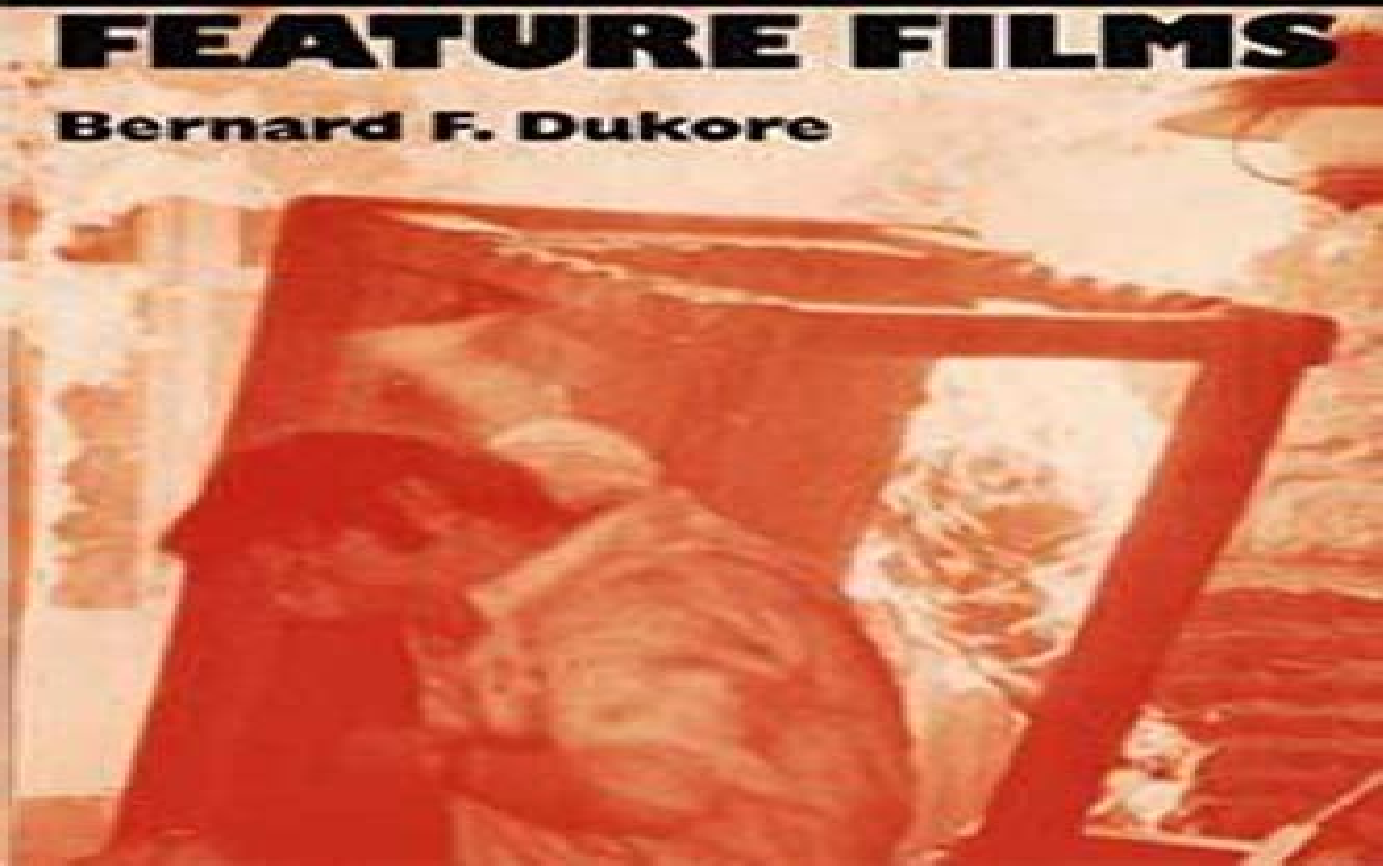


SAM PECKINPAH'S FEATURE FILMS

Bernard F. Dukore



Sam Peckinpah's Feature Films

Thomas Griffiths



Sam Peckinpah's Feature Films:

