

# **HOLLYWOOD AUTEUR**



**FRANCIS COPPOLA**

JEFFREY CHOWMI

# Hollywood Auteur Francis Coppola

**Harlan Lebo**



## **Hollywood Auteur Francis Coppola:**

**Hollywood Auteur** Jeffrey Chown, 1988-05-20 In this extensive critical survey of Francis Coppola's films Chown attempts an auteur theory analysis tempered with an interesting overview of the turbulent economic and corporate controversies that have surrounded Coppola. The book follows Coppola's career in chronological order from *You're a Big Boy Now* 1967 to *Gardens of Stone* 1987. Chown is less concerned with Coppola's themes than with his financially ruinous quest for a cinema that is both commercial and personal and publicly accessible as well as visually experimental and narratively nonlinear. Chown concedes that these seemingly contradictory goals are not always achieved by Coppola but he presents a timely defense of one of the most important new Hollywood filmmakers of the 1970s. The book also offers a much needed introduction to Coppola's work as a screenwriter in the 1960s contrasting his early narrative skills with his evolving desire to break away from narrative structure. Highly recommended for public and academic libraries. Community college level up.

**Choice** **Hollywood Auteur** details the struggle between art and commerce in Hollywood filmmaking as exemplified by the career of Francis Coppola. Amid the dealmaking, creative compromise, and collaboration of modern American filmmaking, Coppola's career demonstrates how problematic the term auteur is in this milieu. Chown assesses the romanticism surrounding the cult of film directors in general and Coppola in particular. He argues that ultimately the idea that the actual personal vision of one director can be expressed in big budget Hollywood films is highly suspect. Yet the weight of this insightful volume suggests that Coppola may have an individualistic genius in the management of his career. Chown concludes that Coppola's status as a role model for a generation of young filmmakers and directors is well earned.

**The New American Cinema** Jon Lewis, 1998 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.

**Francis Ford Coppola** Jeff Menne, 2014-12-15 Acclaimed as one of the most influential and innovative American directors, Francis Ford Coppola is also lionized as a maverick auteur at war with Hollywood's power structure and an ardent critic of the postindustrial corporate America it reflects. However, Jeff Menne argues that Coppola exemplifies the new breed of creative corporate person and sees the director's oeuvre as vital for reimagining the corporation in the transformation of Hollywood. Reading auteur theory as the new American business theory, Menne reveals how Coppola's vision of a new kind of company has transformed the worker into a liberated and well-utilized artist but has also commodified individual creativity at a level unprecedented in corporate history. Coppola negotiated the contradictory roles of shrewd businessman and creative artist by recognizing the two roles are fused in a postindustrial economy. Analyzing films like *The Godfather* 1970 and the overlooked *Tucker: The Man and His Dream* 1988 through Coppola's use of opera,

Menne illustrates how Coppola developed a defining musical aesthetic while making films that reflected the idea of a corporation as family and how his studio American Zoetrope came to represent a new brand of auteurism and the model for post Fordist Hollywood

**The 'auteur' in Hollywood** Jeffrey Patrick Chown, 1982 the creative process

**Francis Ford Coppola's The Godfather Trilogy** Nick Browne, 1999-11-13 The Godfather trilogy is among the most significant works of Hollywood cinema of the last quarter century They provide a richly complex look at a whole segment of American life and culture spanning almost the whole century In six essays written especially for this volume The Godfather trilogy is re examined from a variety of perspectives Providing analyses on the form and significance of Coppola's achievement they demonstrate how the filmmaker revised the conventions of the American crime film in the Viet Nam era his treatment of the capitalism of the criminal underworld and its inherent violence the power struggles within Hollywood over the film and the contribution of opera to the epic force and cinematic style of Coppola's vision of an American criminal dynasty The Godfather articulates the themes styles mythologies performances and underlying cultural values that have made the film a modern classic

