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Hollywood Renaissance

Diane Jacobs



Hollywood Renaissance:

The Hollywood Renaissance Peter Krämer, Yannis Tzioumakis, 2018-06-28 In December 1967 Time magazine put Bonnie and Clyde on its cover and proudly declared that Hollywood cinema was undergoing a renaissance For the next few years a wide range of formally and thematically challenging films were produced at the very centre of the American film industry often but by no means always combining success at the box office with huge critical acclaim both then and later This collection brings together acknowledged experts on American cinema to examine thirteen key films from the years 1966 to 1974 starting with *Who's Afraid of Virginia Woolf?* a major studio release which was in effect exempted from Hollywood's Production Code and thus helped to liberate American filmmaking from self censorship Long standing taboos to do with sex violence race relations drugs politics religion and much else could now be broken often in conjunction with extensive stylistic experimentation Whereas most previous scholarship has examined these developments through the prism of auteurism with its tight focus on film directors and their oeuvres the contributors to this collection also carefully examine production histories and processes In doing so they pay particular attention to the economic underpinnings and collaborative nature of filmmaking the influence of European art cinema as well as of exploitation experimental and underground films and the connections between cinema and other media notably publishing music and theatre Several chapters show how the innovations of the Hollywood Renaissance relate to further changes in American cinema from the mid 1970s onwards

Other Hollywood Renaissance Dominic Lennard, 2020-09-09 In the late 1960s the collapse of the classic Hollywood studio system led in part and for less than a decade to a production trend heavily influenced by the international art cinema Reflecting a new self consciousness in the US about the national film patrimony this period is known as the Hollywood Renaissance However critical study of the period is generally associated with its so called principal auteurs slighting a number of established and emerging directors who were responsible for many of the era's most innovative and artistically successful releases With contributions from leading film scholars this book provides a revisionist account of this creative resurgence by discussing and memorializing twenty four directors of note who have not yet been given a proper place in the larger history of the period Including filmmakers such as Hal Ashby John Frankenheimer Mike Nichols and Joan Micklin Silver this more expansive approach to the auteurism of the late 1960s and 1970s seems not only appropriate but pressing a necessary element of the re evaluation of Hollywood with which cinema studies has been preoccupied under the challenges posed by the emergence and flourishing of new media

Hollywood Renaissance Diane Jacobs, 1980 **New Hollywood Cinema** Geoff King, 2002-03-29 New Hollywood extends from the radical gestures of the Hollywood Renaissance of the late 1960s and early 1970s to the current dominance of the corporate blockbuster Geoff King covers new Hollywood dynamically and accessibly in this thoroughly modern introductory text He discusses diverse films as well as the film makers and film companies focusing on the interactions between the film texts their social contexts and the industry producing them Using

examples across Hollywood and its genres King reveals how the positions of studios within media conglomerates together with the impact of television advertising and franchising on the New Hollywood shape the form and content of the films

Star Actors in the Hollywood Renaissance D. Smith-Rowsey,2016-04-30 In the late 1960s and early 1970s a new generation took over the leading roles in Hollywood films These untraditional looking young men were promoted and understood as alienated and ironic everymen and exerted a powerful and until now unexplored influence over a movement often considered the richest in Hollywood s history **Star Actors in the Hollywood Renaissance** D.

Smith-Rowsey,2014-01-14 In the late 1960s and early 1970s a new generation took over the leading roles in Hollywood films These untraditional looking young men were promoted and understood as alienated and ironic everymen and exerted a powerful and until now unexplored influence over a movement often considered the richest in Hollywood s history

Hollywood Renaissance Sam B. Girgus,1998-08-13 A study of how films from the late 1930s to the early 60s portrayed the American ideal Hollywood Renaissance Sam B. Girgus,1998-08-13 In this lively and original book Sam Girgus offers a fresh look at films such as The Searchers Mr Smith Goes to Washington It s a Wonderful Life High Noon and On the Waterfront He shows how they are part of the cultural and historic debate that examines structures and questions what modern America means to its people the world and history **Hollywood's New Yorker** Marc Raymond,2013-04-01 A fresh look at the director s career **American Cinema at a Crossroads: The European Dimension of the Hollywood**

