

Inside Popular Film

# New Hollywood violence

EDITED BY J. NELSON JAY AND DAVID L. GARDNER

# New Hollywood Violence

**Tanya Horeck**



## **New Hollywood Violence:**

*New Hollywood Violence* Steven Jay Schneider, 2004-11-27 *New Hollywood Violence* is a groundbreaking collection of essays devoted to an interrogation of various aspects dimensions and depictions of violence in New Hollywood filmmaking New Hollywood refers to the return to genre filmmaking following America's flirtation with European art cinema in the late 1960s and early 1970s and is characterized by vast production budgets and special effects Focusing on the motivations the formal and stylistic qualities and the cultural politics of violence as well as the effects on viewers the collection is divided into four sections Surveys and schemas Spectacle and style Race and gender and Politics to ideology An Afterword by Stephen Prince reflects on the various essays and points the way towards areas of future exploration Film Violence Jim Kendrick, 2010-04-26 A concise and accessible introduction to the role of violence from the silent era to the present this volume illustrates the breadth and depth of screen bloodshed in historical cultural and industrial contexts After considering problems of definition the book offers a systematic history of film violence and examines three of the most popular violent genres western horror and action It concludes with a case study on the centrality of film violence to the directors of the New American Cinema such as Francis Ford Coppola Martin Scorsese and Steven Spielberg offering a strong example of how violence history ideology and genre are deeply intertwined

**Hollywood's Last Golden Age** Jonathan Kirshner, 2012-10-05 Between 1967 and 1976 a number of extraordinary factors converged to produce an uncommonly adventurous era in the history of American film The end of censorship the decline of the studio system economic changes in the industry and demographic shifts among audiences filmmakers and critics created an unprecedented opportunity for a new type of Hollywood movie one that Jonathan Kirshner identifies as the seventies film In Hollywood's Last Golden Age Kirshner shows the ways in which key films from this period including *Chinatown* *Five Easy Pieces* *The Graduate* and *Nashville* as well as underappreciated films such as *The Friends of Eddie Coyle* *Kluge* and *Night Moves* were important works of art in continuous dialogue with the political social personal and philosophical issues of their times These seventies films reflected the era's social and political upheavals the civil rights movement the domestic consequences of the Vietnam war the sexual revolution women's liberation the end of the long postwar economic boom the Shakespearean saga of the Nixon Administration and Watergate Hollywood films in this brief exceptional moment embraced a new aesthetic and a new approach to storytelling creating self consciously gritty character driven explorations of moral and narrative ambiguity Although the rise of the blockbuster in the second half of the 1970s largely ended Hollywood's embrace of more challenging films Kirshner argues that seventies filmmakers showed that it was possible to combine commercial entertainment with serious explorations of politics society and characters interior lives

**Violent Femmes** Rosie White, 2007-11-13 The female spy has long exerted a strong grip on the popular imagination With reference to popular fiction film and television *Violent Femmes* examines the figure of the female spy as a nexus of contradictory ideas about femininity power sexuality and national identity Fictional

representations of women as spies have recurrently traced the dynamic of women's changing roles in British and American culture. Employing the central trope of women who work as spies, Rosie White examines cultural shifts during the twentieth century regarding the role of women in the professional workplace. *Violent Femmes* examines the female spy as a figure in popular discourse which simultaneously conforms to cultural stereotypes and raises questions about women's roles in British and American culture in terms of gender, sexuality and national identity. Immensely useful for a wide range of courses such as film and television studies, English cultural studies, women's studies, gender studies, media studies, communications and history, this book will appeal to students from undergraduate level upwards.

**White Masculinity in Crisis in Hollywood's Fin de Millennium Cinema** Pete Deakin, 2019-10-15. *White Masculinity in Crisis in Hollywood's Fin de Millennium Cinema* claims that Hollywood cinema had a significant relationship with the millennial crisis of masculinity. From *Fight Club* (Fincher 1999) and *American Psycho* (Harron 2000) to *Office Space* (Judge 1999), *The Matrix* (Wachowski's 1999) and *American Beauty* (Mendes 1999), Pete Deakin attests that alongside the emergent crisis came a definitive body of some twenty-five Hollywood crisis titles, each film with a representational concern for the apparent masculine malaise. Asking whether Hollywood helped create, propel or sooth the very notion of the crisis of masculinity at this time, Deakin engages with some important cultural questions: how discursive or even authentic was it and more vitally, whose actual crisis was this? To this end, scholars of film studies, media studies, gender studies, history and sociology will find this book particularly useful.

