

Showdown At High Noon Witch Hunts Critics And The End Of The Western

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3-D Filmmakers Ray Zone 2005 La 4e de couv. porte : "In '3-D filmmakers : conversations with creators of stereoscopic motion pictures', stereographer and film historian Ray Zone presents the insights of twenty-one professionals who have worked in this specialized field. In this collection of interviews, Zone explores the art and craft of 3-D filmmaking with producers, screenwriters, directors, and cinematographers. Interviewees range from Arch Oboler - producer of *Bwana Devil*, the 1952 feature that triggered the boom of 3-D films - to producers and cinematographers who have worked with single-strip 3-D film production in the 1970s and '80s, 3-D films in theme parks, current IMAX films, and the new and still-evolving format of digital 3-D cinema. These interviews provide a fascinating behind-the-scenes look at more than five decades of this unique medium. This one-of-a-kind book will interest aspiring filmmakers, stereo photography enthusiasts, cinema buffs, devotees of popular culture, and film historians." **Hollywood in Wide Angle** Jack Rothman 2004 This unique collection of interviews covers the broad spectrum of film directing experience--from first timers to award-winning veterans. Allowed to respond with anonymity, the directors provide candid answers to a wide variety of topics that convey the challenges and rewards of the filmmaking process.

Final Cuts: The Last Films of 50 Great Directors Nat Segaloff 2013 Critic-producer Nat Segaloff was granted access to private papers, production records, never-before-published interviews, and specialized archives in reconstructing the colorful, touching, and sometimes scandalous stories behind the making of the last films of some of Hollywood's top directors. Wittingly readable and yet meticulously researched, its substantial entries range from Robert Aldrich and Robert Altman to Peter Yates and Fred Zinnemann, and John Ford and Howard Hawks to Otto Preminger and Richard Brooks. Certain to attract controversy because of whom it ignores as well as whom it includes, *Final Cuts* presents fifty widely varied chronicles of success and failure, inspiration and ennui, elation and heartache, and every other emotion enjoyed or endured by the greatest filmmakers that Hollywood ever knew. About the Author Nat Segaloff always wanted to write and produce, but it took him several careers before he learned how to get paid for it. He was a journalist for *The Boston Herald* covering the motion picture business, but has also variously been a studio publicist (Fox, UA, Columbia), college teacher (Boston University, Boston College), on-air TV talent (Group W), entertainment critic (CBS radio) and author (nine books including *Hurricane Billy: The Stormy Life and Films of William Friedkin* and,

as co-author, Love Stories: Hollywood's Most Romantic Movies). He has contributed career monographs on screenwriters Stirling Silliphant, Walon Green, Paul Mazursky and John Milius to the University of California Press's acclaimed Backstory series, and his writing has appeared in such varied periodicals as Film Comment, Written By, International Documentary, Animation Magazine, The Christian Science Monitor, Time Out (US), MacWorld, and American Movie Classics Magazine. He was also senior reviewer for AudiobookCafe.com. His The Everything® Etiquette Book and The Everything Trivia Book and The Everything® Tall Tales, Legends and Outrageous Lies Book are in multiple printings for Adams Media Corp. As a TV writer-producer, Segaloff helped perfect the format and create episodes for A&E's flagship "Biography" series. His distinctive productions include John Belushi: Funny You Should Ask; Shari Lewis & Lamb Chop; Larry King: Talk of Fame; Darryl F. Zanuck: Twentieth Century-Filmmaker and Stan Lee: The ComiX-MAN! He has written and co-produced the Rock 'n' Roll Moments music documentaries for The Learning Channel/Malcolm Leo Productions, and has written and/or produced programming for New World, Disney, Turner and USA Networks. He is co-creator/co-producer of Judgment Day with Grosso-Jacobson Communications Corp. for HBO. His extraterrestrial endeavors include the cheeky sequel to the Orson Welles "Invasion From Mars" radio hoax, When Welles Collide, which featured a "Star Trek"® cast. It was produced by L.A. Theatre Works and has become a Halloween tradition on National Public Radio. In 1996 he formed the multi-media production company Alien Voices® with actors Leonard Nimoy and actor John de Lancie and produced five best-selling, fully dramatized audio plays for Simon & Schuster: The Time Machine, Journey to the Center of the Earth, The Lost World, The Invisible Man and The First Men in the Moon, all of which feature "Star Trek"® casts. Additionally, his teleplay for The First Men in the Moon was the first-ever TV/Internet simulcast and was presented live by The Sci-Fi Channel. He has also written narrative concerts for the Los Angeles Philharmonic, celebrity events, is a script consultant, and was a contributing writer to Moving Pictures

magazine.

