



# AMERICAN HISTORY AND CONTEMPORARY HOLLYWOOD FILM

Trevor McCricken and Andrew Pepper

# **Making Films In Contemporary Hollywood**

**John Richardson, Claudia  
Gorbman, Carol Vernallis**



## **Making Films In Contemporary Hollywood:**

*Contemporary Hollywood Cinema* STEVE NEALE, Murray Smith, 2013-04-15 A comprehensive overview of the film industry in Hollywood today Contemporary Hollywood Cinema brings together leading international cinema scholars to explore the technology institutions film makers and movies of contemporary American film making **Hollywood's Artists** Virginia Wright Wexman, 2020-07-21 Today the director is considered the leading artistic force behind a film The production of a Hollywood movie requires the labor of many people from screenwriters and editors to cinematographers and boom operators but the director as author of the film overshadows them all How did this concept of the director become so deeply ingrained in our understanding of cinema In *Hollywood's Artists* Virginia Wright Wexman offers a groundbreaking history of how movie directors became cinematic auteurs that reveals and pinpoints the influence of the Directors Guild of America DGA Guided by Frank Capra's mantra one man one film the Guild has portrayed its director members as the creators responsible for turning Hollywood entertainment into cinematic art Wexman details how the DGA differentiated itself from other industry unions focusing on issues of status and creative control as opposed to bread and butter concerns like wages and working conditions She also traces the Guild's struggle for creative and legal power exploring subjects from the language of on screen credits to the House Un American Activities Committee's investigations of the movie industry Wexman emphasizes the gendered nature of images of the great director demonstrating how the DGA promoted the idea of the director as a masculine hero Drawing on a broad array of archival sources interviews and theoretical and sociological insight *Hollywood's Artists* sheds new light on the ways in which the Directors Guild of America has shaped the role and image of directors both within the Hollywood system and in the culture at large **American Film in the Digital Age** Robert C. Sickels, 2010-12-08 This eclectic yet comprehensive analytical overview of the cataclysmic changes in the American film industry since 1990 shows how they have collectively resulted in a new era The Digital Age The American film industry has entered a new era *American Film in the Digital Age* traces the industrial changes since 1990 that have brought us to this point namely the rise of media conglomerates the proliferation of pornography through peripheral avenues of mainstream media the role of star actors and directors in distributing and publicizing their own pet projects the development of digital technology and the death of truly independent films Author Robert Sickels draws straight lines from the movies to music DVDs video games fast food digital on demand and more to demonstrate how all forms of media are merging into one He explores the irony that the success of independent films essentially killed independent cinema showing how it has become almost impossible to get a film released without the imprimatur of one of the big six media companies Fox Viacom TimeWarner Disney General Electric or CBS In the end using recent popular films as examples he explains not only how we got where we are but where we're likely headed as well *Contemporary Japanese Film* Mark Schilling, 1999-11-01 This comprehensive look at Japanese cinema in the 1990s includes nearly four hundred reviews of individual films and a dozen

interviews and profiles of leading directors and producers Interpretive essays provide an overview of some of the key issues and themes of the decade and provide background and context for the treatment of individual films and artists In Mark Schilling's view Japanese film is presently in a period of creative ferment with a lively independent sector challenging the conventions of the industry mainstream Younger filmmakers are rejecting the stale formulas that have long characterized major studio releases reaching out to new influences from other media television comics music videos and even computer games and from both the West and other Asian cultures In the process they are creating fresh and exciting films that range from the meditative to the manic offering hope that Japanese film will not only survive but thrive as it enters the new millennium

*The South Korean Film Industry* Sangjoon Lee, Dal Yong Jin, Junhyung Cho, 2024 A multifaceted exploration of the South Korean film industry  
*The New Film History* J. Chapman, M. Glancy, S. Harper, 2007-04-25 The first major overview of the field of film history in twenty years this book offers a wide ranging account of the methods sources and approaches used by modern film historians The key areas of research are analysed alongside detailed case studies centred on well known American Australian British and European films

