



Film Frontier Scarface

**Cynthia Lucia,Roy Grundmann,Art
Simon**



Film Frontier Scarface:

The Making of Scarface David Taylor, 2006-01 Brian de Palma's 1983 crime saga Scarface was simultaneously greeted with derision and applause by critics. Some saw the almost three hour story of Al Pacino's modern day Al Capone as over long and over violent while others greeted it as a stylishly modern take on the traditional gangster movie.

Drug Wars Curtis Marez, 2004 Inaugurated in 1984 America's War on Drugs is just the most recent skirmish in a standoff between global drug trafficking and state power. From Britain's nineteenth century Opium Wars in China to the activities of Colombia's drug cartels and their suppression by U.S. backed military forces today conflicts over narcotics have justified imperial expansion, global capitalism and state violence even as they have also fueled the movement of goods and labor around the world. In Drug Wars cultural critic Curtis Marez examines two hundred years of writings, graphic works, films and music that both demonize and celebrate the commerce in cocaine, marijuana and opium, providing a bold interdisciplinary exploration of drugs in the popular imagination. Ranging from the writings of Sigmund Freud to pro drug lord Mexican popular music, gangsta rap and Brian De Palma's 1983 epic Scarface, Drug Wars moves from the representations and realities of the Opium Wars to the long history of drug and immigration enforcement on the U.S. Mexican border and to cocaine use and interdiction in South America, Middle Europe and among American Indians. Throughout Marez juxtaposes official drug policy and propaganda with subversive images that challenge and sometimes even taunt government and legal efforts. As Marez shows, despite the state's best efforts to use the media to obscure the hypocrisies and failures of its drug policies, be they lurid descriptions of Chinese opium dens in the English popular press or Nancy Reagan's Just Say No campaign, marginalized groups have consistently opposed the expansion of state power that drug traffic has historically supported.

Curtis Marez is assistant professor of critical studies at the University of Southern California School of Cinema Television.

Masculinity at the Movies Thomas Keith, 2025-06-05 Masculinity at the Movies takes a deep dive into masculinity in film and how Hollywood movies continue to produce and promote masculine stereotypes that place boys and men in constraining identities and dysfunctional patterns of behaviour. From classic film stars to those of the present day, this textbook unpacks the development of the main male stereotypes in film: villains, heroes and oafs, and how movies can develop healthy new male representations. Alongside Hollywood studio productions it delves into Black, Native American, Latino and Asian representation as well as LGBTQ masculinity. Going beyond the present it proposes what healthy masculinity at the movies looks like and where Hollywood should set its sights to create more progressive models of masculinity for the 21st century. Masculinity at the Movies will provide students of gender studies, media studies and cultural studies with new insights into stereotypes of men in contemporary film.

The American Midwest in Film and Literature Adam R. Ochonicky, 2021-12-22 A critical overview of the evolution, contestation and fragmentation of the Midwest's symbolic and often contradictory meanings in American culture. How do works from film and literature: Sister Carrie, Native Son, Meet Me in St. Louis, Halloween and A History of