Sex and Manifest Destiny Martin Naparsteck 2012-09-26 Many factors—political, economic, sociological—contributed to the United States' westward expansion across the continent. But the role that sex played has largely been unexplored by scholars. This is the first book-length study to examine such topics as Thomas Jefferson's interest in the sex lives of American Indians, white's fear of Indians raping white women, Christian missionary beliefs that Native American sexual practices needed to be altered in order to save Indian souls, and the desire of Mormons to practice polygamy. These and other sex-related dynamics all combined to play a role in America's extension from the Atlantic to the Pacific.

The British National Bibliography Arthur James Wells 2005

Ernest Hemingway & Gary Cooper in Idaho

Larry E. Morris 2017-09-04 An account of the decades-long friendship between the iconic author and the famed actor, with photos included. In the autumn of 1940, two icons of American culture met in Sun Valley, Idaho—writer Ernest Hemingway and actor Gary Cooper. Although "Hem" was known as brash, larger-than-life, and hard-drinking and "Coop" as courteous, non-confrontational, and taciturn, the two became good friends. And though they would see each other over the years in Hollywood, Cuba, New York, and Paris, it was to Idaho they always returned. Here they hunted together, waded through marshes, and hiked sagebrush-covered hills, sometimes talking and sometimes not, but continually forging a close comradeship. That bond sustained them through the highs and lows of stardom, through personal trials and triumphs, and from their first conversation to their deaths seven weeks apart in 1961. Here, historian Larry Morris celebrates the story of that unforgettable friendship.

Movies in American History [3 volumes]

Philip C. DiMare 2011-06-17 This provocative three-volume encyclopedia is a valuable resource for readers seeking an understanding of how movies have both reflected and helped engender America's political, economic, and social history. Movies in American History: An Encyclopedia is a reference text focused on the relationship between American society and

movies and filmmaking in the United States from the late 19th century through the present. Beyond discussing many important American films ranging from Birth of a Nation to Star Wars to the Harry Potter film series, the essays included in the volumes explore sensitive issues in cinema related to race, class, and gender, authored by international scholars who provide unique perspectives on American cinema and history. Written by a diverse group of distinguished scholars with backgrounds in history, film studies, culture studies, science, religion, and politics, this reference guide will appeal to readers new to cinema studies as well as film experts. Each encyclopedic entry provides data about the film, an explanation of the film's cultural significance and influence, information about significant individuals involved with that work, and resources for further study.

The Image of Disability JL Schatz 2018-08-02

A mainstay of modern life, the global media gives out information about disabilities that is often inaccurate or negative and perpetuates oppressive stigmas and discrimination. In response to representations that have been incomplete, misguided or unimaginative, this collection of new essays encourages scholars and allies to refashion media so as to disrupt the status quo and move toward more liberatory politics. Images in film, television and social media are assessed through the lenses of disabilities studies, media studies, cultural studies and intersectional studies involving critical race theory and gender.

Hollywood's West John E. O'Connor 2005-11-11

Hollywood's West examines popular perceptions of the frontier as a defining feature of American identity and history. Seventeen essays by prominent film scholars illuminate the allure of life on the edge of civilization and analyze how this region has been represented on big and small screens. Differing characterizations of the frontier in modern popular culture reveal numerous truths about American consciousness and provide insights into many classic Western films and television programs, from RKO's 1931 classic Cimarron to Turner Network Television's recent made-for-TV movies. Covering topics such as the portrayal of race, women, myth, and nostalgia, Hollywood's West makes a significant

contribution to the understanding of how Westerns have shaped our nation's opinions and beliefs—often using the frontier as metaphor for contemporary issues.

