

A black and white portrait of Orson Welles, looking slightly to the right with a serious expression. He is wearing a dark suit jacket over a white shirt and a dark tie. His hands are resting on a surface in front of him, with fingers slightly curled. The background is a plain, light-colored wall.

ORSON WELLES

I N F O C U S

Texts and Contexts

EDITED BY

James N. Gilmore and Sidney Gottlieb

FOREWORD BY

James Naremore

Focus On Orson Welles

Kenneth S. Rothwell



Focus On Orson Welles:

Orson Welles in Focus James N. Gilmore, Sidney Gottlieb, 2018-02-08 Through his radio and film works such as *The War of the Worlds* and *Citizen Kane* Orson Welles became a household name in the United States Yet Welles's multifaceted career went beyond these classic titles and included lesser known but nonetheless important contributions to television theater newspaper columns and political activism *Orson Welles in Focus Texts and Contexts* examines neglected areas of Welles's work shedding light on aspects of his art that have been eclipsed by a narrow focus on his films By positioning Welles's work during a critical period of his activity the mid 1930s through the 1950s in its larger cultural political aesthetic and industrial contexts the contributors to this volume examine how he participated in and helped to shape modern media This exploration of Welles in his totality illuminates and expands our perception of his contributions that continue to resonate today

Focus on Orson Welles Ronald Gottesman, 1976 *Orson Welles in Focus* James N. Gilmore, Sidney Gottlieb, 2018-02-08 Through his radio and film works such as *The War of the Worlds* and *Citizen Kane* Orson Welles became a household name in the United States Yet Welles's multifaceted career went beyond these classic titles and included lesser known but nonetheless important contributions to television theater newspaper columns and political activism *Orson Welles in Focus Texts and Contexts* examines neglected areas of Welles's work shedding light on aspects of his art that have been eclipsed by a narrow focus on his films By positioning Welles's work during a critical period of his activity the mid 1930s through the 1950s in its larger cultural political aesthetic and industrial contexts the contributors to this volume examine how he participated in and helped to shape modern media This exploration of Welles in his totality illuminates and expands our perception of his contributions that continue to resonate today

Innovators David W. Galenson, 2025-01-21 Some innovators are luminous shooting stars think Pablo Picasso Albert Einstein Sylvia Plath Bob Dylan Steve Jobs who make bold leaps early and suddenly then lose their creativity Others are late bloomers Paul Cezanne Charles Darwin Virginia Woolf Alfred Hitchcock Warren Buffett who show little early promise but spend long periods doggedly pursuing distant goals and attain greatness in old age By analyzing the careers of scores of great innovators this book reveals systematic differences in the motivations and methods of these two types and their very different patterns of creativity over the life cycle The result is a new and deeper unified understanding of the sources of human creativity *Despite the System* Clinton Heylin, 2006-06 Revealing the facts rather than the myths behind Orson Welles's Hollywood career this groundbreaking history fills in the gaps behind the drama of one of the most well known American filmmakers *A Modernist Cinema* Scott W. Klein, Michael Valdez Moses, 2021-10-01 In *A Modernist Cinema* sixteen distinguished scholars in the field of the New Modernist Studies explore the interrelationships among modernism cinema and modernity Focusing on several culturally influential films from Europe America and Asia produced between 1914 and 1941 this collection of essays contends that cinema was always a modernist enterprise Examining the dialectical relationship between a modernist cinema and modernity itself these essays

reveal how the movies represented and altered our notions and practices of modern life as well as how the so called crises of modernity shaped the evolution of filmmaking Attending to the technical achievements and formal qualities of the works of several prominent directors Giovanni Pastrone D W Griffith Sergei Eisenstein Fritz Lang Alfred Hitchcock F W Murnau Carl Theodore Dreyer Dziga Vertov Luis Bu uel Yasujiro Ozu John Ford Jean Renoir Charlie Chaplin Leni Riefenstahl and Orson Welles these essays investigate several interrelated topics how a modernist cinema represented and intervened in the political and social struggles of the era the ambivalent relationship between cinema and the other modernist arts the controversial interconnection between modern technology and the new art of filmmaking the significance of representing the mobile human body in a new medium the gendered history of modernity and the transformative effects of cinema on modern conceptions of temporality spatial relations and political geography

