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# Reel Conversations

1994

# Reel Conversations Candid Interviews With Films Foremost Directors

**Richard Pells**



## **Reel Conversations Candid Interviews With Films Foremost Directors:**

**Reel Conversations** George Hickenlooper, 1991      **Modernist America** Richard Pells, 2011-03-29 America's global cultural impact is largely seen as one-sided with critics claiming that it has undermined other countries' languages and traditions. But contrary to popular belief, the cultural relationship between the United States and the world has been reciprocal, says Richard Pells. The United States not only plays a large role in shaping international entertainment and tastes, it is also a consumer of foreign intellectual and artistic influences. Pells reveals how the American artists—novelists, composers, jazz musicians, and filmmakers—who were part of the Modernist movement were greatly influenced by outside ideas and techniques. People across the globe found familiarities in American entertainment, resulting in a universal culture that has dominated the twentieth and twenty-first centuries and fulfilled the aim of the Modernist movement to make the modern world seem more intelligible. Modernist America brilliantly explains why George Gershwin's music, Cole Porter's lyrics, Jackson Pollock's paintings, Bob Fosse's choreography, Marlon Brando's acting, and Orson Welles's storytelling were so influential and why these and other artists and entertainers simultaneously represent both an American and a modern global culture.

*The New Scriptwriter's Journal* Mary Johnson, 2013-10-08 The New Scriptwriter's Journal places you, the writer, in the center of the complex and challenging process of scriptwriting. Charge up your imagination while learning how to write a professional screenplay. This informational and inspirational guide details the creative aspects of scriptwriting, such as crafting dialogue and shaping characters. Inside, you'll find blank pages to jot down your thoughts, ideas, and responses to the text, creating your own source book of script ideas. Whether you're an indie filmmaker longing to shoot your first digital feature or an aspiring screenwriter writing a spec script for Hollywood, your journal will be an invaluable resource. Special chapters offer insights on adaptation, ethics of screenwriting, and the future of storytelling in the digital age, as well as alternative storytelling. Additionally, The New Scriptwriter's Journal includes an invaluable annotated guide to periodicals, trade publications, books, catalogs, production directories, script sources, scriptwriting software, and internet resources.

*The Films of Martin Scorsese and Robert De Niro* Andrew J. Rausch, 2023-06-14 In 1973, early in their careers, Martin Scorsese and Robert De Niro collaborated for the first time. Over the next few decades, they worked together on seven more movies, many of which brought them both acclaim and awards. And while successful director and actor pairings have occurred throughout the history of film, few have fashioned so many works of enduring value as these two artists. In little more than two decades, Scorsese and De Niro produced eight features, including the classics *Taxi Driver*, *Raging Bull*, and *GoodFellas*. In *The Films of Martin Scorsese and Robert De Niro*, Andrew J. Rausch examines the creative output of this remarkable pair from their initial offering, *Mean Streets*, to their most recent film together, *Casino*. Rausch looks at their relationship as individual artists who worked together to create cinematic magic, as well as the friendship that was forged nearly 40 years ago. Drawing upon interviews and other sources, Rausch goes behind the scenes of their eight films, providing insight.

**Paul Verhoeven** Margaret

Barton-Fumo,2016-12-26 After a robust career in the Netherlands as the country's most successful director Paul Verhoeven b 1938 built an impressive career in the United States with such controversial blockbusters as RoboCop Total Recall Basic Instinct Starship Troopers and Showgirls before returning home to direct 2006's Black Book After a recent stint as a reality television judge in the Netherlands Verhoeven returned to the big screen with his first feature film in a decade a highly anticipated French language production Elle starring Isabelle Huppert Verhoeven who holds an advanced degree in mathematics and physics boasts a fascinating background Traversing Hollywood the Dutch film industry and now French filmmaking the interviews in this volume reveal a complex often ambiguous figure as well as a director of immense talent Paul Verhoeven Interviews covers every phase of the director's career beginning with six newly translated Dutch newspaper interviews dating back to 1968 and ending with a set of previously unpublished interviews dedicated to his most recent work He experimented with crowd sourced filmmaking for the television show The Entertainment Experience which resulted in the film Tricked as well as his latest feature Elle Editor Margaret Barton Fumo includes Sex Cinema and Showgirls a long out of print essay by Verhoeven on his most controversial film accompanied by pages of original storyboards from this and some of Verhoeven's other films Finally Barton Fumo allots due attention to the director's little known lifelong fascination with the historical Jesus Christ Verhoeven is the only non theologian member of the exclusive Westar Institute and author of the book Jesus of Nazareth