High Noon Glenn Frankel 2018-02-06 From the New York Times bestselling author of *The Searchers*, the revelatory story behind the classic movie *High Noon* and the toxic political climate in which it was created. It's one of the most revered movies of Hollywood's golden era. Starring screen legend Gary Cooper and Grace Kelly in her first significant film role, *High Noon* was shot on a lean budget over just thirty-two days but achieved instant box-office and critical success. It won four Academy Awards in 1953, including a best actor win for Cooper. And it became a cultural touchstone, often cited by politicians as a favorite film, celebrating moral fortitude. Yet what has been often overlooked is that *High Noon* was made during the height of the Hollywood blacklist, a time of political inquisition and personal betrayal. In the middle of the film shoot, screenwriter Carl Foreman was forced to testify before the House Committee on Un-American Activities about his former membership in the Communist Party. Refusing to name names, he was eventually blacklisted and fled the United States. (His co-authored screenplay for another classic, *The Bridge on the River Kwai*, went uncredited in 1957.) Examined in light of Foreman's testimony, *High Noon*'s emphasis on courage and loyalty takes on deeper meaning and importance. In this book, Pulitzer Prize-winning journalist Glenn Frankel tells the story of the making of a great American Western, exploring how Carl Foreman's concept of *High Noon* evolved from idea to first draft to final script, taking on allegorical weight. Both the classic film and its turbulent political times emerge newly illuminated.

Producer of Controversy Jennifer Frost 2017-10-27 With films ranging from *High Noon* to *Guess Who's Coming to Dinner*, Stanley Kramer (1913–2001) was one of the most successful and prolific director-producers of his day. But even as critics praised his courage in taking on such issues as nuclear war, racism, fascism, and the battle between science and religion, others condemned his work as “emptily pretentious” and “hollow, falsely sentimental, overproduced.” Whether Kramer was “one of the

great filmmakers of all time” (Kevin Spacey at the Golden Globe Awards) or “one of Hollywood’s worst directors” (preeminent film critic Andrew Sarris in *The Village Voice*), he had a strong and undeniable influence on American culture during the Cold War. *Producer of Controversy* is the first book to take a close-up look at Kramer’s career, films, and liberal politics in an effort to explain his contributions and historical significance. Kramer learned filmmaking within the old studio system, but over a career spanning forty years he did much to shape the independent moviemaking that emerged after World War II. Jennifer Frost pays particular attention to four of his key “message movies”—*The Defiant Ones*, *On the Beach*, *Inherit the Wind*, and *Judgment at Nuremberg*—to show how Kramer’s controversial films opened up public debate about the most important issues of his time—among average filmgoers as well as professional critics, political commentators, and public figures. In this context, she for the first time fully documents the Hollywood Right’s attacks on Kramer in the 1950s; details his resistance to the anticommunist Red Scare and the Hollywood blacklist; exposes his role as a cultural diplomat with the Soviet Union; and reveals his important contribution to the liberal and radical politics of the 1960s. Her book is at once an absorbing work of cultural history and a thoroughgoing reassessment of Stanley Kramer’s place in the pantheon of American filmmakers.

Annual Bibliography of English Language and Literature Modern Humanities Research Association 2004 Includes both books and articles.

And the Stars Spoke Back Frawley Becker 2004 Becker reminiscences about his work on the sets and in the dressing rooms of Hollywood personalities, providing glimpses into the private lives of a stellar array of actors and actresses. Besides these and other stars, Becker also discloses fascinating details of working with world-famous directors John Huston, William Wyler, Nicholas Ray, Anatole Litvak, Renz Clzment, and Vittorio de Sica.

William Beaudine Wendy L. Marshall 2005 In his unsurpassed employment of 60 years in the business, Beaudine racked up more than 500

films and in excess of 350 television programs. Until his death at age 78, he was the oldest active director in the business. This detailed biography chronicles Beaudine's swift rise through the ranks, his triumph as one of the most successful directors of British comedies, his accumulation and loss of personal fortunes, his fall from fame, and his prolific work in television. Marshall corrects much misinformation that has been written about the director and has compiled the most complete list of his directorial credits to date.