The Brothers Mankiewicz Sydney Ladensohn Stern,2019-10-02 Winner of the 2020 Peter C Rollins Book Award Longlisted for the 2020 Moving Image Book Award by the Kraszna Krausz Foundation Named a 2019 Richard Wall Memorial Award Finalist by the Theatre Library Association Herman J 1897 1953 and Joseph L Mankiewicz 1909 1993 wrote produced and directed over 150 pictures With Orson Welles Herman wrote the screenplay for Citizen Kane and shared the picture s only Academy Award Joe earned the second pair of his four Oscars for writing and directing All About Eve which also won Best Picture Despite triumphs as diverse as Monkey Business and Cleopatra and Pride of the Yankees and Guys and Dolls the witty intellectual brothers spent their Hollywood years deeply discontented and yearning for what they did not have a career in New York theater Herman formerly an Algonquin Round Table habitu New York Times and New Yorker theater critic and playwright collaborator with George S Kaufman never reconciled himself to screenwriting He gambled away his prodigious earnings was fired from all the major studios and drank himself to death at fifty five While Herman drifted downward Joe rose to become a critical and financial success as a writer producer and director though his constant philandering with prominent stars like Joan Crawford Judy Garland and Gene Tierney distressed his emotionally fragile wife who eventually committed suicide He wrecked his own health using uppers and downers in order to direct Cleopatra by day and finish writing it at night only to be very publicly fired by Darryl F Zanuck an experience from which Joe never fully recovered For this award winning dual portrait of the Mankiewicz brothers Sydney Ladensohn Stern draws on interviews letters diaries and other documents still in private hands to provide a uniquely intimate behind the scenes chronicle of the lives loves work and relationship between these complex men [Focus on Citizen Kane](#) Ronald Gottesman,1971

A History of Shakespeare on Screen Kenneth S. Rothwell,2004-10-28 This edition of A History of Shakespeare on Screen updates the chronology to 2003 with a new chapter on recent films [Screening Shakespeare from Richard II to Henry V](#) Ace G. Pilkington,1991 This book applies the videocassette to the study of Shakespeare on television and film The result is that the films become texts and Shakespeare in performance can be examined with the scholarly care that has been reserved for printed books *Dictionary of Film Terms* Frank Eugene

Beaver, 2006 Textbook *Pleasing Everyone* Jeffrey Knapp (Professor of English), 2017 Shakespeare's plays were immensely popular in their own day so why do we refuse to think of them as mass entertainment In *Pleasing Everyone* author Jeffrey Knapp opens our eyes to the uncanny resemblance between Renaissance drama and the incontrovertibly mass medium of Golden Age Hollywood cinema Through fascinating explorations of such famous plays as *Hamlet* *The Roaring Girl* and *The Alchemist* and such celebrated films as *Citizen Kane* *The Jazz Singer* and *City Lights* Knapp challenges some of our most basic assumptions about the relationship between art and mass audiences Above all Knapp encourages us to resist the prejudice that mass entertainment necessarily simplifies and cheapens whatever it touches As Knapp shows it was instead the ceaseless pressure to please everyone that helped generate the astonishing richness and complexity of Renaissance drama as well as of Hollywood film

American Film History Cynthia Lucia, Roy Grundmann, Art Simon, 2015-09-08 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 Fight* series *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

Cinematography: Theory and Practice Blain Brown, 2016-09-15 The world of cinematography has changed more in the last few years than it has since it has in 1929 when sound recording was introduced New technology new tools and new methods have revolutionized the art and craft of telling stories visually While some aspects of visual language lighting and color are eternal shooting methods workflow and cameras have changed radically Even experienced film artists have a need to update and review new methods and equipment These changes affect not only the director of photography but also the director the camera assistants gaffers and digital imaging technicians

Cinematography Theory and Practice covers both the artistry and craftsmanship of cinematography and visual storytelling. Few art forms are as tied to their tools and technology as is cinematography. Take your mastery of these new tools, techniques, and roles to the next level with this cutting edge roadmap from author and filmmaker Blain Brown. Whether you are a student of filmmaking just breaking into the business, currently working in the industry and looking to move up to the next level, or an experienced professional who wants to update their knowledge of tools and techniques, this book provides both a basic introduction to these issues as well as more advanced and in depth coverage of the subject. The companion website features additional material including lighting demonstrations, basic methods of lighting using diffusion, and other topics. Topics include: Visual language, Visual storytelling, Continuity and coverage, Cameras and digital sensors, Exposure techniques for film and video, Color in depth, Understanding digital images, Waveform monitors, vectorscopes, and test charts, Using linear gamma and log encoded video, Image control and grading on the set, The tools and basics of film lighting, ASC, CDL, ACES, and other new methods, Optics and focus, Camera movement, Set operations, Green screen, high speed, and other topics.