Renaissance through a Reading of "Bonnie and Clyde" Anastasia Spyrou,2021-10-25 Diploma Thesis from the year 2004 in the subject Film Science grade 3 Liverpool John Moores University language English abstract The genesis of the Hollywood Renaissance in the late 1960s was the by product of a synthesis of factors related to social cultural institutional and technological shifts that had been taking place in the United States since the late 1940s Within this context the role of European cinema was crucial It has become a critical commonplace that the films of the Hollywood Renaissance embody a significant aesthetic kinship with the cinematic new waves that had emerged in Europe during the post war period This study aims this position further by demonstrating that post war European new waves at once constituted aesthetic models for Hollywood Renaissance films and shaped key areas of the context that allowed this movement to emerge in the first place As far as European cinema is concerned the emphasis here is placed on films of the French New Wave Italian Neorealism and New Italian Cinema Through an extensive use of textual and contextual evidence this thesis investigates the origins nature and extent of the formal impact that post war European cinema movements had on American filmmaking It is argued that inspired by their European counterparts Hollywood Renaissance filmmakers experimented with all the components of a film mise en scene cinematography editing sound and narrative style often aiming to create in their pictures the acute sense of realism that European post war films conveyed A more frank approach towards traditionally taboo subjects was also employed Arthur Penn s Bonnie and Clyde 1967 the film that according to critics at large articulated an aesthetic break with

the classical tradition and signaled the beginning of the Hollywood Renaissance is employed as a case study as it epitomises the European influence in social cultural and institutional terms This study also considers the continuing influence of European cinema on American cinema post Bonnie and Clyde arguing that in recent years several American directors have re discovered the pioneers of post war European cinema movements and have attempted to recreate the spirit of new wave films in their own pictures

From El Dorado to Lost Horizons Ken Windrum,2019-03-25 Investigates how musicals war films sex comedies and Westerns dealt with contentious issues during a time of change in Hollywood The era known as the Hollywood Renaissance is celebrated as a time when revolutionary movies broke all the rules of the previous classical era as part of the ferment of the late 1960s and early 1970s Yet many films during this era did not overtly smash the system but provided more traditional entertainment based on popular genres for a wider audience than the youth culture who flocked to more transgressive fare Ken Windrum focuses on four genres of traditionalist movies big budget musicals war spectacles naughty sex comedies and Westerns From El Dorado to Lost Horizons shows how even seemingly innocuous family oriented films still participated in the progressive aspects of the time while also holding a conservative point of view Windrum analyzes representations of issues including gender roles marriage sexuality civil rights and Cold War foreign policy revealing how these films dealt with changing times and reflected both status quo positions and new attitudes He also examines how the movies continued or deviated from classical principles of structure and style Windrum provides a counter history of the Hollywood Renaissance by focusing on a group of important films that have nevertheless been neglected in scholarly accounts This book is detailed and insightful in discussing the traditional classical and maverick but ultimately recuperative qualities of the mainstream films of the period Windrum s discussion of the narrative structure and stylistic elements of the films both classical and innovative is a highlight of the book Glenn Man author of Radical Visions American Film Renaissance 1967 1976

Hollywood's America Stephen P Powers,2018-02-19 American motion pictures still dominate the world market with an impact that is difficult to measure Their role in American culture has been a powerful one since the 1930s and is a hallmark of our culture today Though much has been written about the film industry there has been very little systematic attention paid to the ideology of its creative elite How does the outlook of that elite impact on the portrayals of America that appear on the screen How do their views interact with the demands of the market and the structure of the industry to determine the product that is seen by mass audiences Hollywood s America is a marvellously rich and careful discussion of these questions It combines a meticulous systematic content analysis of fifty years of top grossing films with a history of the changing structure of the industry To that mixture it adds an in depth survey of Hollywood s creative elite comparing them to other leadership groups The result is a balanced discussion of unique breadth and depth on a subject of national importance Placing the film industry in the context of American society as a whole the authors point out that Hollywood s creative leadership impacts the larger society even as it is influenced by that society The creators of films

cannot remove themselves too far from the values of the audiences that they serve However the fact that films are made by a relatively small number of people who as the authors demonstrate tend to share a common outlook means that over time motion pictures have had an undeniable impact on the beliefs lifestyles and action of Americans This study contributes to the debate over the role and influence of those who create and distribute the products of mass culture in the United States The book also contains a devastating critique of the poststructuralist theories that currently dominate academic film criticism demonstrating how they fail in their attempt to explain the political significance of motion pictures