Hedda Hopper’s Hollywood Jennifer Frost 2011-01-10 Before Liz Smith and Perez Hilton became household names in the world of celebrity gossip, before Rush Limbaugh became the voice of conservatism, there was Hedda Hopper. In 1938, this 52-year-old struggling actress rose to fame and influence writing an incendiary gossip column, “Hedda Hopper’s Hollywood,” that appeared in the *Los Angeles Times* and other newspapers throughout Hollywood’s golden age. Often eviscerating moviemakers and stars, her column earned her a nasty reputation in the film industry while winning a legion of some 32 million fans, whose avid support established her as the voice of small-town America. Yet Hopper sought not only to build her career as a gossip columnist but also to push her agenda of staunch moral and political conservatism, using her column to argue against U.S. entry into World War II, uphold traditional views of sex and marriage, defend racist roles for African Americans, and enthusiastically support the Hollywood blacklist. While usually dismissed as an eccentric crank, Jennifer Frost argues that Hopper has had a profound and lasting influence on popular and political culture and should be viewed as a pivotal popularizer of conservatism. The first book to explore Hopper’s gossip career and the public’s response to both her column and her politics, *Hedda Hopper’s Hollywood* illustrates how the conservative gossip maven contributed mightily to the public understanding of film, while providing a platform for women to voice political views within a traditionally masculine public realm. Jennifer Frost builds the case that, as practiced by Hopper and her readers, Hollywood gossip shaped key developments in American movies and movie culture, newspaper

journalism and conservative politics, along with the culture of gossip itself, all of which continue to play out today.

The A to Z of Westerns in Cinema Paul Varner 2009-09-28 When the earliest filmgoers watched The Great Train Robbery in 1903, many of them shrieked in terror at the very last clip when one of the outlaws turns directly toward the camera and fires a gun, seemingly, directly at the audience. The puff of smoke was sudden and it was hand colored so that it looked real. Today, we can look back at that primitive movie and see all the elements of what would evolve into the Western genre. Perhaps it is the Western's early origins_The Great Train Robbery was the first narrative, commercial movie_or its formulaic yet entertaining structure that has made the Western so popular. Whatever the case may be, with the recent success of films like 3:10 to Yuma and The Assassination of Jesse James by the Coward Robert Ford, the Western appears to be in no danger of disappearing. The story of the western is told in The A to Z of Westerns in Cinema through a chronology, a bibliography, and an introductory essay. However, it is the hundreds of cross-referenced dictionary entries on cinematographers; composers; producers; films like Butch Cassidy and the Sundance Kid, Dances With Wolves, The Good, The Bad, and the Ugly, High Noon, The Magnificent Seven, The Searchers, Tombstone, and Unforgiven; such actors as Gene Autry, Kirk Douglas, Clint Eastwood, Henry Fonda, James Stewart, and John Wayne; and directors like John Ford and Sergio Leone that will have you reaching for this book again and again.

Questions de méthodes Emmanuel-P. Guittet 2016-09-15 Les études critiques de sécurité n'ont pas échappé au regain d'intérêt pour la méthodologie qui a déferlé ces dernières années sur les Relations Internationales en particulier et les sciences sociales en général. Existe-t-il une approche méthodologique spécifique répondant aux impératifs critiques de ces études ? Ce numéro de Cultures & Conflits vise à ouvrir un espace de dialogue sur les pratiques méthodologiques à l'épreuve du réel et les « bricolages méthodologiques » comme source, obstacle et espace pour le développement d'une critique affinée, assurée et engagée au sein des études de sécurité.

Leo McCarey Wes D. Gehring 2005 This first full-length biography of a legendary and award-winning Hollywood writer, producer, and director (Duck Soup, My Favorite Wife, An Affair to Remember, Going My Way, and The Bells of St. Mary's) explores the director's life as filtered through his art. Gehring maintains that McCarey's films were often a reworking of his antiheroic self. In addition, the apparent diversity of his films actually represents an interrelated web of various comedy genres and a pattern of antiheroic characters and themes.

Choice 2005

Hollywood's Blacklists Reynold Humphries 2008-09-10 'Are you now or have you ever been a member of the Communist Party?' That question was to be repeated endlessly during the anti-Communist investigations carried out by the House Committee on un-American Activities (HUAC) in the early 1950s. The refusal of ten members of the film industry to answer the question in 1947 led to the decision by studio bosses to fire them and never to hire known Communists in the future. The Hearings led to scores of actors, writers and directors being named as Communists or sympathisers. All were blacklisted and fired. Hollywood's Blacklists is a history of the political and cultural factors relevant to understanding the why and the how of the various investigations of the alleged Communist infiltration of Hollywood. What was HUAC? What propaganda role did films play during World War II and the Cold War? What values were at stake in the confrontation between Left and Right that saw the former so resoundingly defeated and expelled from Hollywood? Answers to these and other questions are offered via analyses of the motives of the various players and of the tactics deployed by HUAC to reward collaboration and punish dissent.

