

The New American Cinema

The New American Cinema Contemporary American Cinema American Independent Cinema The Roots of Modern Hollywood How to Read a Film Movie Journal New Latin American Cinema The New American Cinema, 1956-1960 The New Hollywood American Film and Society Since 1945 Projecting Paranoia American Cinema/American Culture Films and Filming Singin' in the Rain The Miracle Case The Spectator NEW AMERICAN CINEMA EXPOSITION, ZÜRICH. New American Mercury The Essential Cinema Cuttin' Up Jon Lewis Linda Ruth Williams Yannis Tzioumakis Nick Smedley James Monaco Jonas Mekas Michael T. Martin Blaine Allan Peter Krämer Leonard Quart Ray Pratt John Belton Earl J. Hess Laura Wittern-Keller P. Adams Sitney Court Carney

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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

one of the rare collections i would recommend for use in undergraduate teaching the chapters are lucid without being oversimplified and the contributors are adept at analyzing the key industrial technological and ideological features of contemporary u s cinema diane negra university of east anglia uk contemporary american cinema offers a fresh and sometimes revisionist look at developments in the american film industry from the 1960s to the present readers will find it lively and provocative chuck maland university of tennessee usa contemporary american cinema is the book on the subject that undergraduate classes have been waiting for comprehensive detailed and intelligently organized and written in accessible and compelling prose contemporary american cinema will be embraced by instructors and students alike charlie keil director cinema studies program university of toronto canada contemporary american cinema usefully gathers together a range of

materials that provide a valuable resource for students and scholars it is also a pleasure to read hilary radner university of otago new zealand contemporary american cinema deepens our knowledge of american cinema since the 1960s this is an important collection that will be widely used in university classrooms lee grieveson university college london uk contemporary american cinema is a clear sighted and tremendously readable anthology mapping the terrain of post sixties us cinema with breadth and critical verve paul grange university of nottingham uk this collection of freshly written essays by leading specialists in the field will most likely be one of the most important works of reference for students and film scholars for years to come liv hausken university of oslo norway contemporary american cinema is the first comprehensive introduction to american cinema since 1960 the book is unique in its treatment of both hollywood alternative and non mainstream cinema critical essays from leading film scholars are supplemented by boxed profiles of key directors producers and actors key films and key genres and statistics from the cinema industry illustrated in colour and black and white with film stills posters and production images the book has two tables of contents allowing students to use the book chronologically decade by decade or thematically by subject designed especially for courses in cinema studies and film studies cultural studies and american studies contemporary american cinema features a glossary of key terms fully referenced resources and suggestions for further reading questions for class discussion and a comprehensive filmography individual chapters include the decline of the studio system the rise of american new wave cinema the history of the blockbuster the parallel histories of independent and underground film black cinema from blaxploitation to the 1990s changing audiences the effects of new technology comprehensive overview of us documentary from 1960 to the present contributors include stephen prince steve neale susan jeffords yvonne tasker barbara klinger jim hillier peter kramer mark shiel sheldon hall eithne quinn michele aaron jonathan munby

from the prestige films of cagney productions to recent ultra low budget cult hits such as clerks and the blair witch project american independent cinema has produced some of the most distinctive films ever made this comprehensive introduction draws on key films filmmakers and film companies from the early twentieth century to the present to examine the factors that shaped this vital and evolving mode of filmmaking specifically it explores the complex and dynamic relations between independent and mainstream hollywood cinema showing how institutional industrial and economic changes in the latter have shaped and informed the former ordered chronologically the book begins with independent filmmaking in the studio era examining both top rank and low end film production moves to the 1950s and 1960s discussing both the adoption of independent filmmaking as the main method of production as well as exploitation filmmaking and finishes with contemporary american independent cinema exploring areas such as the new hollywood the rise of mini major and major independent companies and the institutionalization of independent cinema in the 1990s each chapter includes case studies which focus on specific films filmmakers and production and distribution companies

