

JOHNNY DEPT

STARTS
HERE



Murray Pomerance

Johnny Depp Starts Here

Adrian Danks



Johnny Depp Starts Here:

Johnny Depp Starts Here Murray Pomerance, 2005 Presents a study of Johnny Depp's film performances from A nightmare on Elm Street to Secret window *Johnny Depp Starts Here* Murray Pomerance, 2005-03-02 From beloved bad boy to cool and captivating maverick Johnny Depp has inspired media intrigue and has been the source of international acclaim since the early 1990s He has attracted attention for his eccentric image his accidental acting career his beguiling good looks and his quirky charm In *Johnny Depp Starts Here* film scholar Murray Pomerance explores our fascination with Depp his riddling complexity and his meaning for our culture Moving beyond the actor's engaging and inscrutable private life Pomerance focuses on his enigmatic screen performances from A Nightmare on Elm Street to Secret Window The actor's image is studied in terms of its ambiguities and its many strange nuances Depp's ethnicity his smoking his tranquility his unceasing motion his links to the Gothic the Beats Simone de Beauvoir the history of rationality Impressionist painting and more In a series of treatments of his key roles including Rafael in The Brave Bon Bon in Before Night Falls Jack Kerouac in The Source and the long list of acclaimed performances from Gilbert Grape to Cap'n Jack Sparrow we learn of Johnny onscreen in terms of male sexuality space travel optical experience nineteenth century American capitalism Orientalism the vulnerability of performance the perils of sleep comedy the myth of the West Scrooge McDuck Francois Truffaut and more Johnny's face Johnny's gaze Johnny's aging and Johnny's understatement are shown to be inextricably linked to our own desperate need to plumb performance style and screen for a grounding of reality in this ever accelerating world of fragmentation and insecurity Both deeply intriguing and perpetually elusive Depp is revealed as the central screen performer of the contemporary age the symbol of performance itself No thinker has meditated on Johnny Depp this way before and surely not in a manner worthy of the object of scrutiny **Moment of Action** Murray Pomerance, 2016-05-09 There are hundreds of biographies of filmstars and dozens of scholarly works on acting in general But what about the ephemeral yet indelible moments when for a brief scene or even just a single shot an actor's performance triggers a visceral response in the viewer *Moment of Action* delves into the mysteries of screen performance revealing both the acting techniques and the technical apparatuses that coalesce in an instant of cinematic alchemy to create movie gold Considering a range of acting styles while examining films as varied as Bringing Up Baby Psycho The Red Shoes Godzilla and The Bourne Identity Murray Pomerance traces the common dynamics that work to structure the complex relationship between the act of cinematic performance and its eventual perception Mining the spaces where subjective and objective analyses merge Pomerance offers both a deeply personal account of film viewership and a detailed examination of the intuitive gestures orchestrated movements and backstage maneuvers that go into creating those phenomenal moments onscreen *Moment of Action* takes us on an innovative exploration of the nexus at which the actor's keen skills spark and kindle the audience's receptive energies *Thinking in the Dark* Murray Pomerance, R. Barton Palmer, 2015-10-16 Today's film scholars draw from a dizzying range

of theoretical perspectives they're just as likely to cite philosopher Gilles Deleuze as they are to quote classic film theorist Andr  Bazin. To students first encountering them, these theoretical lenses for viewing film can seem exhilarating but also overwhelming. *Thinking in the Dark* introduces readers to twenty-one key theorists whose work has made a great impact on film scholarship today, including Rudolf Arnheim, Sergei Eisenstein, Michel Foucault, Siegfried Kracauer, and Judith Butler. Rather than just discussing each theorist's ideas in the abstract, the book shows how those concepts might be applied when interpreting specific films by including an analysis of both a classic film and a contemporary one. It thus demonstrates how theory can help us better appreciate films from all eras and genres, from *Hugo* to *Vertigo*, from *City Lights* to *Sunset Blvd* and from *Young Mr. Lincoln* to *A.I.* and *Wall-E*. The volume's contributors are all experts on their chosen theorist's work and furthermore are skilled at explaining that thinker's key ideas and terms to readers who are not yet familiar with them. *Thinking in the Dark* is not only a valuable resource for teachers and students of film; it's also a fun read, one that teaches us all how to view familiar films through new eyes.