Huston, We Have a Problem Oswald Morris 2006 "Oscar-winning cinematographer Oswald ("Ossie") Morris looks back over his fifty-eight-film career as director of photography for such top-rank directors as John Huston, Carol Reed, Stanley Kubrick, Ronald Neame, Vittorio De Sica, Franco Zeffirelli, and Sidney Lumet. Morris provides many personal and amusing insights into the making of such films as Moulin Rouge, Moby Dick, The Man Who Would Be King, Lolita,

The Guns of Navarone, The Hill, and Oliver!"

"Morris photographed many of the top stars, and relates a fund of intimate anecdotes about them. He describes his early years in films during the era of the "quota-quickies," advancing from clapper boy through camera assistant to operator and then to director of photography. He has many stories to tell about the legendary producer David O. Selznick who battered him with his infamous memos throughout the making of *Stazione Termini*, *Beat the Devil*, and *A Farewell to Arms*. Additionally, Morris describes technical revelations about making films in the predigital era, including groundbreaking innovations and camera tricks." "Morris also writes about his early life and describes his Royal Air Force exploits in World War II, during which he won the Distinguished Flying Cross and the Air Force Cross. His personal accounts of death-defying sorties in bombers over enemy territory make thrilling reading."--BOOK JACKET.

Book Review Index 2005 Every 3rd issue is a quarterly cumulation.

The World of the American West [2

volumes] Gordon Morris Bakken 2016-12-12 Addressing everything from the details of everyday life to recreation and warfare, this two-volume work examines the social, political, intellectual, and material culture of the American "Old West," from the California Gold Rush of 1849 to the end of the 19th century. What was life really like for ordinary people in the Old West? What did they eat, wear, and think? How did they raise their children? How did they interact with government? What did they do for fun? This encyclopedia provides readers with an engaging and detailed portrayal of the Old West through the examination of social, cultural, and material history. Supported by the most current research, the multivolume set explores various aspects of social history—family, politics, religion, economics, and recreation—to illuminate aspects of a society's emotional life, interactions, opinions, views, beliefs, intimate relationships, and connections between the individual and the greater world. Readers will be exposed to both objective reality and subjective views of a particular culture; as a result, they can create a cohesive, accurate impression of life in the Old West during the

second half of the 1800s.

Walter C. Mycroft, the Time of My Life Walter C. Mycroft 2006 Walter Charles Mycroft (1890-1959) was the film critic of the *Evening Standard* from 1922-1927, and also a founding member of London's Film Society. In 1928, he was appointed Head of the Scenario Department--and then Director of Production--at British International Pictures (later Associated British Pictures). In 1941 Mycroft was sacked following the death of the company's Managing Director and the requisition of Elstree studios by the British Government for war purposes. After that his career went into steady decline, although after the Second World War he worked for nearly a decade as Scenario Adviser to Robert Clark, who ran the rebuilt Elstree studios. This long-lost memoir, which Mycroft wrote mainly in the 1940s, offers a detailed account of the vagaries and complex economic vicissitudes of British film production in the 1930s. Mycroft also recalls how he selected film stories for directors Harry Lachman, E. A. Dupont and Alfred Hitchcock, and he reveals, for the first time, the true story behind Hitchcock's departure from British International Pictures. Mycroft also provides incisive portraits of British film industry captains: the charismatic Alexander Korda, C. M. Woolf, the rising J. Arthur Rank, and above all John Maxwell, the shrewd iconoclastic Scots lawyer who built Associated British into the largest and most financially successful film corporation in pre-war Britain. The memoirs conclude with the death of Maxwell and Mycroft's fall from grace at Elstree. The volume is supplemented by four appendixes consisting of Mycroft's earlier writings on the aesthetics and business of film production, along with a filmography of over 200 films on which he worked. This memoir provides both scholars and the general reader with new and fascinating insights into the worlds of British journalism during the first two decades of the twentieth century and of British film production during the 1930s. *Walter Mycroft: The Time of My Life* will be of interest not only to scholars of British journalism a

Anxiety Muted Stanley C. Pelkey 2015 "In this collection, contributors employ diverse critical methods and perspectives to explore the role of music in American film and television of the

1950s and 1960s, as well as in films from more recent years that allude to, reflect back upon, or recreate those decades. Particular attention is given to uncovering how motion picture culture and its music treated anxieties about suburbanization, conformity, the family, and gender"--Provided by publisher.