**Screening American Independent Film** Justin Wyatt, W.D. Phillips, 2023-05-31 This indispensable collection offers 51 chapters each focused on a distinct American independent film Screening American Independent Film presents these films chronologically addressing works from across more than a century 1915-2020 emphasizing the breadth and long duration of American independent cinema The collection includes canonical examples as well as films that push against and expand the definitions of independence The titles run from micro budget films through marketing friendly Indiewood projects from auteur driven films and festival darlings to B movies genre pics and exploitation films The chapters also introduce students to different approaches within film studies including historical and contextual framing industrial and institutional analysis politics and ideology genre and authorship representation film analysis exhibition and reception and technology Written by leading international scholars and emerging talents in film studies this volume is the first of its kind Paying particular attention to issues of diversity and inclusion for both the participating scholars and the content and themes within the selected films Screening American Independent Film is an essential resource for anyone teaching or studying American cinema

**Major Film Directors of the American and British Cinema** Gene D. Phillips, 1999 Moreover Phillips seeks to represent the various trends in filmmaking that have evolved over the years such as American film noir which is included in the discussion of Alfred Hitchcock's films and British social realism which is included in the discussion of Bryan Forbes's films

**BOOK JACKET Whom God Wishes to Destroy ...** Jon Lewis, 1997 In March 1980 Francis Coppola purchased the dilapidated Hollywood General Studios facility with the hope and dream of creating a radically new kind of studio one that would revolutionize filmmaking challenge the established studio machinery and most importantly allow him to make movies as he wished With this event at the center of Whom God Wishes to Destroy Jon Lewis offers a behind the scenes view of Coppola's struggle that of the industry's best known auteur against the changing realities of the New Hollywood of the 1980s

Presenting a Hollywood history steeped in the trade news rumor and gossip that propel the industry Lewis unfolds a lesson about power ownership and the role of the auteur in the American cinema From before the success of *The Godfather* to the eventual triumph of *Apocalypse Now* through the critical upheaval of the 1980s with movies like *Rumble Fish* *Hammett* *Peggy Sue Got Married* to the 1990s and the making of *Bram Stoker's Dracula* and *Kenneth Branagh's Frankenstein* Francis Coppola's career becomes the lens through which Lewis examines the nature of making movies and doing business in Hollywood today

Film Theory Philip Simpson, Andrew Utterson, Karen J. Shepherdson, 2004 This major new collection identifies the critical and theoretical concepts which have been most significant in the study of film and presents a historical and intellectual context for the material examined

The Sympathizer Viet Thanh Nguyen, 2015-04-02 Now an HBO Limited Series from Executive Producers Park Chan-wook and Robert Downey Jr Streaming Exclusively on Max Winner of the 2016 Pulitzer Prize for Fiction Winner of the 2016 Edgar Award for Best First Novel Winner of the 2016 Andrew Carnegie Medal for Excellence in Fiction One of TIME's 100 Best Mystery and Thriller Books of All Time A remarkable debut novel Philip Caputo New York Times Book Review cover review Winner of the 2016 Pulitzer Prize a startling debut novel from a powerful new voice featuring one of the most remarkable narrators of recent fiction a conflicted subversive and idealist working as a double agent in the aftermath of the Vietnam War The winner of the 2016 Pulitzer Prize for Fiction as well as seven other awards *The Sympathizer* is the breakthrough novel of the year With the pace and suspense of a thriller and prose that has been compared to Graham Greene and Saul Bellow *The Sympathizer* is a sweeping epic of love and betrayal The narrator a communist double agent is a man of two minds a half French half Vietnamese army captain who arranges to come to America after the Fall of Saigon and while building a new life with other Vietnamese refugees in Los Angeles is secretly reporting back to his communist superiors in Vietnam *The Sympathizer* is a blistering exploration of identity and America a gripping espionage novel and a powerful story of love and friendship

*Writing War in the Twentieth Century* Margot Norris, 2000 The twentieth century will be remembered for great innovation in two particular areas art and culture and technological advancement Much of its prodigious technical inventiveness however was pressed into service in the conduct of warfare Why asks Margot Norris did violence and suffering on such an immense scale fail to arouse artistic and cultural expressions powerful enough to prevent the recurrence of these horrors Why was art not more successful through its use of dramatic emotionally charged material its ability to stir imagination and arouse empathy and outrage in producing an alternative to the military logic that legitimates war Military argument in the twentieth century has been fortified by the authority of the rationalism that we attribute to science Norris argues Warfare is therefore legitimized by powerful discourses that art's own arsenal of styles and genres has limited power to counter Art's difficulty in representing the violent death of entire generations or populations has been particularly acute Choosing works that have become representative of their historically violent moment Norris explores not only their aesthetic strategies and perspectives but also the nature of the power they