Sam Peckinpah's Feature Films Bernard F. Dukore, 1999 One of the greatest film directors America has produced Sam Peckinpah revolutionized the way movies were made In this detailed and insightful study Bernard F Dukore examines Peckinpah's fourteen feature films as a coherent body of work He investigates the director's virtuosic editing techniques thematic preoccupations that persist from his earliest to his last films and the structure of his dramatic depiction of violence He also addresses Peckinpah's cognizance of existentialism and the substantial traces this interest has left in the films At the heart of Dukore's study is an extensive and detailed examination of Peckinpah's distinctive editing techniques Focusing on representative sequences including the breakout from the bank and the final battle in *The Wild Bunch* the half hour siege that concludes *Straw Dogs* the killing of the title characters of Pat Garrett and Billy the Kid and combat sequences in *Cross of Iron* Dukore provides a shot by shot analysis that illuminates Peckinpah's mastery of pacing and mood Sam Peckinpah's *Feature Films* demonstrates that Peckinpah's genius as a director and editor marks not only *The Wild Bunch* *Straw Dogs* and other classics but also his lesser known feature films even those that suffered substantial cuts at the hands of studio producers Dukore's organic approach to the feature films reveals a highly unified body of work that remains a pointed commentary on power violence affection and moral values

"If They Move . . . Kill 'Em!" David Weddle, 2016-03-29 A probing biography of the enfant terrible of 1960s and 1970s film making exhaustive and endlessly intriguing Booklist Written by the film critic and historian David Weddle this fascinating account does critical justice to an important body of cinema as it spins the tale of David Samuel Peckinpah's dramatic overcharged life and the turbulent times through which he moved Sam Peckinpah was born into a clan of lumberjacks cattle ranchers and frontier lawyers After a hitch with the Marines he made his way to Hollywood where he worked on a string of low budget features In 1955 he began writing scripts for *Gunsmoke* in less than a year he was one of the hottest writers in television with two classic series *The Rifleman* and *The Westerner* to his credit From there he went on to direct a phenomenal series of features including *Ride the High Country* *Straw Dogs* *The Getaway* *Pat Garrett and Billy the Kid* and *The Wild Bunch* Peckinpah was both a hopeless romantic and a grim nihilist a filmmaker who defined his era as much as he was shaped by it Rising to prominence in the social and political upheaval of the late sixties and early seventies Peckinpah and his generation of directors Stanley Kubrick Arthur Penn Robert Altman broke with convention and turned the traditional genres of Western science fiction war and detective movies inside out No other era in Hollywood has matched it for sheer energy audacity and originality no one cut a wider path through that time than Sam Peckinpah Groundbreaking Michael Sragow *The Atlantic* *Peckinpah Today* Michael Bliss, 2012-06-19 Written exclusively for this collection by today's leading Peckinpah critics the nine essays in *Peckinpah Today* explore the body of work of one of America's most important filmmakers revealing new insights into his artistic process and the development of his lasting themes Edited by Michael Bliss this book provides groundbreaking criticism of Peckinpah's work

by illuminating new sources from modified screenplay documents to interviews with screenplay writers and editors Included is a rare interview with A S Fleischman author of the screenplay for The Deadly Companions the film that launched Peckinpah's career in feature films The collection also contains essays by scholar Stephen Prince and Paul Seydor editor of the controversial special edition of Pat Garrett and Billy the Kid In his essay on Straw Dogs film critic Michael Sragow reveals how Peckinpah and co scriptwriter David Zelag Goodman transformed a pulp novel into a powerful film The final essay of the collection surveys Peckinpah's career showing the dark turn that the filmmaker's artistic path took between his first and last films This comprehensive approach reinforces the book's dawn to dusk approach resulting in a fascinating picture of a great filmmaker's work