**Mean Streets and Raging Bulls** Richard Martin,2000-01-01 Classic film noir was Hollywood's dark cinema of crime and corruption a genre underpinned by a tone of existential cynicism which stripped bare the myth of the American Dream and offered a bleak nightmarish vision of a fragmented society that rhymed with many of the social realities of forties and fifties America Mean Streets and Raging Bulls explores how since its apparent demise in the late fifties the noir genre has been revitalized during the post studio era The book is divided into two sections In the first the evolution of film noir is contextualized in relation to both American cinema's industrial transformation and the post Depression history of the United States In the second the evolution of neo noir and its relation to classic film noir is illustrated by detailed reference to representative texts including Chinatown Roman Polanski 1974 Night Moves Arthur Penn 1975 Taxi Driver Martin Scorsese 1976 Blood Simple Joel and Ethan Coen 1984 After Hours Martin Scorsese 1985 Sea of Love Harold Becker 1989 Reservoir Dogs Quentin Tarantino 1992 and Romeo is Bleeding Peter Medak 1994

**Richard Matheson on Screen** Matthew R. Bradley,2010-10-04 Though innumerable biographies have been written about novelists playwrights and poets screenwriters are rarely granted this distinction even ones as prolific and successful as Richard Matheson Beginning with The Incredible Shrinking Man in 1957 Matheson has occupied a unique position in writing for television and cinema for more than fifty years This biography documents his rise to prominence his literary influences and the role he played in the horror and science fiction renaissance The narrative examines each of Matheson's works in chronological order with an index indicating where each can be found from his early work in the 1950's through I Am Legend in 2007

**The Deer Hunter** Brad

Prager,2023-09-07 Michael Cimino's *The Deer Hunter* was met with both critical and commercial success upon its release in 1978. However, it was also highly controversial and came to be seen as a powerful statement on the human cost of America's longest war and as a colonialist glorification of anti-Asian violence. Brad Prager's study of the film considers its significance as a war movie and contextualizes its critical reception. Drawing on an archive of contemporaneous materials as well as an in-depth analysis of the film's lighting, mise en scène, multiple cameras, and shifting depths of field, Prager examines how the film simultaneously presents itself as a work of cinematic realism while problematically blurring the lines between fact and fiction. While Cimino felt he had no responsibility to historical truth, depicting a highly stylized version of his own fantasies about the Vietnam War, Prager argues that *The Deer Hunter*'s formal elements were used to bolster his troubling depictions of war and race. Finally, comparing the film with later depictions of US-led intervention such as Albert and Allen Hughes's *Dead Presidents* (1995) and Spike Lee's *Da 5 Bloods* (2020), Prager illuminates *The Deer Hunter*'s major presumptions, blind spots, and omissions while also presenting a case for its classic status.

**Ken Russell** Barry Keith Grant,2024-08-15 In the 1970s British filmmaker Ken Russell (1927–2011) quickly gained a reputation as the enfant terrible of British cinema. His work, like the man himself, was regarded as flamboyant, excessive, and unrestrained. Inheriting and yet subverting the venerable mantle of British documentary, Russell did not fit comfortably in the context of a national cinema dominated by sober realism. His distinct style combined realism with fictional devices, often in audacious ways, to create the biographical docudrama. In *Ken Russell: Interviews*, the filmmaker discusses his colorful life and career, from his youth fascinated by movies to his early work in television, through his feature films and his retreat to home movies. Russell first drew notice in the early 1960s for a series of unorthodox biographical films about artists and composers. In these early television films, Russell was already exhibiting an unconventional approach to biography that combined historical fact, aesthetic interpretation, and outlandish personal vision. After the critical and commercial success of his adaptation of D. H. Lawrence's *Women in Love*, Russell continued to explore the related themes of art, sexuality, and music in *The Music Lovers*, *The Boy Friend*, *Mahler*, *Tommy*, and *Lisztomania*. His career foundered after *Valentino*, however, and he found it increasingly difficult to get funding. Toward the end of his career, Russell was restricted to making movies with his own equipment, using family and friends as actors, with virtually no budget. Throughout the ups and downs of his career, Russell alternately embraced and resented his characterization as an enfant terrible. While Russell's comments are often meant to provoke and shock, he is articulate when discussing his films, his approach to cinema, music, and composers, and of course his critics.

