Rider*, *The Conversation*, *The Texas Chain Saw Massacre*, *Longtime Companion*, *The Matrix*, *The War Tapes*, the Batman films, and selected avant-garde and documentary films among many others. Additional online resources, such as sample syllabi which include suggested readings and filmographies for both general and specialized courses, will be available online. May be used alongside *American Film History: Selected Readings*. Origins to 1960 to provide an authoritative study of American cinema from its earliest days through the new millennium.

Scenes from a Revolution Mark Harris, 2008 The 1967 Academy Awards ceremony marked a pivotal moment in Hollywood's history: the shift from studio-generated epics, westerns, and musicals such as *Doctor Dolittle* to the director-centered European aesthetic seen in *Bonnie and Clyde* and *The Graduate*. It was the birth of the New Hollywood. *Scenes from a Revolution* tells the story of five films: *In the Heat of the Night*, *Bonnie and Clyde*, *Doctor Dolittle*, *The Graduate*, and *Guess Who's Coming to Dinner*, from the first drafts of the scripts to the impact of their release. The key players of the time, such as Warren Beatty, Dustin Hoffman, Arthur Penn, Mike Nichols, and Sidney Poitier, many of whom Mark Harris has interviewed especially for this book, all feature prominently. It is also a book about Hollywood and the United States at a

critical juncture in their history *Scenes from a Revolution* is the story of this vital period in the development of Hollywood and the films that came to reflect the countercultural thirst for change at the end of the sixties **BOOK JACKET** Cinemas of the World James Chapman, 2004-06-03 The cinema has been the pre eminent popular art form of the 20th century In *Cinemas of the World* James Chapman examines the relationship between film and society in the modern world film as entertainment medium film as a reflection of national cultures and preoccupations film as an instrument of propaganda He also explores two interrelated issues that have recurred throughout the history of cinema the economic and cultural hegemony of Hollywood on the one hand and on the other the attempts of film makers elsewhere to establish indigenous national cinemas drawing on their own cultures and societies Chapman examines the rise to dominance of Hollywood cinema in the silent and early sound periods He discusses the characteristic themes of American movies from the Depression to the end of the Cold War especially those found in the western and film noir genres that are often used as vehicles for exploring issues central to us society and politics He looks at national cinemas in various European countries in the period between the end of the First World War and the end of the Second which all exhibit the formal and aesthetic properties of modernism The emergence of the so called new cinemas of Europe and the wider world since 1960 are also explored Chapman is a tough thinking original writer an engaging excellent piece of work David Lancaster *Film and History* **The Last Great American Picture Show** Alexander Horwath, Thomas Elsaesser, Noel King, 2004 This publication is a major evaluation of the 1970s American cinema including cult film directors such as Bogdanovich Altman and Peckinpah **Affect Poetics of the New Hollywood** Hauke Lehmann, 2019-12-02 How is affective experience produced in the cinema And how can we write a history of this experience By asking these questions this study by Hauke Lehmann aims at rethinking our conception of a critical period in US film history the New Hollywood as a moment of crisis that can neither be reduced to economic processes of adaption nor to a collection of masterpieces Rather the fine grained analysis of core films reveals the power of cinematic images to affect their audiences to confront them with the new The films of the New Hollywood redefine the divisions of the classical genre system in a radical way and thereby transform the way spectators are addressed affectively in the cinema The study describes a complex interplay between three modes of affectivity suspense paranoia and melancholy All three each in their own way implicate spectators in the deep seated contradictions of their own feelings and their ways of being in the world their relations to history to society and to cultural fantasy On this basis *Affect Poetics of the New Hollywood* projects an original conception of film history as an affective history which can be re written up to the present day

This book delves into New Hollywood Cinema. New Hollywood Cinema is a vital topic that needs to be grasped by everyone, ranging from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into New Hollywood Cinema, encompassing both the fundamentals and more intricate discussions.

1. This book is structured into several chapters, namely:

- Chapter 1: Introduction to New Hollywood Cinema
- Chapter 2: Essential Elements of New Hollywood Cinema
- Chapter 3: New Hollywood Cinema in Everyday Life
- Chapter 4: New Hollywood Cinema in Specific Contexts
- Chapter 5: Conclusion

2. In chapter 1, the author will provide an overview of New Hollywood Cinema. The first chapter will explore what New Hollywood Cinema is, why New Hollywood Cinema is vital, and how to effectively learn about New Hollywood Cinema.
3. In chapter 2, this book will delve into the foundational concepts of New Hollywood Cinema. This chapter will elucidate the essential principles that need to be understood to grasp New Hollywood Cinema in its entirety.
4. In chapter 3, the author will examine the practical applications of New Hollywood Cinema in daily life. The third chapter will showcase real-world examples of how New Hollywood Cinema can be effectively utilized in everyday scenarios.
5. In chapter 4, this book will scrutinize the relevance of New Hollywood Cinema in specific contexts. This chapter will explore how New Hollywood Cinema is applied in specialized fields, such as education, business, and technology.
6. In chapter 5, this book will draw a conclusion about New Hollywood Cinema. This chapter will summarize the key points that have been discussed throughout the book.

The book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of New Hollywood Cinema.

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