Fifty Hollywood Directors Suzanne Leonard, Yvonne Tasker, 2014-11-20 Fifty Hollywood Directors introduces the most important iconic and influential filmmakers who worked in Hollywood between the end of the silent period and the birth of the blockbuster By exploring the historical cultural and technological contexts in which each director was working this book traces the formative period in commercial cinema when directors went from pioneers to industry heavyweights Each entry discusses a director's practices and body of work and features a brief biography and suggestions for further reading Entries include Frank Capra Cecil B DeMille John Ford Alfred Hitchcock Fritz Lang Orson Welles DW Griffith King Vidor This is an indispensable guide for anyone interested in film history Hollywood and the development of the role of the director

The A to Z of Westerns in Cinema Paul Varner, 2009-09-28 When the earliest filmgoers watched The Great Train Robbery in 1903 many of them shrieked in terror at the very last clip when one of the outlaws turns directly toward the camera and fires a gun seemingly directly at the audience The puff of smoke was sudden and it was hand colored so that it looked real Today we can look back at that primitive movie and see all the elements of what would evolve into the Western genre Perhaps it is the Western's early origins The Great Train Robbery was the first narrative commercial movie or its formulaic yet entertaining structure that has made the Western so popular Whatever the case may be with the recent success of films like 3 10 to Yuma and The Assassination of Jesse James by the Coward Robert Ford the Western appears to be in no danger of disappearing The story of the western is told in The A to Z of Westerns in Cinema through a chronology a bibliography and an introductory essay However it is the hundreds of cross referenced dictionary entries on cinematographers composers producers films like Butch Cassidy and the Sundance Kid Dances With Wolves The Good The Bad and the Ugly High Noon The Magnificent Seven The Searchers Tombstone and Unforgiven such actors as Gene Autry Kirk Douglas Clint Eastwood Henry Fonda James Stewart and John Wayne and directors like John Ford and Sergio Leone that will have you reaching for this book again and again

Justified Lives Michael Bliss, 1993 In the first book to critically examine each of the fourteen feature films Sam Peckinpah directed during his career Michael Bliss stresses the persistent moral and structural elements that permeate Peckinpah's work By examining the films in great detail Bliss makes clear the moral framework of temptation and redemption with which Peckinpah was concerned while revealing the director's

attention to narrative Bliss shows that each of Peckinpah's protagonists is involved with attempting in the words of Ride the High Country's Steve Judd to enter my house justified The validity of this systematic method is clearly demonstrated in the chapter devoted to The Wild Bunch By enumerating the doublings and triplings of action and dialogue found in the film Bliss underscores its symbolic and structural complexity Beginning the chapters treating Junior Bonner and The Getaway with analyses of their important title sequences Bliss shows how these frequently disregarded pieces present in miniature the major moral and narrative concerns of the films In his chapter on The Osterman Weekend Bliss makes apparent Peckinpah's awareness of and concern with the self-reflexive nature of filmmaking itself Bliss shows that like John Ford Peckinpah moved from optimism to pessimism The films of the director's early period from The Deadly Companions to Cable Hogue support the romantic ideals of adventure and camaraderie and affirm a potential for goodness in America In his second group of films which begins with Straw Dogs and ends with Bring Me the Head of Alfredo Garcia both heroes and hope have vanished It is only in The Osterman Weekend that Peckinpah appears finally to have renewed his capacity for hope allowing his career to close in a positive way The Good, the Bad and the Ancient Sue Matheson, 2022-11-03 Although Americans are no longer compelled to learn Greek and Latin classical ideals remain embedded in American law and politics philosophy oratory history and especially popular culture In the Western genre many film and television directors such as John Ford Raoul Walsh Howard Hawks Anthony Mann and Sam Peckinpah have drawn inspiration from antiquity and the classical values and influences in their work have shaped our conceptions of the West for years This thought-provoking first of its kind collection of essays celebrates affirms and critiques the West's relationship with the classical world Explored are films like Cheyenne Autumn The Wild Bunch The Track of the Cat Trooper Hook The Furies Heaven's Gate and Slow West as well as serials like Gunsmoke and Lonesome Dove

