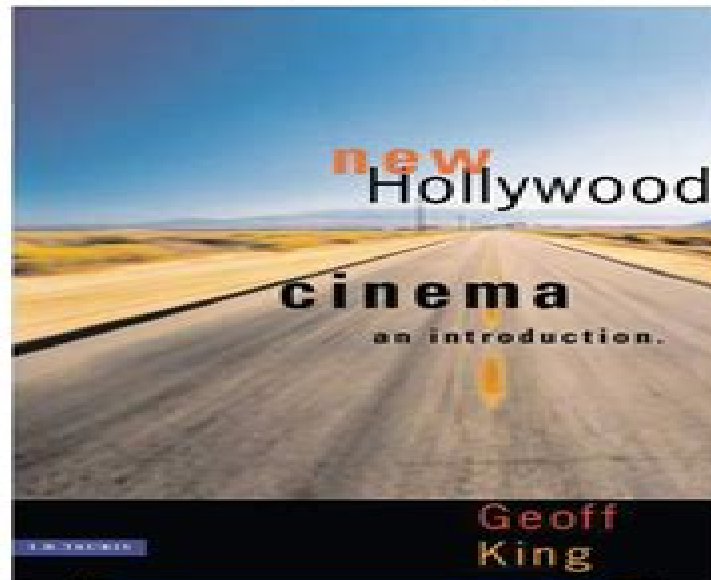


New Hollywood Cinema: An Introduction



Description :

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.

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Bloomsbury Publishing



New Hollywood Cinema An Introduction:

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

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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

Hollywood Cinema Richard Maltby, 2003-03-31 This extensively revised second edition offers a comprehensive introduction to Hollywood cinema providing a fascinating account of the cultural and aesthetic significance of the world's most powerful film industry Provides a fascinating account of Hollywood history Examines the cultural and aesthetic significance of the world's most powerful film industry Explores and interprets Hollywood cinema in history and in the present in theory and in practice Extensively revised and updated with new chapter features including box sections further reading lists Notes and Queries and chapter summaries

The Hollywood Renaissance Yannis Tzioumakis, Peter Krämer, 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

Hollywood Cinema Richard Maltby,Ian Craven,1995-01-01 This comprehensive introduction to Hollywood cinema provides a fascinating account of the world s most powerful film industry and examines its cultural and aesthetic significance Taking a broad ranging approach it explores and interprets Hollywood cinema in history and in the present in theory and in practice

American Independent Cinema Yannis Tzioumakis,2006 From the prestige films of Cagney Productions to recent ultra low budget cult hits such as Clerks and The Blair Witch Project American independent cinema has produced some of the most distinctive films ever made This comprehensive introduction draws on key films filmmakers and film companies from the early twentieth century to the present to examine the factors that shaped this vital and evolving mode of filmmaking Specifically it explores the complex and dynamic relations between independent and mainstream Hollywood cinema showing how institutional industrial and economic changes in the latter have shaped and informed the former Ordered chronologically the book begins with Independent Filmmaking in the Studio Era examining both top rank and low end film production moves to the 1950s and 1960s discussing both the adoption of independent filmmaking as the main method of production as well as exploitation filmmaking and finishes with contemporary American independent cinema exploring areas such as the New Hollywood the rise of mini major and major independent companies and the institutionalization of independent cinema in the 1990s Each chapter includes case studies which focus on specific films filmmakers and production and distribution companies

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 Wiley-Blackwell History of American Film, 4 Volume Set Cynthia Lucia, Roy Grundmann, Art Simon, 2011-12-12 Comprising over 90 essays and richly illustrated with over 200 images the Wiley Blackwell History of American Film provides a chronological portrait of American film history from its origins to the present day Taken as a whole the essays in this collection represent a comprehensive and nuanced overview of American film history from the intersecting perspectives of industry audiences aesthetics culture politics issues and ideology Unabashedly ambitious deeply historical and unprecedented in its multi faceted examination of film history this collection offers you Over 90 original essays written by an international cast of film scholars Discussions of the industrial and institutional components of film history including multiple modes of production distribution and marketing Investigations into the political social and economic factors that informed industry change and framed the reception of films Engaging close readings and in depth analysis of canonical and non canonical films Profiles of essential industry figures major directors stars and producers along with important figures outside the industrial mainstream An exploration of the history of film criticism and culture and central issues in American film historiography The most authoritative collection of fresh investigations available in one state of the art resource Selected by Choice as a 2013 Outstanding Academic Title

