

# Cinemadrape 12

Hester Bradley,Imelda Whelehan

Cinema '62 Stephen Farber, Michael McClellan, 2020-03-13 Lawrence of Arabia, The Miracle Worker, To Kill a Mockingbird, The Manchurian Candidate, Gypsy, Sweet Bird of Youth, The Longest Day, The Music Man, What Ever Happened to Baby Jane, and more. Most conventional film histories dismiss the early 1960s as a pallid era, a downtime between the heights of the classic studio system and the rise of New Hollywood directors like Scorsese and Altman in the 1970s. It seemed to be a moment when the movie industry was floundering as the popularity of television caused a downturn in cinema attendance. Cinema '62 challenges these assumptions by making the bold claim that 1962 was a peak year for film, with a high standard of quality that has not been equaled since. Stephen Farber and Michael McClellan show how 1962 saw great late-period work by classic Hollywood directors like John Ford, Howard Hawks, and John Huston, as well as stars like Bette Davis, James Stewart, Katharine Hepburn, and Barbara Stanwyck. Yet it was also a seminal year for talented young directors like Sidney Lumet, Sam Peckinpah, and Stanley Kubrick, not to mention rising stars like Warren Beatty, Jane Fonda, Robert Redford, Peter O'Toole, and Omar Sharif. Above all, 1962—the year of To Kill a Mockingbird and The Manchurian Candidate—gave cinema attendees the kinds of adult, artistic, and uncompromising visions they would never see on television, including classics from Fellini, Bergman, and Kurosawa. Culminating in an analysis of the year's Best Picture winner and top-grossing film, Lawrence of Arabia, and the factors that made that magnificent epic possible, Cinema '62 makes a strong case that the movies peaked in the Kennedy era.

Hollywood Spectatorship Melvyn Stokes, Richard Maltby, 2019-07-25 This is an examination of the concepts of spectatorship in the light of historical accounts of audience reception. The book looks at how audiences have historically talked about Hollywood movies, and the ways in which 'word-of-mouth' responses have affected the reception of individual movies.

*Narrated Films* Avrom Fleishman, 1992 In *Narrated Films*, Avrom Fleishman explores the distinctive literary techniques often used by filmmakers to tell their stories. Through close viewings of ingeniously paired films, Fleishman documents five narrational practices in the cinema: voice-over (Orpheus and Sunset Boulevard); dramatized narration, in which the film is a story that one character tells another (The Cabinet of Dr. Caligari and Hiroshima Mon Amour); multiple narration, in which a number of characters tell the story that is the film (Rashomon and Zelig); written narration, whether through diaries or letters (Letter from an Unknown Woman and Diary of a Country Priest); and the cinematic version of interior monologue, which Fleishman terms mindscreen narration (Brief Encounter and Daybreak).

**Jacques Tourneur** Chris Fujiwara, 1998 A biography of the French director Jacques Tourneur (1904- 1977). The author looks at the plots and production of each of the director's films both in France and in Hollywood. Each film is synopsized, followed by evaluations of its theme and the cinematographic techniques employed. Most chapters include several bandw stills from the film under study. Appends a complete filmography with cast and technicians' lists. Foreword by Martin Scorsese. Annotation copyrighted by Book News, Inc., Portland, OR

*Encountering the Impossible* Alexander Sergeant, 2021-08-01 2022 CHOICE Outstanding Academic Title Shortlisted for the 2022 Best First Monograph Award presented by the British Association of Film, Television and Screen Studies Hollywood fantasy cinema is responsible for some of the most lucrative franchises produced over the past two decades, yet it remains difficult to find popular or critical consensus on what the experience of watching fantasy cinema actually entails. What makes something a fantasy film, and what unique pleasures does the genre offer? In *Encountering the Impossible*, Alexander Sergeant solves the riddle of the fantasy film by theorizing the underlying experience of imagination alluded to in scholarly discussions of the genre. Drawing principally on the psychoanalysis of Melanie Klein and D.W. Winnicott, Sergeant considers the way in which fantasy cinema rejects Hollywood's typically naturalistic mode of address to generate an alternative experience that Sergeant refers to as the fantastic, a way of approaching cinema that embraces the illusory nature of the medium as part of the pleasure of the experience. Analyzing such canonical Hollywood fantasy films as *The Wizard of Oz*, *It's a Wonderful Life*, *Mary Poppins*, *Conan the Barbarian*, and *The Lord of the Rings* movies, Sergeant theorizes how fantasy cinema provides a unique film experience throughout its ubiquitous presence in the history of Hollywood film production.

*Necronomicon Presents Shocking Cinema of the Seventies* Xavier Mendik, 2002 The *Necronomicon Shocking Cinema of the Seventies* continues the acclaimed journal's exploration of film culture with a special edition devoted to film from this special era. In a series of innovative articles, leading critics and scholars consider the social and cinematic issues which shaped the films of the decade. Covering genres such as horror, the disaster movie, blaxploitation, and kung fu, the authors discover the truth behind one of the most prolific, turbulent, and challenging periods of cinema history.

