



Savage Cinema

SAM PECKINPAH

AND THE RISE OF ULTRAVIOLENT MOVIES

STEPHEN PRINCE

Savage Cinema Sam Peckinpah And The Rise Of Ultraviolent Movies

Jim Kendrick



Savage Cinema Sam Peckinpah And The Rise Of Ultraviolent Movies:

Savage Cinema Stephen Prince,1998 More than any other filmmaker Sam Peckinpah opened the door for graphic violence in movies In this book Stephen Prince explains the rise of explicit violence in the American cinema its social effects and the relation of contemporary ultraviolence to the radical humanistic filmmaking that Peckinpah practiced Prince demonstrates Peckinpah s complex approach to screen violence and shows him as a serious artist whose work was tied to the social and political upheavals of the 1960s He explains how the director s commitment to showing the horror and pain of violence compelled him to use a complex style that aimed to control the viewer s response Prince offers an unprecedented portrait of Peckinpah the filmmaker Drawing on primary research materials Peckinpah s unpublished correspondence scripts production memos and editing notes he provides a wealth of new information about the making of the films and Peckinpah s critical shaping of their content and violent imagery This material shows Peckinpah as a filmmaker of intelligence a keen observer of American society and a tragic artist disturbed by the images he created Prince s account establishes for the first time Peckinpah s place as a major filmmaker This book is essential reading for those interested in Peckinpah the problem of movie violence and contemporary American cinema

Savage Cinema Stephen Prince,1998 Peckinpah s *The Wild Bunch* and *Straw Dogs* are classics of the violent and opened the door to a fresh disturbing trend in modern film making This text is a fundamental reappraisal of Peckinpah s radical humanistic film making revealing him as serious artist whose work was tied to the social and political upheavals of the American 1960s

Screening Violence 1 Stephen Prince,2001-01-01 Following the release in 1967 of *Bonnie and Clyde* and *The Dirty Dozen* violence has been seen as a defining feature of the modern film Is it art or exploitation Danger or liberation This volume provides an exmination of the history and effects of graphic violence on film

Bible and Cinema Adele Reinhartz,2022-03-30 Bible and Cinema An Introduction is a comprehensive examination of how the Bible has been used and represented in mainstream cinema to develop its plots characters and themes The book considers two general types of films Bible movies that retell biblical stories such as the Exodus and the life of Jesus and Bible related movies that make use of biblical books stories verses and figures and Bibles themselves to tell non biblical often fictional narratives Topics covered include the contribution of Bible and Bible related movies to the history of the Bible s reception the ways in which filmmakers make use of scripture to address and reflect their own time and place the Bible as a vehicle through which films can address social and political issues reflect human experiences and emotions explore existential issues such as evil and death and express themes such as destruction and redemption the role of the Bible as a source of ethics and morality and how this role is both perpetuated and undermined in a range of contemporary Hollywood films and film as a medium for experiences of transcendence and the role of the Bible in creating such experiences This thoroughly updated second edition includes insightful analysis of films such as *Noah* *Gods and Men* *Mary Magdalene* and *The Shawshank Redemption* paying attention to visual and aural elements as well as plot character and dialogue The book also

includes pedagogical resources including discussions of film theory as well as key words and discussion questions Teachers students and anyone interested in the intersection of Bible and cinema will find this an invaluable guide to a growing field

Horizons West Jim Kitses, 2019-07-25 When first published in 1969 *Horizons West* was immediately recognised as the definitive critical account of the Western film and some of its key directors This greatly expanded new edition is like the original written in a graceful penetrating and absorbingly readable style It provides definitive critical analysis of the six greatest film makers of the Western genre John Ford Anthony Mann Budd Boetticher Sam Peckinpah Sergio Leone and Clint Eastwood And it offers illuminating accounts of such classic Westerns as *The Searchers* *Pat Garrett and Billy the Kid* *Once Upon a Time in the West* *Shane* and many more Among the completely new material in this edition is Kitses's magisterial account of the work of the greatest of Western directors John Ford Kitses also assesses how the Western has been challenged by revisionist historical accounts of the West and the Western and by movement such as feminism postmodernism multiculturalism and psychoanalysis The product of a lifetime's labour and love *Horizons West* is a landmark of scholarship and interpretation devoted to what is for many Hollywood's signature genre It provides a compelling account of the powerful mythology of America's past as forged by Western films and the men who made them