Violence for example imagine reify and reproduce Midwestern identity And what are the repercussions of such regional narratives and images circulating in American culture In *The American Midwest in Film and Literature Nostalgia Violence and Regionalism* Adam R Ochonicky provides a critical overview of the evolution contestation and fragmentation of the Midwest's symbolic and often contradictory meanings Using the frontier writings of Frederick Jackson Turner as a starting point this book establishes a succession of Midwestern filmic and literary texts stretching from the late 19th century through the beginning of the 21st century and argues that the manifold properties of nostalgia have continually transformed popular understandings and ideological uses of the Midwest's place identity Ochonicky identifies three primary modes of nostalgia at play across a set of textual objects the projection of nostalgia onto physical landscapes and into the cultural sphere nostalgic spatiality nostalgia as a cultural force that regulates behaviors identities and appearances nostalgic violence and the progressive potential of nostalgia to generate an acknowledgment and possible rectification of ways in which the flawed past negatively affects the present nostalgic atonement While developing these new conceptions of nostalgia Ochonicky reveals how an under examined area of regional study has received critical attention throughout the histories of American film and literature as well as in related materials and discourses From the closing of the Western frontier to the polarized political and cultural climate of the 21st century this book demonstrates how film and literature have been and continue to be vital forums for illuminating the complex interplay of regionalism and nostalgia Ochonicky presents an important reading of how nostalgia shapes the Midwest in the American imagination as a place of identity and violence Past and present slip in this compelling and well researched approach to the workings of contemporary culture Vera Dika author of *Recycled Culture in Contemporary Art and Film The Use of Nostalgia* By centering the concept of region Adam Ochonicky provides an insightful and refreshing reading of American popular culture In texts ranging from Richard Wright's *Native Son* to John Carpenter's *Halloween* Ochonicky demonstrates the complex terrain of the Midwest in our cultural imaginary and the diverse memories and meanings we project upon it Kendall R Phillips author of *A Place of Darkness The Rhetoric of Horror in Early American Cinema* Syracuse University **Western and Frontier Film and Television Credits 1903-1995** Harris M. Lentz, 1996

Narradrama: An Immersive History of Film Pasquale De Marco, Embark on a cinematic odyssey through the annals of film history with *Narradrama An Immersive History of Film* a comprehensive exploration of the seventh art From the flickering inception of silent films to the immersive spectacles of modern blockbusters this book delves into the world of cinema shedding light on its origins defining moments and profound impact on society Within these pages you'll discover the stories of pioneering filmmakers who laid the foundation for cinematic storytelling and the contemporary visionaries who continue to push the boundaries of the medium Through a blend of historical analysis critical insights and personal anecdotes we paint a vivid portrait of the art of cinema celebrating its triumphs and confronting its challenges With each chapter we uncover new layers of cinematic history revealing the hidden connections between films filmmakers and cultural contexts We

examine the interplay between film and culture exploring how historical events social movements and artistic trends have influenced the development of cinema Whether you re a seasoned cinephile or a newcomer to the world of film this book promises to deepen your understanding and appreciation of the seventh art We delve into the diverse genres that populate the cinematic spectrum from the escapism of romantic comedies to the thought provoking depths of dramas and the adrenaline fueled thrills of action films Through insightful analysis and engaging storytelling we explore the elements that make each genre unique from its narrative conventions to its visual aesthetics

Narradrama An Immersive History of Film is an invitation to embark on a journey through the world of cinema where the silver screen comes alive and the stories that unfold on it continue to inspire entertain and challenge us in countless ways Join us on this cinematic odyssey and discover the magic that lies at the heart of film the art form that has captivated audiences across the globe and left an indelible mark on our cultural consciousness If you like this book write a review

Doc Holliday in Film and Literature Shirley Ayn Linder, 2014-01-30 The legend of Doc Holliday is now well past a century old While his time on earth was brief troubled and filled with pain his legend took wings and flew Beginning with his part in the now famous gunfight at the O K Corral Denver newspapers first told his story in the late 19th century They followed by words of Wyatt Earp grasped the glimmer of his tale So enamored was the public that by 1939 he was a literary icon and his character had appeared in eight films Historians authors screenwriters and eventually television refined the legend which reached its apex perhaps with the 1993 film *Tombstone* Doc Holliday s image has neither dimmed nor wavered in the 21st century Broadway country music and art join with literature and film to continue his mystique as the personification of a surviving legend of the U S West