**Film Firsts** Ethan Alter, 2014-02-17 This forward-looking exploration of contemporary American film across the last 40 years identifies and examines the specific movies that changed the film industry and shaped its present and future. Since the mid-1970s, American cinema has gone through enormous changes, such as the birth of the modern summer blockbuster, the rise of the independent film industry, ongoing technological advancements in special effects, and the ever-evolving models for film distribution. Written by a professional film critic and film buff, this book tells the story of contemporary American cinema in a unique and engaging way: by examining 25 key movies that demonstrated a significant creative, technological, or business innovation that impacted the industry at large. Each chapter in this chronological survey of contemporary film is divided into two sections: *The Film*, which offers a critical overview of the film in question; and *The First*, which describes the specific innovation achieved by that film and places that achievement in the larger historical context. Two additional appendices in each chapter explore other significant aspects of both the film and its groundbreaking nature. The broad coverage—ranging from action movies to horror films to science fiction favorites—ensures the work's appeal to all film fans.

*What Is Cinema?* André Bazin, 2005 These two volumes have been classics of film studies for as long as they've been available and are considered the gold standard in the field of film criticism.

*Cinema Unchained* Simona Brancati, 2014 Simona Brancati reads, without resorting to jargon, such films as *Pulp Fiction*, *Kill Bill*, *Inglourious Basterds* and *Django Unchained*. She offers kudos to Tarantino for his transformative work, while balancing her praise with objective analysis. Peter C. Rollins, Emeritus Editor-in-Chief, *Film & History: An Interdisciplinary Journal*. Drawing on her vast knowledge of contemporary cinema, Brancati provides a penetrating and original analysis of Tarantino's complete oeuvre and beautifully contextualizes its reception. -Denise J. Youngblood, Professor of History, University of Vermont. Brancati shows how aspects of Tarantino's films—which have been all too frequently dismissed as superfluous silliness—are, in fact, intentional aesthetic and ideological commentaries. -Ben Lawton, Associate Professor of Italian and Film Video Studies, Purdue University. Brancati shows a breathtaking erudition about global cinema and about Tarantino's place in it. Her clear and revealing analyses of the films are alone worth the price of admission. -Louis Menashe, Professor Emeritus of History, Polytechnic Institute of New York University. This fresh study is a valued and skillfully nuanced look at the important role Quentin Tarantino plays in our culture and in our times. -Frank Manchel, Professor Emeritus of English and Film Studies, University of Vermont.

*What is Cinema?* Hugh Gray, 1970

*The Hollywood Action and Adventure Film* Yvonne Tasker, 2015-06-15 The *Hollywood Action and Adventure Film* presents a comprehensive overview and analysis of the history, myriad themes, and critical approaches to the action and adventure genre in American cinema. Draws on a wide range of examples, spanning the silent spectacles of early cinema to the iconic superheroes of 21st-century action films Features case studies revealing the genre's diverse roots – from westerns and war films, to crime and espionage movies Explores a rich variety of aesthetic and thematic concerns that have come to define the genre, touching on themes such as the outsider hero, violence and redemption, and adventure as escape from the mundane Integrates discussion of gender, race, ethnicity, and nationality alongside genre history Provides a timely and richly revealing portrait of a powerful cinematic genre that has increasingly come to dominate the American cinematic landscape

*Hollywood's Dark Cinema* R. Barton Palmer, 1994 These morbid tales of criminality, fatal attraction, and social failure are now the subject of scholarly writing, international film festivals, and high-ticket Hollywood remakes.

*Screen Adaptation* Hester Bradley, Imelda Whelehan, 2010-06-23 Adaptation studies has historically been neglected in both the English and Film Studies curricula. Reflecting on this, *Screen Adaptation* celebrates its emergence in the late 20th and 21st centuries and explores the varieties of methodologies and debates within the field. Drawing on approaches from genre studies to transtextuality to cultural materialism, the book examines

adaptations of both popular and canonical writers, including William Shakespeare, Jane Austen and J.K.Rowling. Original and provocative, this book will spark new thinking and research in the field of adaptation studies. Mapping the way in which this exciting field has emerged and shifted over the last two decades, the book is also essential reading for students of English Literature and Film.

*Contemporary Action Cinema* Lisa Purse,2011-04-25 This book is an authoritative account of post-1990s US action cinema.