Film Genre 2000 Wheeler Winston Dixon, 2000-02-24 Covering over 100 feature films in critical depth and detail this reader provides an excellent introduction to American genre filmmaking since 1990 These previously unpublished essays by prominent film scholars each address a different film genre from science fiction to romance to 90s noir as well as the ways in which genre filmmaking as a whole has been changed by the new technologies and market forces that are shaping the future of cinema One of the peculiar aspects of recent American genre filmmaking is its apparent facelessness its desire to subsume itself into the larger framework of genre cinema and not to identify each film as a unique exemplar What this book argues among other things is that the implicit message in contemporary genre films is rarely that which is signified by a film's external or even internal narrative structure What drives the thematic and structural concerns of recent genre cinema is the recovery of initial investment made all the more pressing by the fact that each film released theatrically now represents an investment of many millions of dollars For better or worse American genre cinema dominates the globe The Hollywood genre film has become one of America's most prolific and profitable social exports These contemporary genre films all seek to further the values of their nation of origin as they journey through the world on film videotape DVDs and television it is the pervasive influence and numerous subjects of these films that are analyzed here Contributors include Heather Addison Chuck Berg Ton Conley David M Desser Wheeler Winston Dixon Marc Miller Catherine Preston Stephen Prince David Sanjek Mark A Reid John Tibbets Jim Welsh and Ron Wilson

Cinematic Corpographies Eileen Rositzka, 2018-05-22 Writing on the relationship between war and cinema has largely been dominated by an emphasis on optics and weaponised vision However as this analysis of the Hollywood war film will show a wider sensory field is powerfully evoked in this genre Contouring war cinema

as representing a somatic experience of space the study applies a term recently developed by Derek Gregory within the theoretical framework of Critical Geography What he calls corpography implies a constant re mapping of landscape through the soldier s body These assumptions can be used as a connection between already established theories of cartographic film narration and ideas of neo phenomenological film experience as they also entail the involvement of the spectator s body in sensuously grasping what is staged as a mediated experience of war While cinematic codes of war have long been oriented almost exclusively to the visual the notion of corpography can help to reframe the concept of film genre in terms of expressive movement patterns and genre memory avoiding reverting to the usual taxonomies of generic texts

The Classical Hollywood Reader Steve Neale, 2012-11-12 The Classical Hollywood Reader brings together essential readings to provide a history of Hollywood from the 1910s to the mid 1960s Following on from a Prologue that discusses the aesthetic characteristics of Classical Hollywood films Part 1 covers the period between the 1910s and the mid to late 1920s It deals with the advent of feature length films in the US and the growing national and international dominance of the companies responsible for their production distribution and exhibition In doing so it also deals with film making practices aspects of style the changing roles played by women in an increasingly business oriented environment and the different audiences in the US for which Hollywood sought to cater Part 2 covers the period between the coming of sound in the mid 1920s and the beginnings of the demise of the studio system in late 1940s In doing so it deals with the impact of sound on films and film production in the US and Europe the subsequent impact of the Depression and World War II on the industry and its audiences the growth of unions and the roles played by production managers and film stars at the height of the studio era Part 3 deals with aspects of style censorship technology and film production It includes articles on the Production Code music and sound cinematography and the often neglected topic of animation Part 4 covers the period between 1946 and 1966 It deals with the demise of the studio system and the advent of independent production In an era of demographic and social change it looks at the growth of drive in theatres the impact of television the advent of new technologies the increasing importance of international markets the Hollywood blacklist the rise in art house imports and in overseas production and the eventual demise of the Production Code Designed especially for courses on Hollywood Cinema the Reader includes a number of newly researched and written chapters and a series of introductions to each of its parts It concludes with an epilogue a list of resources for further research and an extensive bibliography