Contemporary French Cinema Alan J. Singerman, Michèle Bissière, 2018-09-15 Like its French language companion volume *Le Cinéma français contemporain* Manuel de classe, Alan Singerman and Michèle Bissière's *Contemporary French Cinema: A Student's Book* offers a detailed look at recent French cinema through its analyses of twenty notable and representative French films that have appeared since 1980. Sure to delight Anglophone fans of French film, it can be used with equal success in English language courses and when paired with its companion volume, dual language ones. Acclaim for *Le Cinéma français contemporain* Manuel de classe: From *Le Dernier Métro* to *Intouchables*, Bissière and Singerman cover the latest trends of French cinema, emphasizing context and analytical method as Singerman did in *Apprentissage du cinéma français* Focus 2004. The authors offer a selection of films most French cinephiles will applaud, and they incorporate insights from some of the best critical work on French cinema. Students of French film will also find all the bibliographical pointers they need to dig deeper, and instructors will appreciate the pedagogical components included in the chapters. Jonathan Walsh, Department of French Studies, Wheaton College, Massachusetts. This remarkable book comes to us from two seasoned teachers and critics and beautifully complements an earlier work, Alan Singerman's *Apprentissage du cinéma français*. The time period covered, more targeted here than in the preceding text, is admirably well chosen, and the breakdown by broad category, each offering multiple options, guides the teacher while offering a choice among an abundance of interesting films. The preliminary chapters, both succinct and informative, give students an excellent overview of French cinema as a whole and of the technical knowledge needed for film analysis. Each of the subsequent chapters offers an indispensable introduction, discussing the plot, director, production, actors, reception, and context of the film in question, and also provides a very useful filmography and bibliography. An exemplary work. Brigitte E. Humbert, Department of French and Francophone Studies, Middlebury College. Place, Setting, Perspective Eleanor Andrews, 2014-09-26 *Place, Setting, Perspective* examines the

films of the Italian filmmaker Nanni Moretti from a fresh viewpoint employing the increasingly significant research area of space within a filmic text The book is conceived with the awareness that space cannot be studied only in aesthetic or narrative terms social political and cultural aspects of narrated spaces are equally important if a thorough appraisal is to be achieved of an oeuvre such as Moretti's which is profoundly associated with socio political commentary and analysis After an exploration of various existing frameworks of narrative space in film the book offers a particular definition of the term based on the notions of Place Setting and Perspective Place relates to the physical aspect of narrative space and specifically involves cityscapes landscapes interiors and exteriors in the real world Setting concerns genre characteristics of narrative space notably its differentiated use in melodrama detective stories fantasy narratives and gender based scenarios Perspective encompasses the point of view taken optically by the camera which supports the standpoint of Moretti's personal philosophy expressed through the aesthetic aspects which he employs to create narrative space The study is based on a close textual analysis of Moretti's eleven major feature films to date using the formal film language of mise en scene cinematography editing and sound The aim is to show how Moretti selects organizes constructs assembles and manipulates the many elements of narrative space into an entire work of art to enable meanings and pleasures for the spectator

Movie Greats Philip Gillett, 2008-09-01 Why are some films regarded as classics worthy of entry into the canon of film history Which sorts of films make the cut and why Movie Greats questions how cinema is ranked and in doing so uncovers a history of critical conflict with different aesthetic positions battling for dominance The films examined range across the history of cinema The Battleship Potemkin The 39 Steps Modern Times Citizen Kane It's a Wonderful Life Black Narcissus The Night of the Hunter Lawrence of Arabia 8 2001 A Space Odyssey The Godfather Raging Bull The Piano and Kill Bill Vol 1 Each chapter opens with a brief summary of the film's plot and goes on to discuss the historical context the key individuals who made the film and initial and subsequent popular and critical responses Students studying the history of film canon formation or film aesthetics will find this book relevant provocative and absorbing

Spaces of Surveillance Susan Flynn, Antonia Mackay, 2017-08-22 In a world of ubiquitous surveillance watching and being watched are the salient features of the lives depicted in many of our cultural productions This collection examines surveillance as it is portrayed in art literature film and popular culture and makes the connection between our sense of self and what is seen In our post panoptical world which purports to proffer freedom of movement technology notes our movements and habits at every turn Surveillance seeps out from businesses and power structures to blur the lines of security and confidentiality This unsettling loss of privacy plays out in contemporary narratives where the selves we create are troubled by surveillance This collection will appeal to scholars of media and cultural studies contemporary literature film and art and American studies

The Reel Classroom Jeff Danielian, 2021-09-09 The Reel Classroom An Introduction to Film Studies and Filmmaking presents an educator facilitated curriculum that focuses on a variety of aspects concerning the appreciation of film and the filmmaking process With a goal to

turn movie day into a teaching and learning opportunity rather than a virtual day off for students this book will help invigorate classrooms of all disciplines by incorporating documentaries feature films short films and animated films into the regular curriculum Chapters begin with short and effective introductions to the specified concept with accompanying class discussion ideas and background information for the teacher Each chapter will conclude with reproducible handouts and assignment sheets along with two to three sample activities opportunities for assessment Suggestions for films to be used for each discipline will also be given Grades 6 9 EBOOK: Film Art: An Introduction David Bordwell,2013-08-16 Film is an art form with a language and an aesthetic all its own Since 1979 David Bordwell and Kristin Thompson s Film Art has been the best selling and most widely respected introduction to the analysis of cinema Taking a skills centered approach supported by examples from many periods and countries the authors help students develop a core set of analytical skills that will enrich their understanding of any film in any genre In depth examples deepen students appreciation for how creative choices by filmmakers affect what viewers experience and how they respond Film Art is generously illustrated with more than 1 000 frame enlargements taken directly from completed films providing concrete illustrations of key concepts

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