**Violence and American Cinema** J. David Slocum, 2013-09-13. American cinema has always been violent and never more so than now. Exploding heads, buses that blow up if they stop, racial attacks and general mayhem. From slapstick's comic violence to film noir, from silent cinema to Tarantino, violence has been an integral part of America on screen. This new volume in a successful series analyzes violence, examining its nature, its effects and its cinematic and social meaning.

**The Cult Film Reader** Mathijs, Ernest, Mendik, Xavier, 2007-12-01. An invaluable collection for anyone researching or teaching cult cinema. *The Cult Film Reader* is an authoritative text that should be of value to any student or researcher interested in challenging and transgressive cinema that pushes the boundaries of conventional cinema and film studies. *Science Fiction Film and Television*. A really impressive and comprehensive collection of the key writings in the field. The editors have done a terrific job in drawing together the various traditions and providing a clear sense of this rich and rewarding scholarly terrain. This collection is as wild and diverse as the films that it covers. Fascinating. Mark Jancovich, Professor of Film and Television Studies, University of East Anglia, UK. It's about time the lunatic fans and loyal theorists of cult movies were treated to a book they can call their own. The effort and knowledge contained in *The Cult Film Reader* will satisfy even the most ravenous zombie's desire for detail and insight. This book will gnaw, scratch and infect you just like the cult films themselves. Brett Sullivan, Director of *Ginger Snaps Unleashed* and *The Chair*. *The Cult Film Reader* is a great film text book and a fun read. John Landis, Director of *The Blues Brothers*, *An American Werewolf in London* and *Michael Jackson's Thriller*. Excellent.

overview of the subject and a comprehensive collection of significant scholarship in the field of cult film Very impressive and long overdue Steven Rawle York St John University UK Whether defined by horror kung fu sci fi sexploitation kitsch musical or weird world cinema cult movies and their global followings are emerging as a distinct subject of film and media theory dedicated to dissecting the world's unruliest images This book is the world's first reader on cult film It brings together key works in the field on the structure form status and reception of cult cinema traditions Including work from key established scholars in the field such as Umberto Eco Janet Staiger Jeffrey Sconce Henry Jenkins and Barry Keith Grant as well as new perspectives on the gradually developing canon of cult cinema the book not only presents an overview of ways in which cult cinema can be approached it also reassesses the methods used to study the cult text and its audiences With editors' introductions to the volume and to each section the book is divided into four clear thematic areas of study The Conceptions of Cult Cult Case Studies National and International Cults and Cult Consumption to provide an accessible overview of the topic It also contains an extensive bibliography for further related readings Written in a lively and accessible style The Cult Film Reader dissects some of the biggest trends icons auteurs and periods of global cult film production Films discussed include Casablanca The Rocky Horror Picture Show Eraserhead The Texas Chainsaw Massacre Showgirls and Ginger Snaps Essays by Jinsoo An Jane Arthurs Bruce Austin Martin Barker Walter Benjamin Harry Benshoff Pierre Bourdieu Noel Carroll Steve Chibnall Umberto Eco Nezih Erdogan Welch Everman John Fiske Barry Keith Grant Joan Hawkins Gary Hentzi Matt Hills Ramaswami Harindranath J Hoberman Leon Hunt I Q Hunter Mark Jancovich Henry Jenkins Anne Jerslev Siegfried Kracauer Gina Marchetti Tom Mes Gary Needham Sheila J Nayar Annalee Newitz Lawrence O Toole Harry Allan Potamkin Jonathan Rosenbaum Andrew Ross David Sanjek Eric Schaefer Steven Jay Schneider Jeffrey Sconce Janet Staiger J P Telotte Parker Tyler Jean Vigo Harmony Wu