Peckinpah's Tragic Westerns John L. Simons, Robert Merrill, 2014-01-10 The work of Sam Peckinpah represents a high point in American cinema This text is the first theoretical and critical attempt to place Peckinpah within the 2 000 year old tradition of western tragedy The tradition enfolding the Greeks Shakespeare and modern tragedians is represented in Peckinpah's art in numerous ways and the fact that he worked in the mode throughout his career distinguishes him from most American film directors Films covered include Ride the High Country Noon Wine The Wild Bunch Pat Garrett and Billy the Kid and Bring Me the Head of Alfredo Garcia

New Wests and Post-Wests Paul S. Varner, 2013-10-03 The writers of these chapters are often working with changing assumptions about literary and media interpretations of an American West Here we see critical approaches to a West that never was a West of myth so enduring that the myth dominates nearly all artistic representation about this place that never was In this collection we see critical approaches to a New West a West that is a state of mind not a geographical place but a mythic space with no boundaries and no political inevitabilities These New Western studies accept the idea of a West that includes Canada Mexico Alaska and in the case of the US every geographic and historical point west of the historic founding settlements The West we study today is

a post West an idea of the West past the traditional views of an old West dominated by white US nationalism and gendered as uncompromisingly masculine The idea itself of a single West no longer holds validity We now understand that all renderings of the West are renderings of multiple Wests Wests constructed by American nationalists Wests constructed by EuroAmerican writers and filmmakers Wests constructed by native peoples or Wests constructed outside the geographical boundaries of the US This collection presents an eclectic array of new scholarship ranging freely over the New Wests and Post Wests dealing with issues such as the literature of a 1950s California West eco crime genre fiction the West of Edward Dorn and the Beat Movement images of prostitution in California Gold Rush literature European perspectives on film representations of the first peoples the six shooter and the American West German Westerns and Italian Westerns The Authentic Death of Hendry Jones by Charles Neider and films such as The Treasure of Sierra Madre Into the Wild There Will Be Blood and The Last Picture Show A unique aspect of this collection is the range of writers interpreting the American West in film and literature besides those writing from within the United States five of the writers provide international perspectives from the United Kingdom and the Universities of Tunis Vienna and Rome Each chapter includes a review of scholarship on its subject and an extended bibliography for further research

The Complete Idiot's Guide to Classic Movies Lee Pfeiffer, 2006-11-07 Sit back grab some popcorn and let the credits roll The Complete Idiot's Guide to Classic Movies provides comprehensive information on the best classic films from the silent era up through 1969 cross referenced several different ways for easy access Also contains fun insider trivia and facts about the movies the stars and factors that influenced the movie or the audience at the time of the movie's release Written by a recognized name in the industry who has written books on movies and film for decades Features only the best movies 3 and 4 stars from the silent era up through 1969 Offers several indexes which are cross referenced alphabetically by actor and director in addition to the main text being indexed by film name and genre Includes appendices that provide information on the top 100 films of all time the greatest movie quotes Academy Award winners and Internet references for locating hard to find films

The Wild Bunch Bill Mesce, Jr., 2020-01-17 One of the most controversial films of its time The Wild Bunch is the epitome of the no holds barred filmmaking of the 1960s and 1970s Since its 1969 release it has come to be recognized not only as an iconic Western but as one of the most important films in the American cinematic canon Over the years a parade of filmmakers have tried to imitate its gut punch effects but none have equaled it The Wild Bunch revived the floundering career of volatile self destructive director Sam Peckinpah it also hung on him the label Bloody Sam This book tells the complete story of the film's production reception and legacy

Classical Antiquity and the Cinematic Imagination Martin M. Winkler, 2024-02-22 The first systematic study of classical literature and arts to explain their close affinities with modern visual technologies and media