**Hollywood's Africa after 1994** MaryEllen Higgins, 2012-11-01 Hollywood's Africa after 1994 investigates Hollywood's colonial film legacy in the postapartheid era and contemplates what has changed in the West's representations of Africa How do we read twenty first century projections of human rights issues child soldiers genocide the exploitation of the poor by multinational corporations dictatorial rule truth and reconciliation within the contexts of celebrity humanitarianism new military humanitarianism and Western support for regime change in Africa and beyond A number of films after 1994 such as *Black Hawk Down* *Hotel Rwanda* *Blood Diamond* *The Last King of Scotland* *The Constant Gardener* *Shake Hands with the Devil* *Tears of the Sun* and *District 9* construct explicit and implicit arguments about the effects of Western intervention in Africa Do the emphases on human rights in the films offer a poignant expression of our shared humanity Do they echo the colonial tropes of former civilizing missions Or do human rights violations operate as yet another mine of sensational images for Hollywood's spectacular storytelling The volume provides analyses by academics and activists in the fields of African studies English film and media studies international relations and sociology across continents This thoughtful and highly engaging book is a valuable resource for those who seek new and varied approaches to films about Africa Contributors Harry Garuba and Natasha Himmelman Margaret R Higgonnet with Ethel R Higgonnet Joyce B Ashuntantang Kenneth W Harrow Christopher Odhiambo Ricardo Guthrie Clifford T Manlove Earl Conteh Morgan Bennetta Jules Rosette J R Osborn and Lea Marie Ruiz Ade Christopher Garland Kimberly Nichele Brown Jane Bryce Iyunolu Osagie Dayna Oscherwitz

**Making Films in Contemporary Hollywood** Alan Lovell, Gianluca Sergi, 2005-02-25 Traditionally film critics have concentrated on the director seeing feature filmmaking as a form of individual expression The authors challenge this view arguing that filmmaking is a form of collective expression They examine the idea that many individuals including editors cinematographers and sound designers contribute

to the making of a film and argue that it is misleading to classify them as technicians The authors consider is how money and power determines the structure within which all those involved with filmmaking work And in challenging the accepted view of the dynamics of filmmaking the book raises questions about the nature of the feature film Is it essentially a visual form What place does it have How important is the script Making Films in Contemporary Hollywood contains analysis interviews and case studies of Chinatown Jurassic Park and When Harry Met Sally bringing a fresh perspective to the study of filmmaking that will be both informative and provocative for Media and Film Studies students at all levels *Film Histories* Paul Grainge, 2007-01-11 An introduction to film history this anthology covers the history of film from 1895 It is arranged chronologically and each chapter contains an introduction on the key developments within the period Various types of film history are undertaken to enable students to become familiar with different types of film historical research **Women Make Horror** Alison Peirse, 2020-09-17 Winner of the the 2021 Best Edited Collection Award from BAFTSS Winner of the 2021 British Fantasy Award in Best Non Fiction Finalist for the 2020 Bram Stoker Award for Superior Achievement in Non Fiction Runner Up for Book of the Year in the 19th Annual Rondo Halton Classic Horror Awards But women were never out there making horror films that s why they are not written about you can t include what doesn t exist Women are just not that interested in making horror films This is what you get when you are a woman working in horror whether as a writer academic festival programmer or filmmaker These assumptions are based on decades of flawed scholarly critical and industrial thinking about the genre Women Make Horror sets right these misconceptions Women have always made horror They have always been an audience for the genre and today as this book reveals women academics critics and filmmakers alike remain committed to a film genre that offers almost unlimited opportunities for exploring and deconstructing social and cultural constructions of gender femininity sexuality and the body Women Make Horror explores narrative and experimental cinema short anthology and feature filmmaking and offers case studies of North American Latin American European East Asian and Australian filmmakers films and festivals With this book we can transform how we think about women filmmakers and genre EBOOK: Cinema Entertainment: Essays On Audiences, Films And Film Makers Gianluca Sergi, Alan Lovell, 2009-05-16 Entertainment is a defining feature of contemporary culture yet it is often accused of being superficial and even harmful In this thought provoking book the authors challenge this negative view and argue for a reconsideration of the value of entertainment and the effect it has on the world in which we live Taking Hollywood cinema as its central focus this exciting book explores the range of debates that the phenomenon of cinema entertainment has aroused It is packed with examples from modern popular films throughout including a whole chapter on the hugely successful film The Dark Knight The book features interviews with Randy Thom and Walter Murch filmmakers involved in creating some of the most successful films of recent years There is an interesting discussion of the work and reputation of renowned filmmakers Steven Spielberg and Alfred Hitchcock names which have become synonymous with cinema entertainment The authors consider