in this insightful study of hollywood cinema since 1969 film historian nick smedley traces the cultural and intellectual heritage of american films showing how recent hollywood movies owe a profound debt to the liberal values of new deal cinema hollywood cinema is not usually thought of as politically or socially engaged but the author argues that it is in fact one of the most value laden of all national cinemas drawing on a long historical view of persistent themes in hollywood cinema

smedleydemonstrates how film makers in america continue to explore the balance between unbridled capita

in his village voice movie journal jonas mekas captured the makings of an exciting movement in 1960s american filmmaking works by andy warhol gregory j markopoulos stan brakhage jack smith robert breer and others echoed experiments already underway elsewhere yet they belonged to a nascent tradition that only a true visionary could identify mekas incorporated the most essential characteristics of these films into a unique conception of american filmmaking s next phase he simplified complex aesthetic strategies for unfamiliar audiences and appreciated the subversive genius of films that many dismissed as trash this new edition presents mekas s original critiques in full with additional material on the filmmakers film studies scholars and popular and avant garde critics whom he inspired and transformed

v 1 theory practices and transcontinental articulations v 2 studies of national cinemas includes bibliographical references and indexes

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 krämer 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

although films rarely act as mirror reflections of everyday reality they are nevertheless powerful cultural expressions of the dreams and desires of the american public this work provides a complete post world war ii survey of american cinema and its often complex and contradictory values

a wide ranging and idiosyncratic look at sixty years of politics and film that uncovers how american movies have mirrored and even challenged anxieties and paranoid perceptions embedded in american society since the start of the cold war the first book to take a sweeping look at 60 years of film and analyze them thematically

this book introduces the reader to basic issues related to the phenomenon of american cinema it looks at american film history from the 1890s through the spring of 2020 but it does not always explore this history in a purely chronological way in fact it is not strictly speaking a history rather it is a cultural history which focuses more on topics and issues than on what happened when it begins with a profile of classical hollywood cinema as a unique economic industrial aesthetic and cultural institution it considers the experience of moviegoing the nature of hollywood storytelling and the roles played by the studio system the star system and film genres in the creation of a body of work that functions not only as entertainment but as a portrait of the relationship between an american national identity and an industrialized mass culture that has slowly evolved over the past century this book assumes that the reader has little or no formal training in film history theory or aesthetics it presents fairly basic concepts in such a way as to encourage discussion not so much of individual films but of films in general for this reason the book

concentrates on large groupings of films on genres topics and periods of film history this textbook differs from the more traditional histories of the cinema for certain specific and important reasons over the past fifty years the field of film study has undergone a tremendous transformation this change has been spearheaded by the work of a new generation of scholars who challenge the traditional way in which film history has been written and taught introduction to film courses that fifty years ago taught film as art drew heavily upon the approaches of new criticism contemporary film courses now teach film not only as art but also as film and they attempt to situate film as an art form within a larger industrial economic social and cultural context they rely heavily on cultural studies new historicism psychoanalysis and other contemporary critical disciplines film history texts have changed over the years as well in the past histories consisted of simple chronological accounts of who did what and what happened when and of the stories of great men sic and their achievements and of straightforward accounts of the influence of technology and economics on the course of a history that unfolds in a linear fashion up to the present more recently film scholars have begun to rewrite these traditional histories creating what thomas Elsaesser refers to as the new film history at its best this history is driven by a sophisticated theoretically informed revisionism it simply refuses to accept the easy answers to basic historical questions that had been offered up by past historians with the initial publication of american cinema american culture in 1994 the methods and discoveries of the new film history were applied to an introductory level text surveying the history of the american cinema

this title combines prose with scholarship to provide the complete inside story of how singin in the rain was made marketed and received

examines the supreme court s unanimous 1952 decision in favor of a film exhibitor who had been denied a license to show the controversial italian film il miracolo the ruling was a watershed event in the history of film censorship ushering in a new era of mature and sophisticated american filmmaking

essays on films in the collection of anthology film archives

reveals how the new technologies of mass culture the phonograph radio and film played a key role in accelerating the diffusion of jazz as a modernist art form across the nation s racial divide focuses on four cities new orleans new york chicago and los angeles to show how each city produced a distinctive style of jazz

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