wield and the ethical engagements they enable or impede She begins by mapping the altered ethical terrain of modern technological warfare with its increasing targeting of civilian populations for destruction She then proceeds historically with chapters on the trench poetry and modernist poetry of World War I Hemingway's *A Farewell to Arms* and Erich Maria Remarque's *All Quiet on the Western Front* both the book and the film of Schindler's List the conflicting historical stories of the Manhattan Project a comparison of American and Japanese accounts of Hiroshima Francis Ford Coppola's film *Apocalypse Now* and the effects of press censorship in the Persian Gulf War By looking at the whole span of the century's writing on war Norris provides a fascinating critique of art's ethical power and limitations along with its participation in as well as protest against the suffering that human beings have brought upon themselves [Why We Fought](#) Peter C. Rollins, John E. O'Connor, 2008-07-25 A wide ranging and sophisticated anthology comparing theaters of war to wars in the movie theater Dennis Showalter author of *Patton* and *Rommel* *Why We Fought* makes a powerful case that film can be as valuable a tool as primary documents for improving our understanding of the causes and consequences of war A comprehensive look at war films from depictions of the American Revolution to portrayals of September 11 and its aftermath this volume contrasts recognized history and historical fiction with the versions appearing on the big screen The text considers a selection of the pivotal war films of all time including *All Quiet on the Western Front* *Sands of Iwo Jima* *Apocalypse Now* *Platoon* and *Saving Private Ryan* revealing how film depictions of the country's wars have shaped our values politics and culture and offering a unique lens through which to view American history Named as a Choice Outstanding Academic Title **The Godfather Legacy** Harlan Lebo, 2005-10-25 Here is the official companion to Francis Ford Coppola's masterful trilogy revised and updated and packed with more than 100 photographs The director was a renegade filmmaker who'd never made a profitable picture The producer was hired because he could stay below budget The star had a reputation for being difficult A formula for disaster No the makings of one of the greatest films of all time *The Godfather Legacy* explores the fascinating behind the scenes intrigue and uproar during the making of all three films The clashes between Coppola and the studio chiefs during the filming of *The Godfather* the pressurized production schedule and the project's near cancellation The real story behind the cooperation of the Mafia in the creation of *The Godfather* The worldwide acclaim and stunning financial success following the release of *The Godfather* a triumph that set the stage for the film industry's renaissance The production of *The Godfather Part II* and the rise of Coppola Al Pacino and others to the loftiest heights of power in Hollywood The creation of *The Godfather Part III* two decades after the original film and the completion of video projects that unified the three films for the first time Featuring production records credits reviews and interviews with many of the principals involved *The Godfather Legacy* is a rare and vivid peek into the making of three of the most compelling films in Hollywood history **Mafia Movies** Dana Renga, 2019-07-15 The mafia has always fascinated filmmakers and television producers Al Capone Salvatore Giuliano Lucky Luciano Ciro Di Marzio Roberto Saviano Don Vito and Michael Corleone and Tony Soprano

are some of the historical and fictional figures that contribute to the myth of the Italian and Italian American mafias perpetuated onscreen This collection looks at mafia movies and television over time and across cultures from the early classics to the Godfather trilogy and contemporary Italian films and television series The only comprehensive collection of its type Mafia Movies treats over fifty films and TV shows created since 1906 while introducing Italian and Italian American mafia history and culture The second edition includes new original essays on essential films and TV shows that have emerged since the publication of the first edition such as Boardwalk Empire and Mob Wives as well as a new roundtable section on Italy's other mafias in film and television written as a collaborative essay by more than ten scholars The edition also introduces a new section called Double Takes that elaborates on some of the most popular mafia films and TV shows e g The Godfather and The Sopranos organized around themes such as adaptation gender and politics urban spaces and performance and stardom