what makes a film successful by looking at box office figures as well as detailed description and critique of current debates surrounding what it means to entertain and be entertained Cinema Entertainment is important reading for film and media students as well as anyone interested in contemporary mass culture

**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

*The Oxford Handbook of New Audiovisual Aesthetics* John Richardson,Claudia Gorbman,Carol Vernallis,2013-08-20 This handbook provides powerful ways to understand changes in the current media landscape Media forms and genres are proliferating as never before from movies computer games and iPods to video games and wireless phones This essay collection by recognized scholars practitioners and non academic writers opens discussion in exciting new directions

**The Ironic Filmmaking of Stephen Frears** Lesley Brill,2018-02-22 Stephen Frears has a career approaching over half a century directing films of astonishing variety beauty and daring and yet many often have trouble remembering his name The Ironic Filmmaking of Stephen Frears celebrates this great filmmaker beginning with a short biography of Frears general observations on unifying themes and styles in his oeuvre and the characterization of his manner of directing By focusing on 10 key films Lesley Brill finds coherence in Frears characteristic irony and in his concentration on many kinds of love In movies such as My Beautiful Laundrette Dangerous Liaisons High Fidelity The Queen Philomena and many others Frears portrays widely varied situations and characters with a combination of insight skepticism and sympathy He has the passionate unjudgmental focus of an artist who stands simultaneously at a distance from his subjects and within their worlds Through Frears work is widely admired Brill argues that he has attracted little scholarly writing because of a combination of the diffidence of his self presentation and the difficulty of explicating the complex ideas and characters of his

films *The Ironic Filmmaking of Stephen Frears* is meant to inspire others to further examine his films individually and his career as a whole

***Introduction to Film*** Nick Lacey, 2016-04-28 This core textbook offers a concise yet complete introduction to film responding to shifts in the medium while addressing all of the main approaches that inform film studies The rise of on demand internet based video has transformed the way films are distributed and exhibited with many previously unobtainable and obscure films becoming available for global audiences to view instantly Interweaving historical and current theoretical approaches Nick Lacey presents a tightly focused and coherent overview of a discipline in transition which can be read cover to cover or in distinct chapters With its original narrative line and student oriented philosophy the text greatly enriches student s appreciation of cinema while equipping them with the essential skills and vocabulary to succeed in film studies This is an ideal foundational text for all lecturers undergraduate or A level students of film and cinema studies as well as enthusiasts of film and cinema looking for a comprehensive guide New to this Edition Content reflecting the increasing importance of production contexts in chapters focusing exclusively on the film business distribution and exhibition A more detailed chapter on representation and greater emphasis on audience Updated content addressing the significance of transnational cinema drawing on a more global non Hollywood range of film examples and case studies from Europe Asia and Latin America Text is broken up by a wider variety of film stills representing world cinema from the classics to the latest in contemporary cinema

***Feminist Film Studies*** Karen Hollinger, 2012-08-21 *Feminist Film Studies* is a readable yet comprehensive textbook for introductory classes in feminist film theory and criticism Karen Hollinger provides an accessible overview of women s representation and involvement in film complemented by analyses of key texts that illustrate major topics in the field Key areas include a brief history of the development of feminist film theory the theorization of the male gaze and the female spectator women in genre films and literary adaptations the female biopic feminism and avant garde and documentary film women as auteurs lesbian representation women in Third Cinema Each chapter includes a Films in Focus section which analyzes key texts related to the chapter s major topic including examples from classical Hollywood world cinema and the contemporary period This book provides students in both film and gender women s studies with a clear introduction to the field of feminist film theory and criticism

