



# Make It Again, Sam

A Survey of  
Movie Remakes

MICHAEL B. DRUXMAN

# Make It Again Sam A Survey Of Movie Remakes

**David Roche**



## **Make It Again Sam A Survey Of Movie Remakes:**

Make it Again, Sam Michael B. Druxman, 1975      *Make It Again, Sam - A Survey of Movie Remakes* Michael B. Druxman, 2024-04-19 The history of the film remake reboot      **Make It Again, Sam - A Survey of Movie Remakes (hardback)** Michael B. Druxman, 2024-04-19 The history of the film remake reboot      **Play It Again, Sam** Andrew Horton, Stuart Y. McDougal, 2024-03-29 This title was originally published in 1998 *Play It Again Sam* is a timely investigation of a topic that until now has received almost no critical attention in film and cultural studies the cinematic remake As cinema enters its second century more remakes are appearing than ever before and these writers consider the full range Hollywood films that have been recycled by Hollywood such as *The Jazz Singer* *Cape Fear* and *Robin Hood* foreign films including *Breathless* and *Three Men and a Cradle* which Hollywood has reworked for American audiences and foreign films based on American works among them Yugoslav director Emir Kusturica's *Time of the Gypsies* which is a makeover of Coppola's *Godfather* films As these essays demonstrate films are remade by other films Alfred Hitchcock went so far as to remake his own *The Man Who Knew Too Much* and by other media as well The editors and contributors draw upon narrative film and cultural theories and consider gender genre and psychological issues presenting the remake as a special artistic form of repetition with a difference and as a commercial product aimed at profits in the marketplace The remake flourishes at the crossroads of the old and the new the known and the unknown *Play It Again Sam* takes the reader on an eye opening tour of this hitherto unexplored territory This title is part of UC Press's *Voices Revived* program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 *Voices Revived* makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1998      *Sex and Sexuality in Modern Screen Remakes* Lauren Rosewarne, 2019-06-19 *Sex and Sexuality in Modern Screen Remakes* examines how sexiness sexuality and revisited sexual politics are used to modernize film and TV remakes This exploration provides insight into the ever evolving and ever contested role of sex in society and scrutinizes the politics and economics underpinning modern media reproduction More nudity kinky sex and queer content are increasingly deployed in remakes to attract and to titillate a new generation of viewers While sex in this book refers to increased erotic content this discussion also incorporates an investigation of other uses of sex and gender to help a remake appear woke and abreast of the zeitgeist including feminist reimaginings and girl power make overs updated gender roles female cast swaps queer retellings and repositioned gazes Though increased sex is often considered a sign of modernity gratuitous displays of female nudity can sometimes be interpreted as sexist and anachronistic in turn highlighting that progressiveness around sexuality in contemporary media is not a linear story Also examined therefore are remakes that reduce the sexual content to appear cutting edge and cognizant of the demands of today's audiences      **Remakes and Remaking** Rüdiger Heinze, Lucia Krämer, 2015-02-15 From *Avatar* to danced versions