*The Thing* Jez Conolly,2014-01-07 Consigned to the deep freeze of critical and commercial reception upon its release in 1982, *The Thing* has bounced back spectacularly to become one of the most highly regarded productions from the 1980s Body Horror cycle of films, experiencing a wholesale and detailed reappraisal that has secured its place in the pantheon of modern cinematic horror. Thirty years on, and with a recent prequel reigniting interest, Jez Conolly looks back to the film's antecedents and to the changing nature of its reception and

the work that it has influenced The themes discussed include the significance of The Thing s subversive antipodal environment the role that the film has played in the corruption of the onscreen monstrous form the qualities that make it an exemplar of the director s work and the relevance of its legendary visual effects despite the advent of CGI Topped and tailed by a full plot breakdown and an appreciation of its notoriously downbeat ending this exploration of the events at US Outpost 31 in the winter of 1982 captures The Thing s sub zero terror in all its gory glory *The Free World* Louis Menand,2021-04-20 An engrossing and impossibly wide ranging project In The Free World every seat is a good one Carlos Lozada The Washington Post The Free World sparkles Fully original beautifully written One hopes Menand has a sequel in mind The bar is set very high David Oshinsky The New York Times Book Review Editors Choice One of The New York Times s 100 best books of 2021 One of The Washington Post s 50 best nonfiction books of 2021 A Mother Jones best book of 2021 In his follow up to the Pulitzer Prize winning The Metaphysical Club Louis Menand offers a new intellectual and cultural history of the postwar years The Cold War was not just a contest of power It was also about ideas in the broadest sense economic and political artistic and personal In The Free World the acclaimed Pulitzer Prize winning scholar and critic Louis Menand tells the story of American culture in the pivotal years from the end of World War II to Vietnam and shows how changing economic technological and social forces put their mark on creations of the mind How did elitism and an anti totalitarian skepticism of passion and ideology give way to a new sensibility defined by freewheeling experimentation and loving the Beatles How was the ideal of freedom applied to causes that ranged from anti communism and civil rights to radical acts of self creation via art and even crime With the wit and insight familiar to readers of The Metaphysical Club and his New Yorker essays Menand takes us inside Hannah Arendt s Manhattan the Paris of Jean Paul Sartre and Simone de Beauvoir Merce Cunningham and John Cage s residencies at North Carolina s Black Mountain College and the Memphis studio where Sam Phillips and Elvis Presley created a new music for the American teenager He examines the post war vogue for French existentialism structuralism and post structuralism the rise of abstract expressionism and pop art Allen Ginsberg s friendship with Lionel Trilling James Baldwin s transformation into a Civil Right spokesman Susan Sontag s challenges to the New York Intellectuals the defeat of obscenity laws and the rise of the New Hollywood Stressing the rich flow of ideas across the Atlantic he also shows how Europeans played a vital role in promoting and influencing American art and entertainment By the end of the Vietnam era the American government had lost the moral prestige it enjoyed at the end of the Second World War but America s once despised culture had become respected and adored With unprecedented verve and range this book explains how that happened **Polemic** Jane Gallop,2012-11-12 These new essays by leading scholars examine some famous and less well known instances of polemical encounters The essays are enhanced by an interview with Gayatri Spivak specially conducted by Jane Gallop for this volume Historically rigorous theoretically astute and sometimes wickedly funny Polemic makes criticism a critical issue It's Only a Movie! Raymond J. Haberski Jr.,2021-10-21 Once derided as senseless

entertainment movies have gradually assumed a place among the arts Raymond Haberski's provocative and insightful book traces the trajectory of this evolution throughout the twentieth century from nickelodeon amusements to the age of the financial blockbuster Haberski begins by looking at the barriers to film's acceptance as an art form including the Chicago Motion Picture Commission hearings of 1918-1920 one of the most revealing confrontations over the use of censorship in the motion picture industry He then examines how movies overcame the stigma attached to popular entertainment through such watershed events as the creation of the Museum of Modern Art's Film Library in the 1920s The arguments between Pauline Kael and Andrew Sarris's heralded a golden age of criticism and Haberski focuses on the roles of Kael Sarris James Agee Roger Ebert and others in the creation of cinephilia Described by Susan Sontag as born of the conviction that cinema was an art unlike any other this love of cinema centered on coffee houses universities art theaters film festivals and of course foreign films The lively debates over the place of movies in American culture began to wane in the 1970s Haberski places the blame on the loss of cultural authority and on the increasing irrelevance of the meaning of art He concludes with a persuasive call for the re-emergence of a middle ground between art and entertainment something more complex ambiguous and vexing something worth thought

