



New Hollywood Cinema

Thomas Schatz



New Hollywood Cinema:

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 *The New Hollywood* Peter Krämer, 2006-03-17 On December 8 1967 Time magazine put Bonnie and Clyde on its cover and announced The New Cinema Violence Sex Art The following decade has long been celebrated as a golden age in American film history In this innovative study Peter Kr mer offers a systematic discussion of the biggest hits of the period including *The Graduate* 1967 *The Exorcist* 1973 and *Jaws* 1975 He relates the distinctive features of these hits to changes in the film industry in its audiences and in American society at large New Hollywood Cinema Geoff King, 2002 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 introductory text He examines many and diverse films as well as the film makers and film companies focusing on the interactions between different levels for example the studios position within media conglomerates today and the impact on New Hollywood of television and advertising **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 The Hollywood Renaissance Peter Krämer, Yannis Tzioumakis, 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

New Wave, New Hollywood Gregory Frame, Nathan Abrams, 2021-09-23 As a period of film history The American New Wave ordinarily understood as beginning in 1967 and ending in 1980 remains a preoccupation for scholars and audiences alike In traditional accounts it is considered to be bookended by two periods of conservatism and viewed as a brief period of explosive creativity within the Hollywood system From Bonnie and Clyde to Heaven s Gate it produced films that continue to be watched discussed analysed and poured over It has however also become rigidly defined as a cinema of director auteurs who made a number of aesthetically and politically significant films This has led to marginalization and exclusion of many important artists and filmmakers as well as a temporal rigidity about what and who is considered part of the New Wave proper This collection seeks to reinvigorate debate around this area of film history It also looks in part to demonstrate the legacy of aesthetic experimentation and political radicalism after 1980 as part of the legacy of the New Wave Thanks to important new work that questions received scholarly wisdom reveals previously marginalised filmmakers and the films they made considers new genres personnel and films under the banner of New Wave New Hollywood and reevaluates the traditional approaches and perspectives on the films that have enjoyed most critical attention New Wave New Hollywood Reassessment Recovery Legacy looks to begin a new discussion about Hollywood cinema after 1967

Storytelling in the New Hollywood Kristin Thompson, 1999-11-05 Drawing on a wide range of films from the 1920s to the 1990s from Keaton s Our Hospitality to Casablanca to Terminator 2 Kristin Thompson offers the first in depth analysis of Hollywood s storytelling techniques and how they are used to make complex easily comprehensible entertaining films

Old Hollywood/New Hollywood Ritual, Art, and Industry Thomas Schatz, 1983

The New American Cinema Jon Lewis, 1998 Deliberately eclectic and panoramic THE NEW AMERICAN CINEMA brings together thirteen leading film scholars who present a range of theoretical critical and historical perspectives on a rich and pivotal time in American cinema that from the mid 1960s to the present With its range of topics and breadth of critical approaches this anthology illuminates the volatile mix of industrial process and artistic inspiration that comprises American moviemaking 46 photos

Mainstream Maverick Holly Chard, 2020-09-01 The first scholarly book on John Hughes examines Hollywood s complex relationship with genre the role of the auteur in commercial cinema and the legacy of favorites such as Sixteen Candles and Ferris Bueller s Day Off

New Hollywood Cinema Geoff King, 2002 Addresses the stylistic industrial and socio historical contexts of the New Hollywood cinema identifying its distinctive characteristics and its points of similarity with the Hollywood of the past Topics include the

industrial context to the blockbuster format of contemporary Hollywood the frameworks of authorship genre and stardom through which New Hollywood films have been produced and consumed and the growing importance of small screen media to the overall economy of Hollywood Annotation copyrighted by Book News Inc Portland OR

The Lucas Effect: George Lucas and the New Hollywood Patti J. McCarthy, 2014-10-25 A filmmaker visionary and entrepreneur George Lucas has not only changed the way we experience film and filmmaking but also revolutionized film industry practices and standards George Lucas on an economic aesthetic and cultural level has contributed more than any other individual to the shaping of the New Hollywood and is one of the most important figures in film history His contribution to the film industry and our culture can be defined as the Lucas Effect Until now Lucas work has been studied categorically That is popular books have been written that focus specifically on his life his marketing skills his films his fans or his various business accomplishments and practices This is the first book to weave these threads together into a cohesive rigorous study that illustrates the far reaching impact and importance of his creative genius This book is important not only for film academics students of film criticism and theory popular culture scholars and film devotees but also for industry power brokers Lucas fans and anyone who is interested in the work life and legacy of one of film s most important visionaries George Lucas

The New Hollywood James Bernardoni, 2010-07-27 The Old Hollywood of studios stars and house directors began to break up in the 1960s Newly independent directors freed from budgetary and aesthetic limitations imposed by studio moguls were the New Hollywood Directors could develop their own styles hire whom they wanted and make movies that would dazzle jaded audiences Hollywood would never be the same What happened The author looks at the productions of the New Hollywood to answer that question Scene by scene analyses of some of the 70s most significant films i e Apocalypse Now Taxi Driver M A S H Annie Hall and American Graffiti assess both the successes and failures of the New Hollywood

Searching for New Frontiers Rick Worland, 2018-02-14 Searching For New Frontiers offers film students and general readers a survey of popular movies of the 1960s The author explores the most important modes of filmmaking in times that were at once hopeful exhilarating and daunting The text combines discussion of American social and political history and Hollywood industry changes with analysis of some of the era s most expressive movies The book covers significant genres and evolving thematic trends highlighting a variety of movies that confronted the era s major social issues It notes the stylistic confluence and exchanges between three forms the traditional studio movie based on the combination of stars and genres low budget exploitation movies and the international art cinema As the author reveals this complex period of American filmmaking was neither random nor the product of unique talents working in a vacuum The filmmakers met head on with an evolving American social conscience to create a Hollywood cinema of an era defined by events such as the Vietnam War the rise of the civil rights movement and the moon landing