of Romeo and Juliet from Bollywood films to Star Wars Uncut This book investigates film remakes as well as forms of remaking in other media such as ballet and internet fan art The case studies introduce readers to a variety of texts and remaking practices from different cultural spheres The essays also discuss forms of remaking in relation to neighbouring phenomena like the sequel prequel and re adaptation Remakes and Remaking thus provides a necessary and topical addition to the recent conceptual scholarship on intermediality transmediality and adaptation **Film Remakes** NA NA,2016-10-03 This is the first book to provide a comprehensive and systematic account of the phenomenon of cinematic remaking Drawing upon recent theories of genre and intertextuality Film Remakes describes remaking as both an elastic concept and a complex situation one enabled and limited by the interrelated roles and practices of industry critics and audiences This approach to remaking is developed across three broad sections the first deals with issues of production including commerce and authors the second considers genre plots and structures and the third investigates issues of reception including audiences and institutions *Transnational Film Remakes* Iain Robert Smith,2017-03-08 What happens when a film is remade in another national context How do notions of translation adaptation and localisation help us understand the cultural dynamics of these shifts and in what ways does a transnational perspective offer us a deeper understanding of film remaking Bringing together a range of international scholars Transnational Film Remakes is the first edited collection to specifically focus on the phenomenon of cross cultural remakes Using a variety of case studies from Hong Kong remakes of Japanese cinema to Bollywood remakes of Australian television this book provides an analysis of cinematic remaking that moves beyond Hollywood to address the truly global nature of this phenomenon Looking at iconic contemporary titles such as The Girl with the Dragon Tattoo and Oldboy as well as classics like La Bete Humaine and La Chienne this book interrogates the fluid and dynamic ways in which texts are adapted and reworked across national borders to provide a distinctive new model for understanding these global cultural borrowings Making and Remaking Horror in the 1970s and 2000s David Roche,2014-02-06 In Making and Remaking Horror in the 1970s and 2000s author David Roche takes up the assumption shared by many fans and scholars that original horror movies are more disturbing and thus better than the remakes He assesses the qualities of movies old and recast according to criteria that include subtext originality and cohesion With a methodology that combines a formalist and cultural studies approach Roche sifts aspects of the American horror movie that have been widely addressed class the patriarchal family gender and the opposition between terror and horror and those that have been somewhat neglected race the Gothic style and verisimilitude Containing seventy eight black and white illustrations the book is grounded in a close comparative analysis of the politics and aesthetics of four of the most significant independent American horror movies of the 1970s The Texas Chain Saw Massacre The Hills Have Eyes Dawn of the Dead and Halloween and their twenty first century remakes To what extent can the politics of these films be described as disturbing inasmuch as they promote subversive subtexts that undermine essentialist perspectives Do the politics of the film lie on the surface or are

they wedded to the film's aesthetics Early in the book Roche explores historical contexts aspects of identity race ethnicity and class and the structuring role played by the motif of the American nuclear family He then asks to what extent these films disrupt genre expectations and attempt to provoke emotions of dread terror and horror through their representations of the monstrous and the formal strategies employed In this inquiry he examines definitions of the genre and its metafictional nature Roche ends with a meditation on the extent to which the technical limitations of the horror films of the 1970s actually contribute to this disturbing quality Moving far beyond the genre itself Making and Remaking Horror studies the redux as a form of adaptation and enables a more complete discussion of the evolution of horror in contemporary American cinema

Film Sequels Carolyn Jess-Cooke, 2012-02-20 A study of sequel production within recent Hollywood and beyond in terms of its industrial cultural and global implications *Dead Ringers* Jennifer Forrest, Leonard R. Koos, 2012-02-01 While the popular press has criticized movie remakes as signs of Hollywood's collective lack of imagination the essays in *Dead Ringers* reveal the centrality and staying power of remakes as a formative genre in filmmaking The contributors show that the practice of remaking films dates back to the origins of cinema and the evolution of film markets In fact remakes were never so prevalent as during the Classic Hollywood period when filmmaking had achieved its greatest degree of industrialization and they continue to play a crucial role in the development of film genres generally Offering a variety of historical commercial theoretical and cultural perspectives on the remake *Dead Ringers* is a valuable resource for students of film history and theory as well as those interested in the cultural politics of the late twentieth century **Bollywood and Postmodernism** Neelam Sidhar Wright, 2015-06-24 New Bollywood has arrived but its postmodern impulse often leaves film scholars reluctant to theorise its aesthetics How do we define the style of a contemporary Bollywood film Are Bollywood films just uninspired Hollywood rip offs or does their borrowing signal genuine innovation within the industry Applying postmodern concepts and locating postmodern motifs in key commercial Hindi films this innovative study reveals how Indian cinema has changed in the 21st century Equipping readers with an alternative method of reading contemporary Indian cinema *Bollywood and Postmodernism* takes Indian film studies beyond the exhausted theme of diaspora and exposes a new decade of aesthetic experimentation and textual appropriation in mainstream Bombay cinema A bold celebration of contemporary Bollywood texts this book radically redefines Indian film and persuasively argues for its seriousness as a field of study in world cinema **Ruptures and Continuities in Soviet/Russian Cinema** Birgit Beumers, Eugenie Zvonkine, 2017-11-22 This book based on extensive original research examines how far the collapse of the Soviet Union represented a threshold that initiated change or whether there are continuities which gradually reshaped cinema in the new Russia The book considers a wide range of films and film makers and explores their attitudes to genre character and aesthetic style The individual chapters demonstrate that whereas genres shifted and characters developed stylistic choices remained largely unaffected **Film Study** Frank Manchel, 1990 The four volumes of *Film Study* include a fresh approach