**Neo-Victorian Humour**, 2017-06-06 This volume highlights humour's crucial role in shaping historical re-visions of the long nineteenth century through modes ranging from subtle irony camp excess ribald farce and aesthetic parody to blackly comic narrative games It analyses neo-Victorian humour's politicisation its ideological functions and ethical implications across varied media including fiction drama film webcomics and fashion Contemporary humour maps the assumed distance between postmodernity and its targeted nineteenth century referents only to repeatedly collapse the same in a seemingly self-defeating nihilistic project This collection explores how neo-Victorian humour generates empathy and effective socio-political critique dispensing symbolic justice but also risks recycling the past's invidious ideologies under the politically correct guise of comic debunking even to the point of negating laughter itself This rich and innovative collection invites us to reflect on the complex and various deployments of humour in neo-Victorian texts where its consumers may wish at times that they could swallow back the laughter a scene or event provokes It covers a range of approaches to humour utilised by neo-Victorian writers dramatists graphic novelists and filmmakers including the deliberately and pompously unfunny the traumatic the absurd the ribald and the frankly distasteful producing a richly satisfying anthology of innovative readings of canonical neo-Victorian texts as well as those which are potential generic outliers The collection explores what is funny in the neo-Victorian and who we are laughing at the Victorians as we like to imagine them or ourselves in ways we rarely acknowledge This is a celebration of the parodic playfulness of a wide range of texts from fiction to fashion whilst offering a trenchant critique of the politics of postmodern laughter that will appeal to those working in adaptation studies gender and queer studies as well as literary and cultural studies more generally Prof Imelda Whelehan University of Tasmania Australia

*Hollywood in Wide Angle* Jack Rothman, 2004 This unique collection of interviews covers

the broad spectrum of film directing experience from first timers to award winning veterans Allowed to respond with anonymity the directors provide candid answers to a wide variety of topics that convey the challenges and rewards of the filmmaking process *I was a Communist for the F.B.I.* Daniel J. Leab,2000 The man who loosely provided the inspiration for the B grade cult movie *I Was a Communist for the FBI* had a life that was marred by alcoholism damaged expectations and greed Leab juxtaposes Cvetic s real life with his reel life He chronicles his fall from grace yet admits that Cvetic s life offers fascinating and useful insights into the creation merchandising and distribution of a reckless professional witness Leab also writes about Cvetic s life prior to his involvement with the FBI his glory days and shows that there is much to be learned from the story of an anti Communist icon Bibliographic Guide to Theatre Arts 1991 Library of Congress,New York Public Library Theatre & Drama,1992 **Oliver Stone's USA** Robert Brent Toplin,2000 Challenging audiences and critics alike the films of Oliver Stone have compelled many viewers to re examine some of their most revered beliefs about America s past Stone has generated enormous controversy and debate among those who take issue with his dramatic use of history This book brings Stone face to face with some of his most thoughtful critics and supporters and allows him room to respond to their views Writers including David Halberstam Stephen Ambrose Arthur Schlesinger Jr Walter LaFeber and Robert Rosenstone critique Stone s most contested films to show how they may distort amplify or transcend the historical realities they appear to depict **Hide in Plain Sight** Paul Buhle,Dave Wagner,2015-04-28 *Hide in Plain Sight* completes Buhle and Wagner s trilogy on the Hollywood blacklist When the blacklisted were hounded out of Hollywood some left for television where many worked on children s shows like *Rocky and Bullwinkle* A number wrote adult sitcoms such as *The Donna Reed Show* and *M A S H* while some of them ultimately returned to Hollywood and made great films such as *Norma Rae* and *Midnight Cowboy* This is a thoughtful look at the rising fear of communism in America and the aftermath of the horror that was the McCarthy period from two expert historians of the blacklist period Horror and Science Fiction Cinema and Society Martin Harris,2024-09-02 Examining how horror and science fiction films from the 1950s to the present invent and explore fictional us versus them scenarios this book analyzes the different ways such films employ allegory and or satire to interrogate the causes and consequences of increasing polarization in American politics and society Starting with the killer ants film with an anti communist subtext *Them* 1954 and concluding with Jordan Peele s social horror film with revenge seeking homicidal doppelg ngers *Us* 2019 Martin Harris highlights social and political contexts contemporary reviews and responses and retrospective evaluations to show how American horror and science fiction films reflect and respond to contemporary conflicts marking various periods in U S history from post WWII to the present including those concerning race gender class faith political ideology national identity and other elements of American society *Horror and Science Fiction Cinema and Society* draws upon cinematic sociology to provide a resourceful approach to American horror and science fiction films that integrates discussion of plot construction and character development with analyses of the thematic uses of



conflict guiding readers understanding of how filmmakers create otherworldly confrontations to deliver real world social and political commentary

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