The Roots of Modern Hollywood Nick Smedley, 2014 In this insightful study of Hollywood cinema since 1969 film historian Nick Smedley traces the cultural and intellectual heritage of American

films showing how the more thoughtful recent cinema owes a profound debt to Hollywood's traditions of liberalism first articulated in the New Deal era. Although American cinema is not usually thought of as politically or socially engaged, Smedley demonstrates how Hollywood can be seen as one of the most value-laden of all national cinemas. Drawing on a long historical view of the persistent trends and themes in Hollywood cinema, Smedley illustrates how films from recent decades have continued to explore the balance between unbridled individualistic capitalism and a more socially engaged liberalism. He also brings out the persistence of pacifism in Hollywood's consideration of American foreign policy in Vietnam and the Middle East. His third theme concerns the treatment of women in Hollywood films and the belated acceptance by the film community of a wider role for the American post-feminist woman. Featuring important new interviews with four of Hollywood's most influential directors: Michael Mann, Peter Weir, Tony Gilroy, and Paul Haggis, *The Roots of Modern Hollywood* is an incisive account of where Hollywood is today and the path it has taken to get there. **When the Movies Mattered**

Jonathan Kirshner, Jon Lewis, 2019-06-15 In *When the Movies Mattered*, Jonathan Kirshner and Jon Lewis gather a remarkable collection of authors to revisit the unique era in American cinema that was New Hollywood. Ten eminent contributors, some of whom wrote about the New Hollywood movement as it unfolded across the 1960s and 1970s, assess the convergence of film industry developments and momentous social and political changes that created a new type of commercial film that reflected those revolutionary influences in American life. Even as New Hollywood first took shape, film industry insiders and commentators alike realized its significance. At the time, Pauline Kael compared the New Hollywood to the tangled, bitter flowering of American letters in the 1850s, and David Thomson dubbed the era "the decade when movies mattered." Thomson's words provide the impetus for this volume, in which a cohort of seasoned film critics and scholars, who came of age watching the movies of this era, reflect upon and reconsider this golden age in American filmmaking. Contributors: Molly Haskell, Heather Hendershot, J. Hoberman, George Kouvaros, Phillip Lopate, Robert Pippin, David Sterritt, David Thomson. *Scenes from a Revolution*, Mark Harris, 2008 The 1967 Academy Awards ceremony marked a pivotal moment in Hollywood's history: the shift from studio-generated epics, westerns, and musicals such as *Doctor Dolittle* to the director-centered, European aesthetic seen in *Bonnie and Clyde* and *The Graduate*. It was the birth of the New Hollywood. *Scenes from a Revolution* tells the story of five films: *In the Heat of the Night*, *Bonnie and Clyde*, *Doctor Dolittle*, *The Graduate*, and *Guess Who's Coming to Dinner*—from the first drafts of the scripts to the impact of their release. The key players of the time, such as Warren Beatty, Dustin Hoffman, Arthur Penn, Mike Nichols, and Sidney Poitier, many of whom Mark Harris has interviewed especially for this book, all feature prominently. It is also a book about Hollywood and the United States at a critical juncture in their history. *Scenes from a Revolution* is the story of this vital period in the development of Hollywood and the films that came to reflect the countercultural thirst for change at the end of the sixties. **BOOK JACKET 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 Last Great American Picture Show Alexander Horwath, Thomas Elsaesser, Noel King, 2004. This publication is a major evaluation of the 1970s American cinema including cult film directors such as Bogdanovich, Altman and Peckinpah.

The Role of Authorship During the Shift Towards a New Hollywood Andreas Schwarz, 2012. Bachelor Thesis from the year 2011 in the subject American Studies, Culture and Applied Geography, grade 1.3. Free University of Berlin, John F. Kennedy Institut, language English, abstract: In film studies, the term New Hollywood is used in non-conclusive and heterogeneous ways. The discourse does not make explicit what the real New was. However, there appears to be a general consensus as to the actual time frame in which a bigger change happened in Hollywood that stirred up the system, starting in 1967. Scholars have been trying to explain the proclaimed change of the Classical Hollywood Cinema from different perspectives which, depending on author and release date, point out economical, production-related, societal or creative/aesthetic revolutions as responsible factors. Coming from the film critic's angle towards New Hollywood, the most important factor in the process was the development and success of the American auteur. The auteur theory has been appointed as such by film critic Andrew Sarris, who based his assumptions mainly on the theoretical conclusions drawn by the writers of the French *Cahiers du Cinéma*. Taking the auteur approach to explain aspects of the New Hollywood, some scholars pinpoint the era down to the years of 1967-1976. This national cinematography is hardly discussed consensually within its own historiographical discourse or the boundaries of text analysis. I want to specifically trace the role of the idea of an auteur cinema within the Hollywood industry during this change and thereby further disentangle the complex relationship of commerce and authorship. My first chapter will therefore be employed with the theoretical background and the discourse around authorship in general, film in particular. Eventually, this will lead to a clear idea about the specifics and limitations of

the auteur theory discourse The second chapter will then be occupied with the historical change of the Hollywood system in the sixties and seventies of

New Hollywood Cinema Book Review: Unveiling the Power of Words

In some sort of driven by information and connectivity, the energy of words has be much more evident than ever. They have the capacity to inspire, provoke, and ignite change. Such is the essence of the book **New Hollywood Cinema**, a literary masterpiece that delves deep to the significance of words and their impact on our lives. Compiled by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book is key themes, examine its writing style, and analyze its overall impact on readers.

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