to each of the basic categories in the original edition Volume one examines the film as film volume two focuses on the thematic approach to film volume three draws on the history of film and volume four contains extensive appendices listing film distributors sources and historical information as well as an index of authors titles and film personalities *Screen Memories* Harvey R. Greenberg,1994 *Screen Memories* delves into the psychological features of mainstream movies from Casablanca to Working Girl While most psychoanalytic film criticism is highly theoretical Dr Greenberg a practicing clinician writes in an entertaining informative style that will appeal to fans and scholars alike Greenberg begins with an overview of the history and methods of psychoanalytic film criticism He then focuses upon character motivation and conflict in famous examples of detective war science fiction horror and cult cinema He also addresses the enduring emotional appeal of these genres to spectators from one generation to the next Greenberg then fuses psychoanalysis and cultural criticism He probes a type of big bad picture which emerged in Hollywood in the 1970s and 1980s embracing nearly every genre with a particular focus on the hero's pathological narcissism in such films as Rambo and Top Gun **Catalog of Copyright Entries. Third Series** Library of Congress. Copyright Office,1977 Architecture for the Screen Juan Antonio Ramírez,2012-03-28 Most of us have never found ourselves trapped inside a burning skyscraper or entombed within an Egyptian pyramid but we probably have some idea of what it would be like because of their portrayal on screen The movies have overcome the constraints of time and place by bringing us images of diverse and otherwise unfamiliar settings This work covers the many applications of art and architecture appearing in the movies produced in Hollywood from the very beginning until the fifties The first chapters deal with the process of design construction physical characteristics and immediate functions of a wide variety of architectural sets The remaining chapters examine the great number of styles shown in those movies and take the reader up to the final triumph of modernist architecture in the aftermath of the Second World War *Studying Hammer Horror* Victoria Walden,2016-06-07 When Hammer Productions was formed in the 1920s no one foresaw the impact this small independent studio would have on the international film market Christopher Lee's mesmerizing animalistic yet gentlemanly performance as Dracula Frankenstein's Monster and the Mummy were celebrated worldwide and the Byronic qualities of Peter Cushing's Dr Frankenstein among his many other Hammer characters proved impossible to forget Hammer maintained consistent period settings creating a timeless and enchanting aesthetic Studying Hammer Horror treats Hammer as a quintessentially British product and through a study of its work investigates larger conceptions of national horror cinemas The book examines genre auteur theory stardom and representation within case studies of Curse of Frankenstein 1957 Twins of Evil 1971 and Hammer's latest film Beyond the Rave 2008 Walden weighs Hammer's impact on the British film industry past and present Intended for students fans and general readers this book transcends superficial preconceptions of Hammer horror in order to reach the essence of Hammer **Film Remakes, Adaptations and Fan Productions** K. Loock,C. Verevis,2012-10-23 A dynamic investigation of processes of cultural reproduction remaking and remodelling which considers

a wide range of film adaptations remakes and fan productions from various industrial textual and critical perspectives

**East Asian Cinemas** Leon Hunt, Leung Wing-Fai, 2010-10-18 Cinemas from East Asia are among the most exciting and influential in the world They are attracting popular and critical attention on a global scale with films from the region circulating as art house cult blockbuster and extreme cinema or as Hollywood remakes This book explores developments in the global popularity of East Asian cinema from Chinese martial arts through Japanese horror to the burgeoning new Korean cinema with particular emphasis on crossovers remakes hybrids and co productions It examines changing cinematic traditions in Asia alongside the Asianisation of western cinema It explores the dialogue not only between East and West but between different cinemas in the Asia Pacific What do these trends mean for global cinema How are co productions and crossover films changing the nature of Hollywood and East Asian cinemas The book includes in depth studies of Park Chan wook *Infernal Affairs* *Seven Samurai* and *Princess Mononoke*

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