A Companion to the Action Film James Kendrick, 2019-03-26 An authoritative guide to the action packed film genre With 24 incisive cutting edge contributions from esteemed scholars and critics *A Companion to the Action Film* provides an authoritative and in depth guide to this internationally popular and wide ranging genre As the first major anthology on the action film in more than a decade the volume offers insights into the genre s historical development explores its production techniques and visual poetics and provides reflections on the numerous social cultural and political issues it has and continues to embody *A Companion to the*

Action Film offers original research and critical analysis that examines the iconic characteristics of the genre its visual aesthetics and its narrative traits considers the impact of major directors and stars on the genre s evolution puts the action film in dialogue with various technologies and other forms of media such as graphic novels and television and maps out new avenues of critical study for the future This important resource Offers a definitive guide to the action film Contains insightful contributions from a wide range of international film experts and scholars Reviews the evolution of the genre from the silent era to today s age of digital blockbusters Offers nuanced commentary and analysis of socio cultural issues such as race nationality and gender in action films Written for scholars teachers and students in film studies film theory film history genre studies and popular culture A Companion to the Action Film is an essential guide to one of international cinema s most important popular and influential genres

Film Style and the World War II Combat Genre Stuart Bender,2014-08-11

Film Style and the World War II Combat Genre is a detailed examination of the stylistic means by which filmmakers depict stories of combat The work furthers contemporary discussions by analyzing a range of World War II combat films to a degree of detail which has previously escaped critical attention This substantial examination of cinematography sound editing and acting in a range of movies including Saving Private Ryan Windtalkers Bataan and Objective Burma demonstrates the importance of close attention to the textual construction of these films specifically as well as cinematic texts more generally The work advances the original analytic descriptions of controlled spontaneity and reported realism as theoretical concepts which explain why viewers regard certain stylistic techniques as realistic This notion of realism is then further understood through reference to a body of research in cognitive psychology to argue that the density of audio visual information in contemporary combat films is a significant factor in creating a sense of realism

[The Encyclopedia of Racism in American Films](#) Salvador Jiménez Murguía,2018-04-12 Winner RUSA 2019 Outstanding References Source Winner and named a Library Journal Best Reference Book of the Year 2018 From D W Griffith s Birth of a Nation in 1915 to the recent Get Out audiences and critics alike have responded to racism in motion pictures for more than a century Whether subtle or blatant racially biased images and narratives erase minorities perpetuate stereotypes and keep alive practices of discrimination and marginalization Even in the 21st century the American film industry is not color blind evidenced by films such as Babel 2006 A Better Life 2011 and 12 Years a Slave 2013 The Encyclopedia of Racism in American Film documents one facet of racism in the film industry wherein historically underrepresented peoples are misrepresented through a lack of roles for actors of color stereotyping negative associations and an absence of rich nuanced characters Offering insights and analysis from over seventy scholars critics and activists the volume highlights issues such as Hollywood s diversity crisis White Savior films Magic Negro tropes The disconnect between screen images and lived realities of African Americans Latinos Native Americans and Asians A companion to the ever growing field of race studies this volume opens up a critical dialogue on an always timely issue The Encyclopedia of Racism in American Film will appeal to scholars of cinema race and ethnicity studies

and cultural history *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 **A Little Solitaire** Murray Pomerance, R. Barton Palmer, 2011 Think about some commercially successful film masterpieces *The Manchurian Candidate* *Seven Days in May* *Seconds* Then consider some lesser known yet equally compelling cinematic achievements *The Fixer* *The Gypsy Moths* *Path to War* These triumphs are the work of the best known and most highly regarded Hollywood director to emerge from live TV drama in the 1950s five time Emmy award winner John Frankenheimer Although Frankenheimer was a pioneer in the genre of political thrillers who embraced the antimodernist critique of contemporary society some of his later films did not receive the attention they deserved Many claimed that at a midpoint in his career he had lost his touch World renowned film scholars put this myth to rest in *A Little Solitaire* which offers the only multidisciplinary critical account of Frankenheimer's oeuvre Especially emphasized is his deep and passionate engagement with national politics and the irrepressible need of human beings to assert their rights and individuality in the face of organizations that would reduce them to silence and anonymity