The US-Mexico Border in American Cold War Film Stephanie Fuller 2016-04-29 Through an analysis of Cold War Era films including *Border Incident*, *Where Danger Lives*, and *Touch of Evil*, Stephanie Fuller illustrates how cinema across genres developed an understanding of what the U.S.-Mexico border meant within the American cultural imaginary and the ways in which it worked to produce the border.

A Take on British TV Drama Christopher Neame 2004 This is a behind-the-scenes account of several quality programs for the British television. With a lighthearted perspective, writer/producer Christopher Neame recounts the challenges and rewards of working on such productions as *Danger U.X.B.*, *The Knowledge*, *Q.E.D.*, *The Irish R.M.*, *Monsignor Quixote*, and *The Flame Trees of Thika*.

The Truth at Twenty-Four Frames per Second: An Anthology of Writings on Film History Anthony Slide 2021-06-02 Collected together here are Anthony Slide's writings on film and television history from the 1960s through the present. Subjects and individuals discussed are varied, including Lillian Gish, Val Guest, Vivienne Segal, Wendy Richard, Elisabeth Welch, Lawrence Welk, and Betty White. All illustrate the author's scholarship, dedication to the serious study of the history of popular culture, and also his unique sense of humor. The book is a reminder of a career that has included time spent as resident film historian of the Academy of Motion Picture Arts and Sciences and associate archivist of the American Film Institute. It complements Anthony Slide's work as the author or editor of more than 200 books on the history of Popular Entertainment.

Principal Characters Christopher Neame 2005 As the grandson of actress Ivy Close and son of director Ronald Neame, Christopher Neame's roots in the film business were already firmly established by the time he joined the family profession. In *Principal Characters*, Neame provides brief intimate portraits of the many

impor...

American Book Publishing Record 2003

Solo ante el peligro. (High Noon), Fred Zinnemann (1952) David Coll Requeni 2022-02-20 El western ideal para todos aquellos a los que no les gustan los westerns, según Andrew Sarris, *Solo ante el peligro* fue producido por una modesta compañía independiente tras el desmoronamiento del sistema de estudios de Hollywood. Estrenado en 1952, a priori nadie esperaba gran cosa de este film debido a sus múltiples inconvenientes: presupuesto escaso, un director austriaco debutante en el cine del Oeste, una vieja estrella en decadencia o un guionista perseguido por el maccarthismo que ocultó en el subtexto una nada velada alegoría sobre la Caza de Brujas. Sin embargo, los astros se alinearon y *Solo ante el peligro* se convirtió en un fenomenal éxito de crítica y público, erigiéndose con el tiempo en un título clave en la evolución del western -a pesar de contar con enemigos como Howard Hawks o John Wayne- y en un clásico imperecedero del cine cuya influencia llega hasta nuestros días, extendida incluso al lenguaje popular. Un film a reivindicar más allá de su aparente simplicidad, ya que un análisis más profundo permite apreciar su condición de pionero en factores tales como la hibridación genérica, la crítica a los tópicos del cine mainstream o al otorgarle una gran importancia a la mirada femenina en una cinta del Oeste.

Ride the Frontier Flavia Brizio-Skov 2021-01-28 With fresh appraisals of popular Westerns, this book examines the history of the genre with a focus on definitional aspects of canon, adaptation and hybridity. The author covers a range of largely unexplored topics, including the role of "heroines" in a (supposedly) male-oriented system of film production, the function of the celluloid Indians, the transcultural and transnational history of the first spaghetti Western, the construction of femininity and masculinity in the hybrid Westerns of the 1950s, and the new paths of the Western in the 21st century.