**Screening the Mafia** George S. Larke-Walsh, 2010-03-30 The post classic era of American gangster films began in 1967 with the release of Bonnie and Clyde achieving a milestone five years later with the popular and highly influential The Godfather This historical study explores the structure myths and intertextual narratives found in the gangster films produced since The Godfather The intense relationship between masculinity and ethnicity in the gangster film especially within the movie generated mythology of the Mafia is carefully analyzed and the book tracks the trends in the genre up to and including the landmark HBO television series The Sopranos 1999-2007 A selected filmography is included Instructors considering this book for use in a course may request an examination copy here [In the Eye of the Beholder](#) Gary Richard Edgerton, Michael T. Marsden, John G. Nachbar, 1997 Scholars from communication studies as well as film and television studies address a variety of texts from Ken Burns's The Civil War to the midnight cult film The Rocky Horror Picture Show Part one focuses on perennial subject areas related to authorship and reception Part two addresses an assortment of postmodern and multicultural screen representations paying closest attention to matters of gender race ethnicity and the disabled Paper edition unseen 24 95 Annotation copyrighted by Book News Inc Portland OR

**The Cinema of Sofia Coppola** Suzanne Ferriss, 2021-01-28 The Cinema of Sofia Coppola provides the first comprehensive analysis of Coppola's oeuvre that situates her work broadly in relation to contemporary artistic social and cultural currents Suzanne Ferriss considers the central role of fashion in its various manifestations to Coppola's films exploring fashion's primacy in every cinematic dimension in film narrative production costume and sound design cinematography marketing distribution and auteur branding She also explores the theme of celebrity including Coppola's own director star persona and argues that Coppola's auteur status rests on an original and distinct visual style derived from the filmmaker's complex engagement with photography and painting Ferriss analyzes each of Coppola's six films categorizing them in two groups films where fashion commands attention Marie Antoinette The Beguiled and The Bling Ring and those where clothing and material goods do not stand out ostentatiously but are essential in establishing characters identities and relationships The

Virgin Suicides Lost in Translation and Somewhere Throughout Ferriss draws on approaches from scholarship on fashion film visual culture art history celebrity and material culture to capture the complexities of Coppola's engagement with fashion culture and celebrity The Cinema of Sofia Coppola is beautifully illustrated with color images from her films as well as artworks and advertising artefacts

**The Elusive Auteur** Barrett Hodsdon, 2017-06-02 The director's authorial role in filmmaking the extent to which a film reflects his or her individual style and creative vision has been much debated among film critics and scholars for decades Drawing on generations of criticism this study describes how the designation auteur has gone from stylistic criterion to product label in what has always been an essentially collaborative industry Examining the controversy in regard to Hollywood directors the author compares directors and would be auteurs of the classic studio system with those of contemporary Hollywood and its new climate of cultural entrepreneurship

**The Infernal Return** Rodney Farnsworth, 2001-10-30 George Lukas and other leading filmmakers acknowledge their indebtedness to mythographic scholarship on archetypes In his new study author Rodney Farnsworth identifies a pattern of filmmakers' obsessions with archetypal rituals centered on sacrifice and the family in films made between 1977 and 1983 a period of political upheaval on both sides of the Atlantic Combining a strong historical reading of the films in a sociopolitical context and utilizing Queer Theory as a framework for his arguments Farnsworth offers a close examination of key films of the period including works by Stanley Kubrick Robert Altman and Francis Ford Coppola and provides a fascinating and timely glimpse of an important political and cinematic time Marking the end of a more liberal era the late seventies and early eighties witnessed the growth of reactionary conservative movements such as the New Religious Political Right These were the years that gave birth to movies from esoteric art house pictures to blockbusters such as Star Wars that seemed in many cases to be adaptations of primordial mythology subverting liberal to moderate views into reactionary depictions of family life Although filmmakers had turned to these myths to shape their works Farnsworth observes the unstable volatile nature of the archetypes deconstructed their best social intentions into something rich strange and deadly This thought provoking work will be of interest to students of social history as well as film studies

Cinemas of Boyhood Timothy Shary, 2021-01-20 Drawing from political sociology pop psychology and film studies Cinemas of Boyhood explores the important yet often overlooked subject of boys and boyhood in film This collected volume features an eclectic range of films from British and Indian cinemas to silent Hollywood and the new Hollywood of the 1980s culminating in a comprehensive overview of the diverse concerns surrounding representations of boyhood in film



## Reviewing **Hollywood Auteur Francis Coppola**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Hollywood Auteur Francis Coppola**," an enthralling opus penned by a highly acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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