Contemporary American Cinema Linda Williams, Michael Hammond, 2006-05-16 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 Grainge 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 **The Evolution of Hollywood's Calculated Blockbuster Films** Alexander Ross,2023-04-24 In this book Alexander Ross highlights how creative entrepreneurs saved the Hollywood studios in the 1970s by establishing the calculated blockbuster consisting of key replicable markers of success as Hollywood's preeminent business model Ross demonstrates how visionary individuals such as Coppola Spielberg Lucas and Zemeckis helped create the modern calculated blockbuster business model BBM However with the rise of streaming giants and the studios struggling to compete many consumers of entertainment now elect to partake from the comfort of their homes making the difference between cinema and television anachronistic Revisiting the history of those 1970s blockbusters and their ongoing impact on contemporary filmmaking Ross offers distinct analysis on whether the calculated blockbuster can continue to lead or if the streamers will continue to generate their own content and eventually fully control the dissemination process For scholars and students in film pop culture and business along with aspiring filmmakers screenwriters producers and executives the book will be a valued resource *Hollywood's Indies* Yannis Tzioumakis,2012-03-07 For almost three decades the big Hollywood studios have operated classics divisions or specialty labels subsidiaries that originally focused on the foreign art house film market while more recently and controversially moving on to the American indie film market This is the first book to offer an in depth examination of the phenomenon of the classics divisions by tracing its history since the establishment the first specialty label in 1980 United Artists Classics to more contemporary outfits like Focus Features Warner Independent and Picturehouse This detailed account of all classics divisions examines their business practices their position within the often labyrinthine structure of contemporary entertainment conglomerates and their relationship to their parent companies Yannis Tzioumakis examines the impact of those companies on American indie cinema and argues that it was companies such as Fox Searchlight and Paramount Classics now Paramount Vantage that turned independent filmmaking to an industrial category endorsed by the Hollywood majors as opposed to a mode of filmmaking practised outside the conglomerated major players and posed as a sustained alternative to mainstream Hollywood cinema A number of case studies are provided including such celebrated films as *Mystery Train* *The Brothers McMullen* *Broken Flowers* *Before Sunset* and many others Hollywood's America Steven Mintz,Randy W. Roberts,David Welky,2016-03-07 Fully revised updated and extended the fifth edition of *Hollywood's America* provides an important compilation of interpretive essays and primary documents that allows students to read films as cultural artifacts within the contexts of actual past events A new edition of this classic textbook which ties movies into the broader narrative of US and film history This fifth edition contains nine new chapters with a greater overall emphasis on recent film history and new primary source documents which are unavailable online Entries range from the first experiments

with motion pictures all the way to the present day Well organized within a chronological framework with thematic treatments to provide a valuable resource for students of the history of American film **Charlie Kaufman and Hollywood's Merry Band of Pranksters, Fabulists and Dreamers** Derek Hill, 2008-09-01 Since the late 1990s a subtle subversive element has been at work within the staid confines of the Hollywood dream factory Young filmmakers like Spike Jonze Wes Anderson Michel Gondry David O Russell Richard Linklater and Sofia Coppola rode in on the coattails of the independent film movement that blossomed in the early 1990s and have managed to wage an aesthetic campaign against cowardice of the imagination much like their artistic forebears the so called Movie Brats Coppola Scorsese De Palma Altman and Ashby among others did in the 1970s But their true pedigree can be traced back to the cinematic provocateurs of the Nouvelle Vague such as Truffaut Goddard Chabrol Rohmer and Rivette who in the late 1950s and throughout the 1960s liberated screens around the world with a series of films that challenged our assumptions of what the medium could offer and how stories could be told all of them snapping with style as much as they delivered on ideas Highly idiosyncratic yet intricately realized accessible yet willing to overthrow the constraints of formal storytelling surreal yet always grounded in human emotions this new film movement captures the angst of its characters and the times in which we live but with a wryness imagination earnestness irony and stylish wit that makes the slide into existential despair a little more amusing than it should be Postmodernism and Film Catherine Constable, 2015-06-30 This volume focuses on postmodern film aesthetics and contemporary challenges to the aesthetic paradigms dominating analyses of Hollywood cinema It explores conceptions of the classical modernist post classical new Hollywood and their construction as linear history of style in which postmodernism forms a debatable final act This history is challenged by using Jean Fran ois Lyotard s non linear conception of postmodernism in order to view postmodern aesthetics as a paradigm that can occur across the history of Hollywood This study also explores nihilistic theorists of the postmodern Jean Baudrillard and Frederic Jameson and affirmative theorists notably Linda Hutcheon charting the ways in which the latter provide the means to conceptualize nuanced and positive variants of postmodern aesthetics and deploying them in the analysis of Hollywood films including Bombshell Sherlock Junior and Kill Bill **Acting Indie** Cynthia Baron, Yannis Tzioumakis, 2020-01-29 This book illustrates the many ways that actors contribute to American independent cinema Analyzing industrial developments it examines the impact of actors as writers directors and producers and as stars able to attract investment and bring visibility to small scale productions Exploring cultural aesthetic factors the book identifies the various traditions that shape narrative designs casting choices and performance styles The book offers a genealogy of industrial and aesthetic practices that connects independent filmmaking in the studio era and the 1960s and 1970s to American independent cinema in its independent indie indie wood and late indie wood forms Chapters on actors involvement in the evolution of American independent cinema as a sector alternate with chapters that show how traditions such as naturalism modernism postmodernism and Third Cinema influence films and

performances *The Cambridge Companion to Modern American Culture* C. W. E. Bigsby, 2006-10-12 Publisher description

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