**Revisionist Rape-Revenge** Claire Henry, 2014-10-16 Considered a notorious subset of horror in the 1970s and 1980s there has been a massive revitalization and diversification of rape revenge in recent years This book analyzes the politics ethics and affects at play in the filmic construction of rape and its responses *Henry: Portrait of a Serial Killer* Shaun Kimber, 2017-09-16 *Henry* Portrait of a Serial Killer 1986 is precisely that a cold-eyed character study based on the crimes of Henry Lee Lucas who was convicted of eleven murders in the 1980s Director John McNaughton presents an unflinching portrayal of the semi-fictional Henry's crimes The film proved immensely controversial notably in the UK where it confounded the British Board of Film Classification which went so far as to re-edit a crucial scene in addition to cutting others Shaun Kimber's examination of the controversies surrounding Henry considers the history and implications of censors' decisions about the film on both sides of the Atlantic Taking account of the views of audiences critics and academics both at the time the film was released and in the years since Kimber also looks at the changing political social and economic contexts within which the film was produced and has subsequently circulated Henry continues to represent a key film within the horror genre the history of censorship and the study of film violence Kimber's account of the film's production and its

fortunes in the marketplace provides a fascinating case study of film censorship in action and offers a sustained and wide ranging analysis of what remains one of the most disturbing films ever made An excellent in depth analysis Kimber effectively combines close readings of key scenes with detailed consideration of the history of different versions of Henry and its various engagements with critics supporters and regulatory authorities Geoff King Brunel University Shaun Kimber is a Senior Lecturer in the Media School at Bournemouth University

**Rhetoric, Fantasy, and the War on Terror** Vaheed Ramazani, 2020-11-16 Drawing on psychoanalytic and semiotic perspectives this book examines discourses mediating the global War on Terror including governmental speeches legal documents print and broadcast journalism and military memoirs The book argues that these discourses motivate and are motivated by a myth of imminent harm that purportedly justifies a series of preemptive measures such as war torture and targeted killing as well as an array of intrusive domestic security procedures such as profiling and mass surveillance Dominant themes include selective compassion in the mainstream media the language of war and the sacrificial sublime asymmetrical warfare and the nostalgia for total war weaponized drones and just war theory and the role of American exceptionalism in normalizing endless war Scholars and students alike will take interest in this original contribution to the fields of cultural studies psychoanalysis media studies rhetoric critical international relations and international humanitarian law and ethics

**Images of Blood in American Cinema** Kjetil Rødje, 2016-03-09 Through studying images of blood in film from the mid 1950s to the end of the 1960s this path breaking book explores how blood as an audio visual cinematic element went from predominately operating as a signifier providing audiences with information about a film s plot and characters to increasingly operating in terms of affect potentially evoking visceral and embodied responses in viewers Using films such as *The Return of Dracula* *The Tingler* *Blood Feast* *Two Thousand Maniacs* *Color Me Blood Red* *Bonnie and Clyde* and *The Wild Bunch* R dje takes a novel approach to film history by following one audio visual element through an exploration that traverses established standards for film production and reception This study does not heed distinctions regarding to genres horror western gangster or models of film production exploitation independent studio productions but rather maps the operations of cinematic images across marginal as well as more traditionally esteemed cinematic territories The result is a book that rethinks and reassembles cinematic practices as well as aesthetics and as such invites new ways to investigate how cinematic images enter relations with other images as well as with audiences

**The Vigilante Thriller** Cary Edwards, 2022-03-24 This is a detailed examination of vigilantism in 1970s American film from its humble niche beginnings as a response to relaxing censorship laws to its growth into a unique subgenre of its own Cary Edwards explores the contextual factors leading to this new cycle of films ranging from *Joe* 1970 and *The French Connection* 1971 to *Dirty Harry* 1971 and *Taxi Driver* 1976 all of which have been challenged by contemporary critics for their gratuitous copycat inspiring violence Yet close analysis of these films reveals a recurring focus on the emerging moral panic of the 1970s a problematisation of Law and Order s role in contemporary society and an

increasing awareness of the impossibility of American myths of identity      Justice on Demand Tanya Horeck, 2019-11-11