***Hollywood's Indies*** Yannis Tzioumakis, 2012-03-07 For almost three decades the big Hollywood studios have operated classics divisions or specialty labels subsidiaries that originally focused on the foreign art house film market while more recently and controversially moving on to the American indie film market This is the first book to offer an in depth examination of the phenomenon of the classics divisions by tracing its history since the establishment the first specialty label in 1980 United Artists Classics to more contemporary outfits like Focus Features Warner Independent and Picturehouse This detailed account of all classics divisions examines their business practices their position within the often labyrinthine structure of contemporary entertainment conglomerates and their relationship to their parent companies Yannis Tzioumakis examines the impact of those companies on American indie cinema

and argues that it was companies such as Fox Searchlight and Paramount Classics now Paramount Vantage that turned independent filmmaking to an industrial category endorsed by the Hollywood majors as opposed to a mode of filmmaking practised outside the conglomerated major players and posed as a sustained alternative to mainstream Hollywood cinema A number of case studies are provided including such celebrated films as *Mystery Train* *The Brothers McMullen* *Broken Flowers* *Before Sunset* and many others

**The Evolution of Hollywood's Calculated Blockbuster Films** Alexander Ross, 2023-04-24 In this book Alexander Ross highlights how creative entrepreneurs saved the Hollywood studios in the 1970s by establishing the calculated blockbuster consisting of key replicable markers of success as Hollywood's preeminent business model Ross demonstrates how visionary individuals such as Coppola Spielberg Lucas and Zemeckis helped create the modern calculated blockbuster business model BBM However with the rise of streaming giants and the studios struggling to compete many consumers of entertainment now elect to partake from the comfort of their homes making the difference between cinema and television anachronistic Revisiting the history of those 1970s blockbusters and their ongoing impact on contemporary filmmaking Ross offers distinct analysis on whether the calculated blockbuster can continue to lead or if the streamers will continue to generate their own content and eventually fully control the dissemination process For scholars and students in film pop culture and business along with aspiring filmmakers screenwriters producers and executives the book will be a valued resource

**The Hidden Foundation** David E. James, Rick Berg, 1996 Ranging from the earliest days of the cinema to the present *The Hidden Foundation* reestablishes class as a fundamental aspect of film history Featuring prominent film scholars and historians this volume is unique in its international scope diversity of perspectives and methodologies and the sweep of its analysis *The Hidden Foundation* begins with a review of the history of class in social and political thought going on to chronicle its disappearance from film and cultural studies Subsequent essays consider topics ranging from American and Soviet silent film through Chinese and American film in the fifties to the restructuring of the working class that was a feature of films of the 1980s in both the United States and Great Britain

[Minding Movies](#) David Bordwell, Kristin Thompson, 2011-03-15 David Bordwell and Kristin Thompson are two of America's preeminent film scholars You would be hard pressed to find a serious student of the cinema who hasn't spent at least a few hours huddled with their seminal introduction to the field *Film Art* now in its ninth edition or a cable television junkie unaware that the Independent Film Channel sagely christened them the Critics of the Naughts Since launching their blog *Observations on Film Art* in 2006 the two have added web virtuosos to their growing list of accolades pitching unconventional long form pieces engaged with film artistry that have helped to redefine cinematic storytelling for a new age and audience *Minding Movies* presents a selection from over three hundred essays on genre movies art films animation and the business of Hollywood that have graced Bordwell and Thompson's blog Informal pieces conversational in tone but grounded in three decades of authoritative research the essays gathered here range from in depth analyses of individual films such as *Slumdog Millionaire* and



Inglourious Basterds to adjustments of Hollywood media claims and forays into cinematic humor For Bordwell and Thompson the most fruitful place to begin is how movies are made how they work and how they work on us Written for film lovers these essays on topics ranging from Borat to blockbusters and back again will delight current fans and gain new enthusiasts Serious but not solemn vibrantly informative without condescension and above all illuminating reading Minding Movies offers ideas sure to set film lovers thinking and keep them returning to the silver screen

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