Death in Classic and Contemporary Film D. Sullivan, J. Greenberg, 2013-10-03 Mortality is a recurrent theme in films across genres periods nations and directors This book brings together an accomplished set of authors with backgrounds in

film analysis psychology and philosophy to examine how the knowledge of death the fear of our mortality and the ways people cope with mortality are represented in cinema **Dionysian Shaw** Michel W. Pharand,2004 Shaw now in its twenty fourth year publishes general articles on Shaw and his milieu reviews notes and the authoritative Continuing Checklist of Shaviana the bibliography of Shaw studies **The Seventies** Vincent LoBrutto,2021-05-12 A fascinating year by year history of American film in the seventies a decade filled with innovations that reinvented the medium and showed that movies can be more than entertainment In *The Seventies The Decade That Changed American Film Forever* Vincent LoBrutto tracks the changing of the guard in the 1970s from the classic Hollywood studio system to a new generation of filmmakers who made personal movies targeting a younger audience He covers in kaleidoscopic detail the breadth of American cinema during the 1970s with analyses of the movies biographical sketches of the filmmakers and an examination of the innovative production methods that together illustrate why the seventies were unique in American film history Featuring iconic filmmakers such as Martin Scorsese Steven Spielberg and Francis Ford Coppola and films such *The Godfather* *Jaws* *Taxi Driver* and *The Exorcist* this book reveals how the seventies challenged the old guard in groundbreaking and exciting ways ushering in a new Hollywood era whose impact is still seen in American film today *Downtime* Mark Goble,2025-06-17 Slow motion has become perhaps the least special effect in film and media a stylistic technique for showing violence dream sequences and flashbacks or other experiences outside ordinary time We see so much slow motion on our screens today that we can look past its history and forget how rare it was before the 1960s when films such as *The Wild Bunch* *Bonnie and Clyde* and *2001 A Space Odyssey* helped it explode in popularity at a moment of cultural change and social upheaval This ambitious book tells the story of slow motion tracing a broader fascination with the uneven speeds of modern life and our ability to comprehend them *Downtime* explores the history and aesthetics of slow motion from its origins in early film to its prominence today Mark Goble argues that the effect's sudden visibility after 1968 registers experience of modernity as a period of perpetual acceleration that somehow makes even the smallest intervals of time feel endless Ranging across literature art and cinema including novels by William Faulkner Don DeLillo and W G Sebald as well as Robert Smithson's *Spiral Jetty* and Julie Dash's *Daughters of the Dust* he describes how writers and filmmakers depict the velocities and durations of contemporary life Goble reveals the twentieth century and its aftermath as figured in slow motion rushing past and deliriously delayed everything going fast and slow at once *Downtime* is about time and its technologies in an accelerated world that can advance only in slow motion *The Gothic Peckinpah* Tony Williams,2024-05-03 This book argues for the importance of Gothic in understanding one of the key elements within the films of Sam Peckinpah 1925-1984 Although occasionally noted in the past the Gothic has been generally overlooked when most critics consider the work of Sam Peckinpah with the exception of the Freudian based *Crucified Heroes* 1979 by Terence Butler This work not only examines the films made after that date especially the often dismissed *The Osterman Weekend* 1983 and the two music videos he made

for Julian Lennon but also places the director within the context of the developing work on Gothic that has since appeared. Peckinpah has been identified as the director of one undisputed masterpiece *The Wild Bunch* 1969. By focussing on the key role Gothic plays in most of the director's work, this book offers a way to see Peckinpah beyond *The Wild Bunch* and the Western, viewing him as a director who had the potential of evolving further had circumstances permitted to continue his critique of American life within the developing lens of the Gothic. **Peckinpah** Garner Simmons, 2004-07-01. Sam Peckinpah is, by his own admission and that of almost everyone else in this richly entertaining book, a director who needs adversity to get the juices flowing. As shooting goes on, complications multiply and tensions increase. The wild man fortified