Maverick Movies Daniel Herbert, 2023-11-21 A free ebook version of this title is available through Luminos University of California Press s Open Access publishing program Visit www.luminosoa.org to learn more Maverick Movies tells the improbable story of New Line Cinema a company that cut a remarkable path through the American film industry and movie culture Founded in 1967 as an art film distributor New Line made a small fortune running John Waters s Pink Flamingos at midnight screenings in the 1970s and found reliable returns with the Nightmare on Elm Street franchise in the 1980s By 2001 the company competed with the major Hollywood studios and reached global box office success with the Lord of the Rings franchise Blurring boundaries between high and low culture between independent film and Hollywood and between the margins and the mainstream New Line Cinema epitomizes Hollywood s shift in focus from the mass audience fostered by the classic studios to the multitude of niche audiences sought today

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

The History of Cinema Geoffrey Nowell-Smith, 2017-11-16 Cinema was the first and is arguably still the greatest of the industrialized art forms that came to dominate the cultural life of the twentieth century Today it continues to adapt and grow as new technologies and viewing platforms become available and remains an integral cultural and aesthetic entertainment experience for people the world over Cinema developed against the backdrop of the two world wars and over the years has seen smaller wars revolutions and profound social changes Its history reflects this changing landscape and more than any other art form developments in technology In this Very Short Introduction Nowell Smith looks at the defining moments of the industry from silent to sound black and white to colour and considers its genres from intellectual art house to mass market entertainment

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Spectacular Digital Effects Kristen Whissel, 2014-02-05 By developing the concept of the digital effects emblem Kristen Whissel contributes a new analytic rubric to cinema studies An effects emblem is a spectacular computer generated visual effect that gives stunning expression to a film's key themes Although they elicit feelings of astonishment and wonder effects emblems do not interrupt narrative but are continuous with story and characterization and highlight the narrative stakes of a film Focusing on spectacular digital visual effects in live action films made between 1989 and 2011 Whissel identifies and examines four effects emblems the illusion of gravity defying vertical movement massive digital multitudes or swarms photorealistic digital creatures and morphing plasmatic figures Across films such as Avatar The Matrix the Lord of the Rings trilogy Jurassic Park Titanic and Crouching Tiger Hidden Dragon these effects emblems heighten the narrative drama by contrasting power with powerlessness life with death freedom with constraint and the individual with the collective

The DVD Revolution Aaron Barlow, 2004-12-30 The introduction of the DVD marked the beginning of one of history's most successful technological innovations and capped a 75 year development of home viewing possibilities Never before have film fans had access in their living rooms to something so remarkably close to the theatrical experience In addition because a DVD can hold much more than a single movie it has allowed films to be

marketed with a variety of extras sparking both a new packaging industry and greater interest on the part of home viewers This book provides an examination of the DVD s impact both on home viewing and on film study From film fan culture through filmmaker commentaries from special editions to a look at where the format will go from here author Aaron Barlow offers the first ever exploration of this explosive new entertainment phenomenon As the DVD becomes the popular vehicle of record for films it is also becoming a unique and unprecedented way for the interested viewer to learn more about filmmaking than has ever been possible before Because of its ability to reproduce the dimensions and quality of the celluloid image film fans and scholars can have practically perfect reproductions of classic and contemporary films at their disposal Not only will this book be of interest to the burgeoning population of DVD fans and collectors but it will provide insights that should be of interest to both students of popular culture and of film *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 Business of Entertainment** Robert C. Sickels,2008-11-30 We love to be entertained And today s technology makes that easier than ever Listen to tunes while working out No problem Watch a movie on your cell phone Can do Get 450 channels of digital entertainment bounced off a satellite and into your vehicle even while traveling through empty wastelands Simple But behind these experiences is a complex industry dominated by a handful of global media conglomerates whose executives exert considerable influence over the artists and projects they bankroll the processes by which products are developed and the methods they use to promote and distribute entertainment As this set shows the industries in which commerce art and technology intersect are among the most fascinating in all of business Entertainment is a high stakes industry where stars are born and flame out in the blink of an eye where multimillion dollar deals are made on a daily basis and where cultural mores for better or worse are shaped and reinforced *The Business of Entertainment* lifts the curtain to show the machinery and sleight of hand behind the films TV shows music and radio

programs we can't live without The Business of Entertainment comprises three volumes covering movies popular music and television But it's not all about stars and glitter it's as much about the nuts and bolts of daily life in the industry including the challenges of digitizing content globalization promoting stars and shows protecting intellectual property developing talent employing the latest technology and getting projects done on time and within budget Challenges don't end there There's also advertising and product placement the power of reviews and reviewers the cancerous spread of piracy the battles between cable and satellite operators and the threat to both from telephone companies the backlash to promoting gangsta lifestyles and more Each chapter is written by an authority in the field from noted scholars to entertainment industry professionals to critics to screenwriters to lawyers The result is a fascinating mosaic with each chapter a gem that provides insight into the industry that hands down generates more conversations on a daily basis than any other