Theorists examined in this volume are Rudolf Arnheim, B la Bal zs, Roland Barthes, Andr  Bazin, Walter Benjamin, Judith Butler, Stanley Cavell, Michel Chion, Gilles Deleuze, Jean Douchet, Sergei Eisenstein, Jean Epstein, Michel Foucault, Siegfried Kracauer, Jacques Lacan, Vachel Lindsay, Christian Metz, Hugo Münsterberg, V.F. Perkins, Jacques Ranc re, and Jean Rouch.

Virtuoso Murray Pomerance, 2019-05-16

Elizabeth Taylor's electrifying performance in *Who's Afraid of Virginia Woolf?* The milkshake scene in *There Will Be Blood*. Leonardo DiCaprio's turn as Arnie in *What's Eating Gilbert Grape*. What makes these performances so special? Eloquent, written and engagingly laid out, Murray Pomerance answers the tough question as to what makes an exceptional or virtuosic performance. Pomerance intensively explores virtuosic performance in film, ranging from classical works through to contemporary production, and gives serious consideration to structural problems of dramatization and production, actorial methods and tricks, and contingencies that befall performers giving stand-out moments. Looking at more than 40 aspects of the virtuosic act and using an approach based in careful meditation and discursion, *Virtuoso* moves through such themes as showing off, effacement, self-consciousness, performative collapse, spontaneity, acting as dream, acting and femininity, virtuosity and torture, secrecy, improvisation, virtuosic silence, and others, giving special attention to the labors of such figures as Fred Astaire, Johnny Depp, Marlene Dietrich, Basil Rathbone, Christopher Plummer, Leonardo DiCaprio, Alice Brady, Ethel Waters, James Mason, and dozens more. Numerous scenic virtuosities are examined in depth, from films as far-ranging as *Singin' in the Rain* and *The Bridge on the River Kwai* and *My Man Godfrey*. As the first book about virtuosity in film performance, *Virtuoso* offers exciting new angles from which to view film, both classical and contemporary.

The Horse who Drank the Sky Murray Pomerance, 2008

The author argues in this book that what is most important for cinema is that we are alive with it, and that for all its dramatic, literary, political, sociological, and philosophical weight, film is ultimately an art that provokes, touches, and riddles the viewer through an image that transcends narrative and theory.

Looking with Robert Gardner Rebecca Meyers, William

Rothman, Charles Warren, 2016-08-01 Assesses the range and magnitude of Robert Gardner's achievements as a filmmaker, photographer, writer, educator, and champion of independent cinema. During his lifetime (1925-2014), he was often pigeonholed as an ethnographic filmmaker, then criticized for failing to conform to the genre's conventions. He radically challenged them. With the release of his groundbreaking film *Dead Birds* in 1963, Gardner established himself as one of the world's most extraordinary independent filmmakers working in a unique border area between ethnography, the essay film, and poetic experimental cinema. Richly illustrated, *Looking with Robert Gardner* assesses the range and magnitude of Gardner's achievements not only as a filmmaker but also as a still photographer, writer, educator, and champion of independent cinema. The contributors give critical attention to Gardner's most ambitious films, such as *Dead Birds* (1963), *New Guinea Rivers* (1975), *Ethiopia and Forest of Bliss* (1986), *India*, as well as lesser-known films that equally exemplify his mode of seeking anthropological understanding through artistic means. They also attend to his films about artists, including his self-depiction in *Still Journey On* (2011), to his roots in experimental film and his employment of experimental procedures, and to his support of independent filmmakers through the Harvard Film Study Center and the television series *Screening Room*, which provided an opportunity for numerous important film and video artists to present and discuss their work. This book is a monumental, fearless, and insightful contribution of critique that looks both with and at Gardner's works as a whole.