Narcomedia Jason Ruiz, 2023-10-10 2024 Honorable Mention The Victor Villase or Best Latino Focused Nonfiction Book Award English Empowering Latino Futures International Latino Book Awards Exploring representations of Latinx people from Scarface to Narcos this book examines how pop culture has framed Latin America as the villain in America s long and ineffectual War on Drugs If there is an enemy in the War on Drugs it is people of color That is the lesson of forty years of cultural production in the United States Popular culture from Scarface and Miami Vice to Narcos and Better Call Saul has continually positioned Latinos as an alien people who threaten the US body politic with drugs Jason Ruiz explores the creation and endurance of this trope its effects on Latin Americans and Latinx people and its role in the cultural politics of the War on Drugs Even as the focus of drug anxiety has shifted over the years from cocaine to crack and from methamphetamines to opioids and even as significant strides have been made in representational politics in many areas of pop culture Latinx people remain an unshakeable fixture in stories narrating the production distribution and sale of narcotics *Narcomedia* argues that such representations of Latinx people regardless of the intentions of their creators are best understood as a cultural front in the War on Drugs Latinos and Latin Americans are not actually America s drug problem yet many Americans think otherwise and that is in no small part because popular culture has largely refused to imagine the drug trade any other way

The

Columbia Companion to American History on Film Peter C. Rollins, 2004-03-24 American history has always been an irresistible source of inspiration for filmmakers and today for good or ill most Americans sense of the past likely comes more from Hollywood than from the works of historians In important films such as *The Birth of a Nation* 1915 *Roots* 1977 *Apocalypse Now* 1979 and *Saving Private Ryan* 1998 how much is entertainment and how much is rooted in historical fact In *The Columbia Companion to American History on Film* more than seventy scholars consider the gap between history and Hollywood They examine how filmmakers have presented and interpreted the most important events topics eras and figures in the American past often comparing the film versions of events with the interpretations of the best historians who have explored the topic Divided into eight broad categories Eras Wars and Other Major Events Notable People Groups Institutions and Movements Places Themes and Topics and Myths and Heroes the volume features extensive cross references a filmography of discussed and relevant films notes and a bibliography of selected historical works on each subject *The Columbia Companion to American History on Film* is also an important resource for teachers with extensive information for research or for course development appropriate for both high school and college students Though each essay reflects the unique body of film and print works covering the subject at hand every essay addresses several fundamental questions What are the key films on this topic What sources did the filmmaker use and how did the film deviate or remain true to its sources How have film interpretations of a particular historical topic changed and what sorts of factors technological social political historiographical have affected their evolution Have filmmakers altered the historical record with a view to enhancing drama or to enhance the truth of their putative message

The 1931-1940: American Film Institute Catalog of Motion Pictures Produced in the United States American Film Institute, 1993 The entire field of film historians awaits the AFI volumes with eagerness Eileen Bowser Museum of Modern Art Film Department Comments on previous volumes The source of last resort for finding socially valuable films that received such scant attention that they seem lost until discovered in the AFI Catalog Thomas Cripps Endlessly absorbing as an excursion into cultural history and national memory Arthur Schlesinger Jr *America's Film Legacy* Daniel Eagan, 2010-01-01 Collection of the five hundred films that have been selected to date for preservation by the National Film Preservation Board and are thereby listed in the National Film Registry

Film: an Anthology Daniel Talbot, 1975 An anthology of writings on film studies **Crime and Media** Chris Greer, 2019-07-08 This engaging and timely collection gathers together for the first time key and classic readings in the ever expanding area of crime and media Comprizing a carefully distilled selection of the most important contributions to the field *Crime and Media A Reader* tackles a wide range of issues including understanding media researching media crime newsworthiness and news crime entertainment and creativity effects influence and moral panic and cybercrime surveillance and risk Specially devised introductory and linking sections contextualize each reading and evaluate its contribution to the field both individually and in relation to competing approaches and debates This book provides a single source around which