Explores the proliferation of true crime audiovisual texts across multiple media platforms Justice on Demand True Crime in the Digital Streaming Era offers a theoretical rumination on the question asked in countless blogs and opinion pieces of the last decade Why are we so obsessed with true crime Author Tanya Horeck takes this question further Why is true crime thought to be such a good vehicle for the new modes of viewer listener engagement favored by online streaming and consumption in the twenty first century Examining a range of audiovisual true crime texts from podcasts such as Serial and My Favorite Murder to long form crime documentaries such as The Jinx and Making a Murderer Horeck considers the extent to which the true crime genre has come to epitomize participatory media culture where the listener viewer acts as a desktop detective or internet sleuth While Facebook and Twitter have reinvigorated the notion of the armchair detective Horeck questions the rhetoric of interactivity surrounding true crime formats and points to the precarity of justice in the social media era In a cultural moment in which user generated videos of real life violence surface with an alarming frequency Justice on Demand addresses what is at stake in the cultural investment in true crime as packaged mainstream entertainment Paying close attention to the gendered and racialized dimensions of true crime media Horeck examines objects that are not commonly considered true crime including the subgenre of closed circuit television CCTV elevator assault videos and the popularity of trailers for true crime documentaries on YouTube By analyzing a range of intriguing case studies Horeck explores how the audience is affectively imagined addressed and commodified by contemporary true crime in an on demand mediascape As a fresh investigation of how contemporary variations of true crime raise significant ethical questions regarding what it means to watch listen and witness in a digital era of accessibility immediacy and instantaneity Justice on Demand will be of interest to film media and digital studies scholars      **Characters and Characterization in the Book of Kings** Keith Bodner, Benjamin J.M. Johnson, 2019-12-12 This book is an examination of characters in the books of Kings showing how understanding and interpretation of key characters affects readings of the story The volume begins with more general pieces addressing how the study of characters can shed light on the composition history of Kings and on how characters and characterization can be considered with respect to ethics particularly with respect to the moral complexity of biblical characters Contributors then consider key characters within the Kings narrative in depth such as Nathan Bathsheba Solomon and Jezebel The contributors use their own specific expertise to analyze these characters and more drawing on insights from literary theory and considering such approaches as questioning our view of a particular character with based on the character within the text with whom we identify Contributors also assess whether or not characters as portrayed in the biblical text necessarily match up to their possible counterparts in history      Terrorism, Media, Liberation John David Slocum, 2005 Historical overview of terrorism and how it has been depicted in the media especially films and television In turn these depictions have shaped terrorist tactics and public reaction to terrorism Provided by publisher      **A Short**

**History of Film, Third Edition** Wheeler Winston Dixon, Gwendolyn Audrey Foster, 2018-03-30 With more than 250 images new information on international cinema especially Polish Chinese Russian Canadian and Iranian filmmakers an expanded section on African American filmmakers updated discussions of new works by major American directors and a new section on the rise of comic book movies and computer generated special effects this is the most up to date resource for film history courses in the twenty first century      The Fascination of Film Violence Henry Bacon, 2015-04-07 The Fascination of Film Violence is a study of why fictional violence is such an integral part of fiction film How can something dreadful be a source of art and entertainment Explanations are sought from the way social and cultural norms and practices have shaped biologically conditioned violence related traits in human behavior      A Short History of Film Wheeler Winston Dixon, Gwendolyn Audrey Foster, 2008-03-01 The history of international cinema is now available in a concise conveniently sized and affordable volume Succinct yet comprehensive A Short History of Film provides an accessible overview of the major movements directors studios and genres from the 1880s to the present More than 250 rare stills and illustrations accompany the text bringing readers face to face with many of the key players and films that have marked the industry Beginning with precursors of what we call moving pictures Wheeler Winston Dixon and Gwendolyn Audrey Foster lead a fast paced tour through the invention of the kinetoscope the introduction of sound and color between the two world wars and ultimately the computer generated imagery of the present day They detail significant periods in world cinema including the early major industries in Europe the dominance of the Hollywood studio system in the 1930s and 1940s and the French New Wave of the 1960s Special attention is also given to small independent efforts in developing nations and the corresponding more personal independent film movement that briefly flourished in the United States the significant filmmakers of all nations censorship and regulation and how they have affected production everywhere and a wide range of studios and genres Along the way the authors take great care to incorporate the stories of women and other minority filmmakers who have often been overlooked in other texts Compact and easily readable this is the best one stop source for the history of world film available to students teachers and general audiences alike      **Controversial Cinema** Kendall R. Phillips, 2008-06-30 At the heart of any history of controversial films is a strange paradox while films especially popular and mainstream films are often portrayed as meaningless products of popular culture those popular films involved in public controversies become the focal point of enormous cultural energy political attention and profoundly conflicting sets of principles The ongoing culture wars continue to shape the American political landscape and controversial films continue to be a major point of conflict Controversial Cinema The Films that Outraged America traces the history of controversial films and offers insights into why it is that certain films spark controversies and how Americans typically react to controversial moviemaking Since the widespread banning of DW Griffith s The Birth of a Nation the American film industry has found itself embroiled in one political controversy after another These controversies have centered on everything from the portrayal of the past as in Griffith s film