Classical Film Violence Stephen Prince, 2003 Examines the interplay between the aesthetics and the censorship of violence in classic Hollywood films from 1930 to 1968 the era of the Production Code when filmmakers were required to have their scripts approved before they could start production A stylistic history of American screen violence that is grounded in industry documentation back cover *A New Pot of Gold* Stephen Prince, 2002-03-15 Facing an economic crisis in the 1980s Hollywood moved to control the markets of videotape pay cable and pay per view This volume examines the transformation that took the industry from the production of theatrical film to media software *From Virgin Land to Disney World*, 2016-08-22 With the publication in English in 1930 of *Civilization and its Discontents* and its thesis that instinct and ultimately nature had been and must be forever subordinated in order that civilization might thrive and endure Freud contributed what some contemporaries saw to the central debate of his era a debate which had long preoccupied both official American pundits and the American populace at large At the beginning of the new Millennium evidence abounds that an

American debate still rages over the meaning of nature the rightful weight of instinct and the status of civilization The Millennium itself has appeared in popular and official discourses as an appropriate marker of an age in which nature is close to the edge of radical extinction and has also become more and more unreliable as a paradigm for representation and debate At the same time the contemporary tailoring of nature to postmodern needs and expectations inevitably reveals the conceptual difficulty of any possible simple opposition between nature and culture as if they were clearly distinguishable domains If nature then can clearly be seen as a discursive concept it may also be a timeless concept insofar that it has been shaped created and used at all times Every epoch age and era had its own nature with myth history and ideology as its dominant shaping forces From the Frontier to Cyberia nature has been suffering the agony of the real resurfacing in discursive strategies and demonstrating a powerful impact on American society culture and self definition The essays in this collection speak critically of the natural and examine the American debate in the many guises it has assumed over the last century within the context of major critical approaches psychoanalytical concepts and postmodern theorizing The Films of Walter Hill Brian Brems,2022-09-09 In The Films of Walter Hill Another Time Another Place Brian Brems explores how as action emerged as a full fledged genre of cinema Walter Hill established his position in the genre first as a screenwriter and then as a director Hill Brems argues helped merge the thematic and stylistic concerns of the Western and film noir into a new action cinema establishing a reputation for mythic highly stylized storytelling driven by a relentless pace Through analyses of Hill s filmography this book demonstrates his consistent use of the architecture of classical storytelling to help codify the language of the action movie These observations are supported by extensive conversations with Walter Hill and several of his on screen collaborators including Lance Henriksen Sigourney Weaver David Patrick Kelly James Renmar and William Sadler Ultimately Brems positions Hill as a key American film artist whose work has inspired countless imitations

Horror Film and Psychoanalysis Steven Jay Schneider,2004-06-28 Psychoanalytic theory has been the subject of attacks from philosophers cultural critics and scientists who have questioned the cogency of its reasoning as well as the soundness of its premises Nevertheless when used to shed light on horror cinema psychoanalysis in its various forms has proven to be a fruitful and provocative interpretative tool This volume seeks to find the proper place of psychoanalytic thought in critical discussion of cinema in a series of essays that debate its legitimacy utility and validity as applied to the horror genre It distinguishes itself from previous work in this area through the self consciousness with which psychoanalytic concepts are employed and the theorization that coexists with interpretations of particular horror films and subgenres

Men's Cinema Stella Bruzzi,2013-09-23 *Men s Cinema* offers a fresh theorisation of men in Hollywood cinema via a theoretical discussion of definitions of masculinity and the close textual analysis of classic and contemporary films Through an examination of mise en scene *Men s Cinema* moves beyond discussions of representation and narrative to an exploration of the physical or instinctive effects of cinema and how we are invited to engage with desire or identify with Hollywood s

vision of men and masculinity By delineating how Hollywood has built up and refined the language of men s cinema through a series of recurrent refined tropes this book critically explores masculinity and the concept of a male aesthetic within film Films discussed include The Deer Hunter Dirty Harry Goodfellas Inception Mission Impossible Ghost Protocol Once Upon a Time in the West Point Break Raging Bull Rebel Without A Cause Reservoir Dogs Sherlock Holmes There s Always Tomorrow The Wild Bunch

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

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