criminology media and cultural studies modules can be structured an invaluable revision and consultation guide for students and an extremely useful resource for scholars writing and researching across a wide range of relevant fields Accessible yet challenging and packed with additional pedagogical devices Crime and Media A Reader will be an invaluable resource for students and academics studying crime media culture surveillance and control Hooked in Film John Markert,2013-05-23 Though drug use was widespread in the nineteenth century the negative influence of narcotics was mostly unknown Cinema of the early twentieth century was instrumental in making viewers aware of the harmful effects of drugs Throughout the decades images of drugs such as marijuana LSD and heroin in films impacted both negatively and positively the national perception of their use In fact the use popularity and opinion of certain drugs often follow their status on the big screen In Hooked in Film John Markert takes a close look at the correlation between social policies and the public view of drugs and their portrayals in film In this volume Markert examines the changing social attitudes toward illegal drugs and their cinematic depictions from as early as the 1894 film *Chinese Opium Den* to the present The first section of this book focuses on the demonization of drugs between 1900 and 1959 followed by an assessment of marijuana on the big screen after 1960 when the drug was shown as part of everyday life with no serious consequences Post 1960 depictions of heroin use which have remained consistently negative are also analyzed Markert then takes a close look at the portrayals of powdered cocaine after the 1960s and the emergence of crack in the mid 1980s Finally Markert discusses hallucinogens Ecstasy and methamphetamines and their roles on the big screen Tracking hundreds of films spanning more than a century Hooked in Film looks at camp classics like *Reefer Madness* comedies such as *Cheech and Chong's Up in Smoke* *Dazed and Confused* and *Pineapple Express* and dramas including *Panic in Needle Park* and *Requiem for a Dream* Scholars and students of cinema popular culture media studies and sociology will find this book a valuable examination of how cinematic portrayals of drugs have changed over time and how those images have influenced public perception of drugs and even public policy

Transatlantic Aliens Will Norman,2016-11-27 A cogent and innovative account of the politics of literary and artistic modernism in the early years of the Cold War an exceptional book *Transatlantica* In *Transatlantic Aliens* Will Norman reorients our understanding of midcentury American culture by thinking dialectically about the interfusion of aesthetic and intellectual practices across both the cultural hierarchy and the Atlantic Norman relays this critical narrative through a series of interlinked case studies of key figures including C L R James Theodor Adorno George Grosz Raymond Chandler Simone de Beauvoir Vladimir Nabokov and Saul Steinberg He discovers the strange afterlives of European modernism in disorientating and uncanny juxtapositions the aesthetics of French symbolism flicker among the neon signs of a small town in the dead of night and echoes of Mondrian's grids are observed in the form of a boardroom sales chart At the heart of *Transatlantic Aliens* is a conception of alienation that encompasses both its political and aesthetic valences What unites the exilic figures it addresses is the desire to transform the practical experience of alienation into a positive resource for

criticizing and coping with a reconfigured postwar landscape Addressed to scholars and readers of American and comparative literatures as well as of cultural history and visual culture the book combines assessments of individual artworks novels and other texts with more distant readings spanning time and space A gallery of color plates beautifully illuminates the book's analysis Examining hardboiled fiction through Flaubert New Yorker cartoons through modernist painting and Bette Davis through Hegel and Marx Transatlantic Aliens challenges and changes the way we understand modernism's place in midcentury American culture

The Encyclopedia of Hollywood Film Actors Barry Monush,2003-04-01 For decades Screen World has been the film professional's as well as the film buff's favorite and indispensable annual screen resource full of all the necessary statistics and facts Now Screen World editor Barry Monush has compiled another comprehensive work for every film lover's library In the first of two volumes this book chronicles the careers of every significant film actor from the earliest silent screen stars Chaplin Pickford Fairbanks to the mid 1960s when the old studio and star systems came crashing down Each listing includes a brief biography photos from the famed Screen World archives with many rare shots vital statistics a comprehensive filmography and an informed entertaining assessment of each actor's contributions good or bad In addition to every major player Monush includes the legions of unjustly neglected troupers of yesteryear The result is a rarity an invaluable reference tool that's as much fun to read as a scandal sheet It pulsates with all the scandal glamour oddity and glory that was the lifeblood of its subjects Contains over 1 000 photos [French B Movies](#) David A.