Catherine Summerhayes, author of *Google Earth: Outreach and Activism*, *Looking with Robert Gardner* introduces new and exciting voices into the dialogue about the renowned ethnographic and documentary filmmaker. The book contains very close readings of many of his films and suggests fresh approaches for analyzing those as well as ethnographic films in general.

Ilisa Barbash, coeditor of *The Cinema of Robert Gardner* [The Eyes Have It](#) Murray Pomerance, 2013-03-19 *The Eyes Have It* explores those rarified screen moments when viewers are confronted by sights that seem at once impossible and present, artificial and stimulating, illusory and definitive. Beginning with a penetrating study of five cornfield sequences, including *The Wizard of Oz*, *Arizona Dream*, and *Signs*, Murray Pomerance journeys through a vast array of cinematic moments, technical methods, and laborious collaborations from the 1930s to the 2000s to show how the viewer's experience of reality is put in context, challenged, and willfully engaged. Four meditations deal with reality effects from different philosophical and technical angles. *Vivid Rivals* assesses active participation and critical judgment in seeing effects with such works as *Defiance*, *Cloverfield*, *Knowing*, *Thelma & Louise*, and more. *The Two of Us* considers double placement and doubled experience with such films as *The Prestige*, *Niagara*, and *A Stolen Life*. *Being There* discusses cinematic performance and the problems of believability, highlighting such films as *Gran Torino*, *The Manchurian Candidate*, *In Harm's Way*, and other films. *Fairy Land* explores the art of scenic backing, focusing on the fictional world of *Brigadoon*, which borrows from both hard-edged realism and evocative landscape painting.

A Companion to Film Noir Andre Spicer, Helen Hanson, 2013-06-27 An authoritative companion that offers a wide-ranging thematic survey of this enduringly popular cultural form and includes scholarship from

both established and emerging scholars as well as analysis of film noir's influence on other media including television and graphic novels. Covers a wealth of new approaches to film noir and neo noir that explore issues ranging from conceptualization to cross media influences. Features chapters exploring the wider noir mediascape of television, graphic novels and radio. Reflects the historical and geographical reach of film noir from the 1920s to the present and in a variety of national cinemas. Includes contributions from both established and emerging scholars. **Michael Mann** Steven

Rybin, 2013-04-04 Michael Mann first made his mark as a writer for such television programs as *Starsky and Hutch*, *Police Story* and *Vegas*. In 1981 he made his feature film directing debut with the James Caan thriller *Thief* and in the 1980s he served as a writer and executive producer for the groundbreaking programs *Miami Vice* and *Crime Story*. Though he has delved into other genres, Mann's career as a writer, producer and director has consistently focused on criminal activity from small time hoods and professional thieves to corporate manipulators and serial killers. In *Michael Mann: Crime Auteur*, Steven Rybin looks at the television programs and films that Mann has stamped with his personal signature. This book closely examines the themes and techniques used in films such as *Manhunter*, *Heat*, *The Insider* and *Collateral* and connects these elements to his work on the non genre films *The Last of the Mohicans* and *Ali*. A revised and significantly expanded edition of *The Cinema of Michael Mann* 2007, this book includes new chapters on *Public Enemies* and the big screen version of *Miami Vice* as well as Mann's work on the shows *Crime Story* and *Luck*. Covering Mann's entire career, this book will be of interest to fans of the writer-director's body of work as well as to scholars of both film and television. *Monstrous adaptations*