*American Cinema* Jeanine Basinger,1994

**Bong Joon Ho** Karen Han,2022-11-22 Brilliantly illustrated and designed by the London-based film magazine Little White Lies, Bong Joon Ho: Dissident Cinema examines the career of the South Korean writer/director, who has been making critically acclaimed feature films for more than two decades. First breaking out into the international scene with festival-favorite Barking Dogs Never Bite (2000), Bong then set his sights on the story of a real-life serial killer in 2003’s Memories of Murder and once again won strong international critical attention. But it was 2006’s The Host that proved to be a huge breakout moment both for Bong and the Korean film industry. The monster movie, set in Seoul, premiered at Cannes and became an instant hit—South Korea’s widest release ever, setting new box office records and selling remake rights in the US to Universal. Bong’s next feature, Mother (2009) also premiered at Cannes, once again earning critical acclaim and appearing on many “best-of” lists for 2009/2010. Bong’s first English-language film, Snowpiercer (2013)—set on a postapocalyptic train where class divisions erupt into class warfare—followed on its heels, bringing his work outside of the South Korean and film festival markets and onto the stage of global commercial cinema. With 2017’s Okja , Bong became even more of an internationally known name, with the New York Times' A. O. Scott calling the film “a miracle of imagination and technique.” Bong’s next film, the 2019 black comedy/thriller Parasite, simultaneously scaled back—the film is mostly set in just two locations, with two Korean families taking center stage—and took his career to new heights, winning the Palme d’Or with a unanimous vote, as well as history-making Academy Awards for Best Picture, Best Director, Best Original Screenplay, and Best International Feature Film. Parasite’s jarring shifts in tone—encompassing darkness, drama, slapstick, and black humor—and its critiques of late capitalism and American imperialism are in conversation with Bong’s entire body of work, and this mid-career monograph will survey the entirety of that work, including his short films and music videos, to flesh out the stories behind the films with supporting analytical text and interviews with Bong’s key collaborators. The book also explores Bong’s rise in the cultural eye of the West, catching up readers with his career before his next masterpiece arrives.

**Second Takes** Carolyn Jess-Cooke,Constantine Verevis,2012-02-01 The first collection of essays devoted to the phenomenon of the film sequel.

**The three amigos** Deborah Shaw,2016-05-16 This is the first academic book dedicated to the filmmaking of the three best known Mexican born directors, Guillermo del Toro, Alejandro González Iñárritu, and Alfonso Cuarón. Deborah Shaw examines the career trajectories of the directors and presents a detailed analysis of their most significant films with a focus on both the texts and the production contexts in which they were made. These include studies on del Toro’s Cronos/ Chronos, El laberinto del fauno/Pan’s Labyrinth, and Hellboy II: The Golden Army; Iñárritu’s Amores Perros, 21 Grams and Babel; and Cuarón’s Sólo con tu pareja/ Love in the Time of Hysteria, Y tu mamá también, and Children of Men. The Three Amigos will be of interest to all those who study Hispanic and Spanish Cinema in particular, and World and contemporary cinema in general.

**The Cinema of George A. Romero** Tony Williams,2003-06-05 This is the first in-depth study in English of the career of this foremost auteur working at the margins of the Hollywood mainstream in the horror genre. In placing Romero's oeuvre in the context of literary naturalism, the book explores the relevance of the director's films within American cultural traditions and thus explains the potency of such work beyond 'splatter movie' models.

*Gangster Priest* Robert Casillo,2006-01-01 Widely acclaimed as America's greatest living film director, Martin Scorsese is also, some argue, the pre-eminent Italian American artist. Although he has treated various subjects in over three decades, his most sustained filmmaking and the core of his achievement consists of five films on Italian American subjects - Who's That Knocking at My Door?, Mean Streets, Raging Bull, GoodFellas, and Casino - as well as the documentary Italianamerican. In Gangster Priest Robert Casillo examines these films in the context of the society, religion, culture, and history of Southern Italy, from which the majority of Italian Americans, including Scorsese, derive. Casillo argues that these films cannot be fully appreciated either thematically or formally without understanding the various facets of Italian American ethnicity, as well as the nature of Italian American cinema and the difficulties facing assimilating third-generation artists. Forming a unified whole, Scorsese's Italian American films offer what Casillo views as a prolonged meditation on the immigrant experience, the relationship between Italian America and Southern Italy, the conflicts between the ethnic generations, and the formation and development of Italian American ethnicity (and thus identity) on American soil through the generations. Raised as a Catholic and deeply imbued with Catholic values, Scorsese also deals with certain forms of Southern Italian vernacular religion, which have left their imprint not only on Scorsese himself but also on the spiritually tormented characters of his Italian American films. Casillo also shows how Scorsese interrogates the Southern Italian code of masculine honour in his exploration of the Italian American underworld or Mafia, and through his implicitly Catholic optic, discloses its thoroughgoing and longstanding opposition to Christianity. Bringing a wealth of scholarship and insight into Scorsese's work, Casillo's study will captivate readers interested in the director's magisterial artistry, the rich social history of Southern Italy, Italian American ethnicity, and the sociology and history of the Mafia in both Sicily and the United States.

Unveiling the Energy of Verbal Art: An Psychological Sojourn through **Cinemadrape 12**

In some sort of inundated with displays and the cacophony of immediate connection, the profound power and emotional resonance of verbal beauty frequently diminish into obscurity, eclipsed by the constant barrage of noise and distractions. Yet, nestled within the lyrical pages of **Cinemadrape 12**, a charming work of fictional beauty that pulses with raw emotions, lies an unique journey waiting to be embarked upon. Written by a virtuoso wordsmith, that enchanting opus instructions viewers on an emotional odyssey, delicately exposing the latent possible and profound affect embedded within the intricate internet of language. Within the heart-wrenching expanse of the evocative examination, we can embark upon an introspective exploration of the book is central styles, dissect its charming publishing model, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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