Pettersen,2023-03-07 In the impoverished outskirts of French cities known as the banlieues minority communities are turning to American culture history and theory to make their own voices cultures and histories visible Filmmakers have followed suit turning to Hollywood genre conventions to challenge notions of identity belonging and marginalization in mainstream French film French B Movies proposes that French banlieue films far from being a fringe genre offer a privileged site from which to understand the current state of the French film industry in an age of globalization This gritty style appears in popular arthouse films such as Mathieu Kassovitz's La Haine and Bande de filles Girlhood along with the major Netflix hit series Lupin David Pettersen traces how in these works and others directors fuse features of banlieue cinema with genre formulas associated with both Hollywood and Black cultural models as well as how transnational genre hybridizations such as B movies have become part of the ecosystem of the French film industry By combining film analysis cultural history critical theory and industry studies French B Movies reveals how featuring banlieues is as much about trying to imagine new identities and production models for French cinema as it is about representation *American Film History* Cynthia

Lucia,Roy Grundmann,Art Simon,2015-06-25 This authoritative collection of introductory and specialized readings explores the rich and innovative history of this period in American cinema Spanning an essential range of subjects from the early 1900s Nickelodeon to the decline of the studio system in the 1960s it combines a broad historical context with careful readings of individual films Charts the rise of film in early twentieth century America from its origins to 1960 exploring

mainstream trends and developments along with topics often relegated to the margins of standard film histories Covers diverse issues ranging from silent film and its iconic figures such as Charlie Chaplin to the coming of sound and the rise of film genres studio moguls and later the Production Code and Cold War Blacklist Designed with both students and scholars in mind each section opens with an historical overview and includes chapters that provide close careful readings of individual films clustered around specific topics Accessibly structured by historical period offering valuable cultural social and political contexts Contains careful close analysis of key filmmakers and films from the era including D W Griffith Charles Chaplin Buster Keaton Erich von Stroheim Cecil B DeMille Don Juan The Jazz Singer I Am a Fugitive from a Chain Gang Scarface Red Dust Glorifying the American Girl Meet Me in St Louis Citizen Kane Bambi Frank Capra s Why We Fightseries The Strange Love of Martha Ivers Rebel Without a Cause Force of Evil and selected American avant garde and underground films among many others Additional online resources such as sample syllabi which include suggested readings and filmographies for both general specialized courses will be available online May be used alongside American Film History Selected Readings 1960 to the Present to provide an authoritative study of American cinema through the new millennium Corruption Plots Malini Ranganathan, David L. Pike, Sapana Doshi, 2023-04-15 Winner of the Anthony Leeds Prize in Urban Anthropology by the American Anthropological Association Corruption Plots illuminates how corruption is fundamental to global storytelling about how states and elites abuse entrusted power in late capitalism The millennial city of the global South is a charged setting for allegations of corruption with skyscrapers land grabs and slum evictions invoking outrage at deepening economic polarization Drawing on ethnography in Bengaluru and Mumbai and a cross section of literary and cinematic stories from cities around the world Malini Ranganathan David L Pike and Sapana Doshi pay close attention to the racial caste class and gender locations of the narrators spaces and publics imagined to be harmed by corruption Corruption Plots demonstrates how corruption talk is leveraged to make sense of unequal spatial change and used opportunistically by those who are themselves implicated in wrongdoing Offering a wide ranging analysis of urban worlds the authors reveal the ethical spatial and political stakes of storytelling and how vital it is to examine the corruption plot in all its contradictions **The Cinematic Challenge: Filming Colonial America** John P. Harty, Jr. ,2016 Why did cinema largely ignore the colonial era and the Revolutionary War The Cinematic Challenge asks this question and studies four films from the 1930s and 1940s to consider other queries such as How did Darryl F Zanuck make a film about the American Revolution Drums Along The Mohawk without indicating that the British were the enemy Why was Northwest Passage never completed How did Cecil B DeMille begin production on a film Unconquered based on a book that did not yet exist In addition we ll learn how accurate the depictions of colonial life were in each film and whether the political and economic climate affected the finished products Volume one of The Cinematic Challenge also includes information about the general state of the film industry during this period technological advancements and rival theories about historical filmmaking making it the most in depth resource

available today on colonial movies

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