Richard Hand, Jay McRoy, 2017-06-01 The fifteen groundbreaking essays contained in this book address the concept of adaptation in relation to horror cinema. Adaptation is not only a key cultural practice and strategy for filmmakers but it is also a theme of major importance within horror cinema as a whole. The history of the genre is full of adaptations that have drawn from fiction or folklore or that have assumed the shape of remakes of pre-existing films. The horror genre itself also abounds with its own myriad transformations and transmutations. The essays within this volume engage with an impressive range of horror texts from the earliest silent horror films by Thomas Edison and Jean Epstein through to important contemporary phenomena such as the western appropriation of Japanese horror motifs. Classic works by Alfred Hitchcock, David Cronenberg and Abel Ferrara receive cutting edge re-examination as do unjustly neglected works by Mario Bava, Guillermo del Toro and Stan Brakhage. *Some Kind of Mirror*

Amanda Konkle, 2019-02-04 Although she remains one of the all time most recognizable Hollywood icons, Marilyn Monroe has seldom been ranked among the greatest actors of her generation. Critics have typically viewed her film roles as mere extensions of her sexpot star persona. Yet this ignores both the subtle variations between these roles and the acting skill that went into the creation of Monroe's public persona. *Some Kind of Mirror* offers the first extended scholarly analysis of Marilyn Monroe's film performances, examining how they united the contradictory discourses about women's roles in 1950s America. Amanda Konkle suggests that Monroe's star persona

resonated with audiences precisely because it engaged with the era's critical debates regarding femininity, sexuality, marriage and political activism. Furthermore, she explores how Monroe drew from the techniques of Method acting and finely calibrated her performances to better mirror her audience's anxieties and desires. Drawing both from Monroe's filmography and from 1950s fan magazines, newspaper reports and archived film studio reports, *Some Kind of Mirror* considers how her star persona was coauthored by the actress, the Hollywood publicity machine and the fans who adored her. It is about why 1950s America made Monroe a star, but it is also about how Marilyn defined an era. *The Passion of Montgomery Clift* Amy Lawrence, 2010-05-27 From his 1948 film debut in *Red River* through such classics as *The Heiress*, *A Place in the Sun* and *From Here to Eternity*, Montgomery Clift exemplified a new masculinity and leading the way for a generation of actors including Marlon Brando and James Dean epitomized the new naturalistic style of acting. Clift's impact was such that both during his troubled life and after his untimely death, fans described the actor in religious terms, characterizing Clift as a vision acolyte and martyr. In *The Passion of Montgomery Clift*, Amy Lawrence challenges the myth of Clift as tragic victim by examining Clift's participation in the manipulation of his image, his collaborations with directors, his relationships with costars and his interactions with writers. *Film Trilogies* C. Perkins, C. Verevis, 2012-02-21 Drawing on a wide range of examples, this book, the first devoted to the phenomenon of the film trilogy, provides a dynamic investigation of the ways in which the trilogy form engages key issues in contemporary discussions of film, remaking, adaptation, sequelization and serialization.

Slow Movies Ira Jaffe, 2014-03-25 In all film, there is the desire to capture the motion of life, to refuse immobility. Agnes Varda has noted, "But to capture the reality of human experience, cinema must fasten on stillness and inaction as much as motion." *Slow Movies* investigates movies by acclaimed international directors who in the past three decades have challenged mainstream cinema's reliance on motion and action. More than other realist art cinema, slow movies by Lisandro Alonso, Nuri Bilge Ceylan, Pedro Costa, Jia Zhangke, Abbas Kiarostami, Cristian Mungiu, Alexander Sokurov, Bela Tarr, Gus Van Sant and others radically adhere to space-times in which emotion is repressed, along with motion editing and dialogue, yield to stasis and contemplation; action surrenders to emptiness, if not death. **100 Cult Films** Ernest Mathijs, Xavier Mendik, 2019-07-25 Some films should never have been made. They are too unsettling, too dangerous, too challenging, too outrageous and even too badly made to be let loose on unsuspecting audiences. Yet these films, from the shocking *Cannibal Holocaust* to the apocalyptic *Donnie Darko*, from the destructive *Tetsuo* to the awfully bad *The Room*, from the hilarious *This Is Spinal Tap* to the campy *Showgirls*, from the asylum of *Das Cabinet des Dr. Caligari* to the circus of *Freaks*, from the gangs of *The Warriors* to the gangsters of *In Bruges* and from the flamboyant *Rocky Horror Picture Show* to the ultimate cool of *The Big Lebowski*, have all garnered passionate fan followings. Cult cinema has made tragic misfits, monsters and cyborgs such as Edward Scissorhands or Blade Runner's replicants, heroes of our times. *100 Cult Films* explains why these figures continue to inspire fans around the globe. Cult film experts Ernest Mathijs and Xavier Mendik round up the most cultish of giallo, blaxploitation