Shaw MaryAnn Krajnik Crawford, Gale K. Larson, 2005. SHAW 25 offers eighteen articles, thirteen initially presented at the International Shaw Society conference 17-21 March 2004, Sarasota, Florida. Additional conference and Shaw Festival Symposia information is provided in the Introduction. Stanley Weintraub's conference keynote, 'Shaw for the Here and Now', considers modernizing Shaw's plays, validating Shaw's creative force for today and into the future. Dan H. Laurence's delightful *Shaw's Children* shows a warm, caring, playful Shaw, a giver of self. Howard Ira Einsohn's article on gifting brings together Shaw, Ricoeur, and Derrida to explore the ethics of giving superabundantly but not foolishly. Jay Tunney reflects on the ways in which his father, boxer Gene Tunney, fits the personal and professional shoes of Shaw's Cashel Byron with life-imitating art. In *Machiavelli the Shark and the Tinpot Tragedienne*, Bernard F. Dukore delivers a rereading of *Major Barbara* that highlights characters and traits revealing an ensnaring web of beliefs, values, actions, and consequences. Sidney P. Albert's essay explores connections between *Major Barbara* and Plato's *Republic*. Using a current theoretical lens, Vicki R. Kennell sees *Pygmalion* as a narrative literary bridge that predicates postmodern critiques. L. W. Conolly's research on Phillipa Summers reveals a model for Vivie Warren and provides insights into women's lives and education at the turn of the century. In *Who's Modern Now?*, Shaw, Joyce, and Ibsen's *When We Dead Awaken*. Kathleen Ochshorn looks at the interrelationships of the three dramatists. Miriam Chirico rewrites critical opinion of *You Never Can Tell*, arguing that the play is a serious social critique, particularly of marriage. Citing two well-documented instances of Shaw bashing, John A. Bertolini explores Shaw's responses and reveals Shaw's fair-mindedness. Hannes Schweiger's detailed research substantiates Shaw's influential connection to Viennese culture and politics. Valerie Barnes Lipscomb analyzes Shaw's use of age differences to subvert romantic expectations, thereby drawing greater attention to serious sociocultural issues. Part II continues the legacy of Shaw scholarship with Charles A. Carpenter's must-read bibliographic piece, which reads like a mystery and gives a wealth of research information on Shaw. Focusing on the importance and difficulties of cycle plays, Julie Sparks looks at *Man and Superman*, *Heartbreak House*, *Back to Methuselah*, and current offerings such as Kushner's *Angels in America*. Kay Li, tracing the influence of Shaw on Chinese drama, argues that modern Chinese drama emerged from the failure of Mrs. Warren's *Profession*. Frank Duba's article analyzes the evolving role of the Preface in Shaw's works, focusing especially on *Man and*

Superman Coming full circle the volume returns to Stanley Weintraub's presentation of Shaw and the fascinating story of Lady Colin Campbell a story that asks us to consider what it means to be endowed with beauty fame and ambition and what it means to finally lose them Finally Michael W. Phair's addendum to SHAW 24 gives supplementary bibliography on Shavian matters related to love sex marriage and women SHAW 25 also includes reviews as well as John R. Pfeiffer's Continuing Checklist of Shaviana

War Representation in British Cinema and Television Kevin M. Flanagan, 2019-10-25 This book explores alternatives to realist triumphalist and heroic representations of war in British film and television Focusing on the period between the Suez Crisis of 1956 and the Falkland War but offering connections to the moment of Brexit it argues that the lost continent of existential satirical simulated and abstractly traumatic war stories is as central to understanding Britain's martial history as the mainstream inheritance The book features case studies that stress the contribution of exiled or expatriate directors and outsider sensibilities with particular emphasis on Peter Watkins Joseph Losey and Richard Lester At the same time it demonstrates concerns and stylistic emphases that continue to the present in television series and films by directors such as Lone Scherfig and Christopher Nolan Encompassing everything from features to government information films the book explores related trends in the British film industry popular culture and film criticism while offering a sense of how these contexts contribute to historical memory

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