



Samuel Fuller

Wenbin Ji



Samuel Fuller:

Samuel Fuller Samuel Fuller,2012-05-30 In the early twentieth century the art world was captivated by the imaginative totally original paintings of Henri Rousseau who seemingly without formal art training produced works that astonished not only the public but great artists such as Pablo Picasso Samuel Fuller 1912 1997 is known as the Rousseau of the cinema a mostly B genre Hollywood moviemaker deeply admired by A filmmakers as diverse as Jim Jarmusch Martin Scorsese Francois Truffaut Jean Luc Godard and John Cassavetes all of them dazzled by Fuller s wildly idiosyncratic primitivist style A high school dropout who became a New York City tabloid crime reporter in his teens Fuller went to Hollywood and made movies post World War II that were totally in line with his exploitative newspaper work bold blunt pulpy excitable The images were as shocking impolite and in your face as a Weegee photograph of a gangster bleeding on a sidewalk Fuller who made twenty three features between 1949 and 1989 is the very definition of a cult director appreciated by those with a certain bent of subterranean taste a penchant for what critic Manny Farber famously labeled as termite art Here are some of the crazy lurid comic book titles of his movies Shock Corridor The Naked Kiss Verboten Pickup on South Street Fuller isn t for everybody His fans have to appreciate low budget genre films including westerns and war movies and make room for some hard knuckle ugly bursts of violence They also have to make allowance for lots of broad crass acting and scripts all Fuller written that can be stiff sometimes campy often laboriously didactic Fuller is for those who love cinema images that jump shout dance As he put it in his famous cigar chomping cameo acting in Jean Luc Godard s Pierrot le fou 1965 Film is like a battleground love hate violence death In a single word emotion After directing Sam Fuller s greatest skill was conversation He could talk talk talk from his amazing experiences fighting in World War II to the time his brother in law dated Marilyn Monroe and vivid stories about his moviemaking Samuel Fuller Interviews edited by Gerald Peary is not only informative about the filmmaker s career but sheer fun following the wild totally uninhibited stream of Fuller s chatter He was an incredible storyteller and no matter the interview he had stories galore for all sorts of readers not just academics and film historians The Films of Samuel Fuller Lisa Dombrowski,2008-03-31 First comprehensive study of this American original *Samuel Fuller* ,

Samuel Fuller Nicholas Garnham,British Film Institute,1971 *Samuel Fuller* Phil Hardy,1970 **Samuel Fuller** Nicholas Garnham,1972 **Samuel Fuller** Gerald Peary,2012-05-30 In the early twentieth century the art world was captivated by the imaginative original paintings of Henri Rousseau who without formal art training produced works that astonished not only the public but great artists such as Pablo Picasso Samuel Fuller 1912 1997 is known as the Rousseau of the cinema a mostly B genre Hollywood moviemaker deeply admired by A filmmakers as diverse as Jim Jarmusch Martin Scorsese Francois Truffaut Jean Luc Godard and John Cassavetes all of them dazzled by Fuller s wildly idiosyncratic primitivist style A high school dropout who became a New York City tabloid crime reporter in his teens Fuller went to Hollywood and made movies post World War II that were totally in line with his exploitative newspaper work bold blunt pulpy

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Review Samuel Fuller was one of the most prolific and independent writer director producers in Hollywood His 29 tough gritty films made from 1949 to 1989 set out to capture the truth of war racism and human frailties and incorporate some of his own experiences His film Park Row was inspired by his years in the New York newspaper business where his beat included murders suicides state executions and race riots He writes about hitchhiking across the country at the height of the Great Depression His years in the army in World War II are captured in his hugely successful pictures The Big Red One The Steel Helmet and Merrill s Marauders Fuller s other films include Pickup on South Street Underworld U S A a movie that shows how gangsters in the 1960s were seen as respected tax paying executives Shock Corridor which exposed the conditions in mental institutions and White Dog written in collaboration with Curtis Hanson L A Confidential a film so controversial that Paramount s then studio heads Jeffrey Katzenberg and Michael Eisner refused to release it In addition to his work in film Samuel Fuller 1911 1997 wrote eleven novels He lived in Los Angeles with his wife and their daughter A Third Face was completed by Jerome Henry Rudes Fuller s longtime friend and his wife Christa Lang Fuller Fuller wasn t one for tactful understatement and his hot blooded incident packed autobiography is accordingly blunt A Third Face is a grand lively rambunctious memoir Janet Maslin The New York Times Fuller s last work is a joy and an important addition to film and popular culture literature Publishers Weekly If you don t like the films of Sam Fuller then you just don t like cinema Martin Scorsese from the book s introduction

The big red one Robert Carradine, Samuel Fuller, Mark Hamill, Lee Marvin, 2005

Film is Like a Battleground Marsha Gordon, 2017-01-04 Film is Like a Battleground Sam Fuller s War Movies is the first book to focus on the genre that best defined the American director s career the war film It draws on previously unexplored archival materials such as Fuller s Federal Bureau of Investigation files and WWII era 16mm films to explore the director s lifelong interest in making challenging thought provoking and often politically dangerous movies about war After establishing the roots of Fuller s cinematographic schooling in the trenches during World War II including careful consideration of his 16mm footage of a Nazi camp at the end of that war Film is Like a Battleground explores Fuller s first forays into hot war representation in Hollywood with the pioneering Korean conflict films The Steel Helmet 1951 and Fixed Bayonets 1951 This pair of films introduced Fuller to his first run ins with the American political machine when they triggered both FBI and Department of Defense investigations into his political sympathies and affiliations Fuller s cold war films Pickup on South Street 1953 and though it veers into hot war territory Hell and High Water 1954 are Fuller s responses to the political pressures he had now personally experienced and resented A chapter on Fuller s representation of pre American invasion Vietnam in China Gate 1957 alongside his unrealized Vietnam war screenplay The Rifle ca late 1960s illustrates the degree to which Fuller s representation of war and nation shifted even as he continued to probe war s impossible contradictions Film is Like a Battleground would be incomplete without a thorough exploration of the films depicting the war Fuller personally experienced and spent a lifetime contemplating WWII Verboten 1959 Merrill s Marauder

s 1962 and *The Big Red One* 1980 demonstrate Fuller's representation of a morally justifiable war. Fuller's 1959 CBS television pilot *Dogface* offers a glimpse at one of Fuller's failed attempts to bring his WWII story into American living rooms. The book concludes with a chapter about a documentary film made late in the director's life that returns Fuller to the actual site of the Nazi's Falkenau camp at which he discusses his experiences there and that powerful unforgettable footage he shot in the spring of 1945. *Pilgrim Notes and Queries*, 1914. New England Families, Genealogical and Memorial William Richard Cutter, 1914. **Forging Arizona** Anita Huizar-Hernández, 2019-04-05. In *Forging Arizona* Anita Huizar Hernández looks back at a bizarre nineteenth century land grant scheme that tests the limits of how ideas about race, citizenship and national expansion are forged. An important addition to extant scholarship on the U.S. Southwest, this book recovers a forgotten case that reminds readers that the borders that divide are only as stable as the narratives that define them. **First Maine Bugle**, 1893. Will contain the proceedings of the yearly reunions of the First Maine Cavalry, matters of historic value to the Regiment and items of personal interest to all the members.

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