to depictions of sex and sexuality to the use of graphic violence and issues of race religion and politics In turn segments of the American public have been driven to boycott picket and even censor those films they felt challenged their sense of decency At the heart of this history of controversial films is a strange paradox while films especially popular and mainstream films are often portrayed as meaningless products of popular culture popular films involved in public controversies become the focal point of enormous cultural energy and political attention The ongoing culture wars thus continue to shape the American political landscape and controversial films continue to be a major point of conflict In the course of this wide ranging work Kendall Phillips offers insights into the kinds of films that spark controversies and the ways that Americans typically react to them Organized around broad controversial themes and with particular attention to mainstream films since the dissolution of the Motion Picture Production Code in the mid 1960s *Controversial Cinema* explores why films spark broad cultural controversies how these controversies play out and the long term results The four broad areas of controversy examined in the work are Sex and Sexuality Violence Race and Religion Each chapter offers a broad overview of the history of these topics in controversial American films as well as more in depth examinations of recent examples including *The Silence of the Lambs* *Natural Born Killers* *Do the Right Thing* and *The Passion of the Christ* A final section of the book considers the broader issues of cultural politics in light of the long history of controversial cinema

[Hymns for the Fallen](#)

Todd Decker, 2017-02-28 This book describes in detail how music and sound function as a constituent part of the prestige combat film s larger work of memorialization in the cultural realm of commercial cinema As Rikke Schubart and Anne Gjelsvik note historians must deal with the complexity of history war heroism patriotism memory and the process of their representation *Hymns for the Fallen* traces an expressive sonic continuity in this process of representation for serious war films The three elements of the soundtrack dialogue sound effects music are treated in detail in the chapters which follow although music proves to be of particular interest Site de l diteur

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## **Table of Contents New Hollywood Violence**

1. Understanding the eBook New Hollywood Violence
  - The Rise of Digital Reading New Hollywood Violence
  - Advantages of eBooks Over Traditional Books
2. Identifying New Hollywood Violence
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an New Hollywood Violence
  - User-Friendly Interface
4. Exploring eBook Recommendations from New Hollywood Violence
  - Personalized Recommendations
  - New Hollywood Violence User Reviews and Ratings
  - New Hollywood Violence and Bestseller Lists
5. Accessing New Hollywood Violence Free and Paid eBooks
  - New Hollywood Violence Public Domain eBooks
  - New Hollywood Violence eBook Subscription Services

- New Hollywood Violence Budget-Friendly Options
- 6. Navigating New Hollywood Violence eBook Formats
  - ePub, PDF, MOBI, and More
  - New Hollywood Violence Compatibility with Devices
  - New Hollywood Violence Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of New Hollywood Violence
  - Highlighting and Note-Taking New Hollywood Violence
  - Interactive Elements New Hollywood Violence
- 8. Staying Engaged with New Hollywood Violence
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers New Hollywood Violence
- 9. Balancing eBooks and Physical Books New Hollywood Violence
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection New Hollywood Violence
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine New Hollywood Violence
  - Setting Reading Goals New Hollywood Violence
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of New Hollywood Violence
  - Fact-Checking eBook Content of New Hollywood Violence
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
- 14. Embracing eBook Trends

- 
- Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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