anime sexploitation zombie vampire and werewolf films exploring both the cults that live hidden inside the underground Nekromantik Caf Flesh and the cult side of the mainstream Dirty Dancing The Lord of the Rings and even The Sound of Music 100 Cult Films is a true trip around the world providing a lively and illuminating guide to films from more than a dozen countries across nine decades representing a wide range of genres and key cult directors such as David Cronenberg Terry Gilliam and David Lynch Drawing on exclusive interviews with some of the world s most iconic cult creators and performers including Dario Argento Pupi Avati Alex Cox Ruggero Deodato Jes s Franco Lloyd Kaufman Harry K mel H G Lewis Christina Lindberg Takashi Miike Franco Nero George A Romero and Brian Yuzna and featuring a foreword by cult director Joe Dante 100 Cult Films is your ultimate ticket to the midnight movie show **Reading the Bromance** Michael

DeAngelis,2014-06-01 Film and television scholars as well as readers interested in pop culture and queer studies will enjoy the insights of Reading the Bromance A Companion to Robert Altman Adrian Danks,2015-06-22 A Companion to Robert Altman presents myriad aspects of Altman s life career influence and historical context This book features 23 essays from a range of experts in the field providing extensive coverage of these aspects and dimensions of Altman s work The most expansive and wide ranging book yet published on Altman providing a comprehensive account of Altman s complete career Provides discussion and analysis of generally neglected aspects of Altman s career including the significance of his work in television and industrial film the importance of collaboration and the full range and import of his aesthetic innovations Includes essays by key scholars in Altman studies bringing together experts in the field emerging scholars and writers from a broad range of fields Multi disciplinary in design and draws on a range of approaches to Altman s work being the first substantial publication to make use of the recently launched Robert Altman Archive at the University of Michigan Offers specific insights into particular aspects of film style and their application industrial and aesthetic film and TV history and particular areas such as the theorisation of space place authorship and gender Cinema and the Shoah Jean-Michel Frodon,2010-01-08 From The Great Dictator to Schindler s List the extermination of the Jews of Europe has driven the cinema more than any other form of artistic expression to question its methods techniques and ethics It is with reference to the Shoah that a decisive part of the thought behind modern cinema has been constructed and consciously or not many of the greatest films of the past sixty years bear the mark of this event To give an account of these phenomena Cinema and the Shoah brings together filmmakers historians journalists philosophers and researchers to explore how the Shoah as a historical event implicated and mobilized the cinema by profoundly questioning its modes of recounting and storytelling of putting visions onscreen The book also includes a filmography compiled with the assistance of the Fritz Bauer Institute of Frankfurt that lists over three hundred feature length films short films and documentaries about the Shoah produced between 1945 and the present **Uncanny Cinema** Murray Pomerance,2022-10-20 Murray Pomerance s latest book explores an encyclopedic range of films and television shows to demonstrate the difficulty of conveying the experience of

viewing cinema through words and the medium of text From *On the Waterfront* to *Marriage Story* *Uncanny Cinema* illuminates that words and writing are in perilous waters when applied to cinema similar to ungestured talk The book begins with this problem using Julian Jaynes's thoughts on vocality and imagination before delving into three exploratory movements arranged to alternately challenge inspire and confound the reader to question if we know what we think we know or even see what we think we see The viewer is faced with disturbances ruptures and surprises that occur during the viewing experience which Pomerance analyzes to stretch the sense of what we do and do not or possibly cannot know particularly as we think talk and write about cinema

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