The Cinema Book Bloomsbury Publishing,2019-07-25 The Cinema Book is widely recognised as the ultimate guide to cinema Authoritative and comprehensive the third edition has been extensively revised updated and expanded in response to developments in cinema and cinema studies Lavishly illustrated in colour this edition features a wealth of exciting new sections and in depth case studies Sections address Hollywood and other World cinema histories key genres in both fiction and non fiction film issues such as stars technology and authorship and major theoretical approaches to understanding film

Screening the Mafia George S. Larke-Walsh,2010-04-20 The post classic era of American gangster films began in 1967 with the release of Bonnie and Clyde achieving a milestone five years later with the popular and highly influential The Godfather This historical study explores the structure myths and intertextual narratives found in the gangster films produced since The Godfather The intense relationship between masculinity and ethnicity in the gangster film especially within the movie generated mythology of the Mafia is carefully analyzed and the book tracks the trends in the genre up to and including the landmark HBO television series The Sopranos 1999 2007 A selected filmography is included Instructors considering this book for use in a course may request an examination copy here

Contemporary American Cinema Linda Williams,Michael Hammond,2006-05-16 One of the rare collections I would recommend for use in undergraduate teaching the chapters are lucid without being oversimplified and the contributors are adept at analyzing the key industrial technological and ideological features of contemporary U S cinema Diane Negra University of East Anglia UK Contemporary American Cinema offers a fresh and sometimes revisionist look at developments in the American film industry from the 1960s to the present Readers will find it lively and provocative Chuck Maland University of Tennessee USA Contemporary American Cinema is the book on the subject that undergraduate classes have been waiting for Comprehensive detailed and intelligently organized and written in accessible and compelling prose Contemporary American Cinema will be embraced by instructors and students alike Charlie Keil Director Cinema Studies Program University of Toronto Canada Contemporary American Cinema usefully gathers together a range of materials that provide a valuable resource for students and scholars It is also a pleasure to read

Hilary Radner University of Otago New Zealand Contemporary American Cinema deepens our knowledge of American cinema since the 1960s This is an important collection that will be widely used in university classrooms Lee Grieveson University College London UK Contemporary American Cinema is a clear sighted and tremendously readable anthology mapping the terrain of post sixties US cinema with breadth and critical verve Paul Grainge University of Nottingham UK This collection of freshly written essays by leading specialists in the field will most likely be one of the most important works of reference for students and film scholars for years to come Liv Hausken University of Oslo Norway Contemporary American Cinema is the first comprehensive introduction to American cinema since 1960 The book is unique in its treatment of both Hollywood alternative and non mainstream cinema Critical essays from leading film scholars are supplemented by boxed profiles of key directors producers and actors key films and key genres and statistics from the cinema industry Illustrated in colour and black and white with film stills posters and production images the book has two tables of contents allowing students to use the book chronologically decade by decade or thematically by subject Designed especially for courses in cinema studies and film studies cultural studies and American studies Contemporary American Cinema features a glossary of key terms fully referenced resources and suggestions for further reading questions for class discussion and a comprehensive filmography Individual chapters include The decline of the studio system The rise of American new wave cinema The history of the blockbuster The parallel histories of independent and underground film Black cinema from blaxploitation to the 1990s Changing audiences The effects of new technology Comprehensive overview of US documentary from 1960 to the present Contributors include Stephen Prince Steve Neale Susan Jeffords Yvonne Tasker Barbara Klinger Jim Hillier Peter Kramer Mark Shiel Sheldon Hall Eithne Quinn Michele Aaron Jonathan Munby

The Orientation of Future Cinema Bruce Isaacs, 2013-02-14 What is the fate of cinema in an age of new technologies new aesthetic styles new modes of cultural production and consumption What becomes of cinema and a century long history of the moving image when the theatre is outmoded as a social and aesthetic space as celluloid gives over to digital technology as the art house and multiplex are overtaken by a proliferation of home entertainment systems The Orientation of Future Cinema offers an ambitious and compelling argument for the continued life of cinema as image narrative and experience Commencing with Lumi re s Arrival of a Train at a Station Bruce Isaacs confronts the threat of contemporary digital technologies and processes by returning to cinema s complex history as a technological and industrial phenomenon The technology of moving images has profoundly changed and yet cinema materialises ever more forcefully in digital capture and augmentation 3 D perception and affect High Frame Rate cinema and the evolution of spectacle as the dominant aesthetic mode in contemporary studio production

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