Designing for the Movies Laurence Irving 2005 In this memoir, Irving recounts his World War I flying career, his art studies, and painting in the early 1920s--up to the moment in 1927 when Douglas Fairbanks asked him to design *The Iron*

Mask in Hollywood. Irving vividly recounts working in Hollywood for such distinguished figures as Mary Pickford, Charlie Chaplin, and William Cameron Menzies. U

The Lion that Lost Its Way and Other Cautionary Tales of the Show Business Jungle Sydney Box 2005 "In *The Lion That Lost Its Way: And Other Cautionary Tales of the Show Business Jungle*, Box provides illuminating insights into the British film industry. The autobiography covers the whole of Box's career from 1940 to 1965, as well as his earlier profession as a writer and his later role as an impresario. This memoir also contains many perceptive portraits of those he worked with, including Leslie Caron, Noel Coward, Alec Guinness, W. Somerset Maugham, J. Arthur Rank, George Bernard Shaw, Dylan Thomas, and the Duke of Windsor. The book is supplemented by an introduction and notes from film scholar Andrew Spicer, who clarifies any obscurities and assesses Box's significance to the British film industry."--BOOK JACKET.

An Army of Phantoms J. Hoberman 2013-01-29 The film critic's sweeping analysis of American cinema in the Cold War era is both "utterly compulsive reading [and] majestic" in its "breadth and rigor" (Film Comment). *An Army of Phantoms* is a major work of film history and cultural criticism by leading film critic J. Hoberman. Tracing the dynamic interplay between politics and popular culture, Hoberman offers "the most detailed year-by-year look at Hollywood during the first decade of the Cold War ever published, one that takes film analysis beyond the screen and sets it in its larger political context" (Los Angeles Review of Books). By "tell[ing] the story not just of what's on the screen but of what played out behind it," Hoberman demonstrates how the nation's deep-seated fears and wishes were projected onto the big screen. In this far-reaching work of historical synthesis, Cecil B. DeMille rubs shoulders with Douglas MacArthur, atomic tests are shown on live TV, God talks on the radio, and Joe McCarthy is bracketed with Marilyn Monroe (The American Scholar). From cavalry Westerns to apocalyptic sci-fi flicks, and biblical spectacles; from movies to media events, congressional hearings and political campaigns, *An Army of Phantoms* "remind[s] you what criticism is supposed to be: revelatory, reflective

and as rapturous as the artwork itself" (Time Out New York). "An epic . . . alternately fevered and measured account of what might be called the primal scene of American cinema."

—Cineaste "There's something majestic about the reach of Hoberman's ambitions, the breadth and rigor of his research, and especially the curatorial vision brought to historical data."

—Film Comment

Showdown at High Noon Jeremy Byman 2004 This is a study of one of the most enduring Westerns, *High Noon*, a film whose political, cultural, and thematic implications have had a profound influence on not only the genre but on filmmaking itself. Author Jeremy Byman examines the film's origin, its production, and the continuing debate over its significance in American cinema.

Elisabeth Welch Stephen Bourne 2005 "In 1930s Britain, Ivor Novello wrote songs for her, Paul Robeson was her leading man in films, and she enjoyed popularity as a cabaret star of London's cafe society. In the postwar years, she reigned supreme in sophisticated revues in London's West End. At the age of 81, she returned to the Broadway stage, and her performance of Jerome Kern's *Goes to Hollywood* earned her a Tony nomination." "In *Elisabeth Welch: Soft Lights and Sweet Music*, Stephen Bourne celebrates the stage, screen, and radio career of this African American actress and singer, who always defied categorization. She did not fit the definition of jazz, pop, or ballad singer but defined her art quite simply as "telling a story in song."--Jacket.

George Arliss Robert M. Fells 2004 By any reasonable expectation, George Arliss should not have succeeded as a star, either on stage or in film. Yet he achieved a career enjoyed by very few in the performing arts. An actor, author, playwright, and filmmaker, George Arliss won acclaim for his work first on the stage and then later, most improbably, as a Hollywood movie star. His films achieved the rare distinction of being both artistic and financial successes. Though he was neither young nor handsome, Arliss found popular acclaim for his many historical characterizations such as Voltaire, Nathan Rothschild, Cardinal Richelieu, and Benjamin Disraeli. Robert Fells traces Arliss's life and times through his film work, providing a

thoroughly researched and entertaining view of one of the most important, yet neglected figures in film history. The book also reviews the actor's uneasy relationship with screenwriters, his clashes with British film producer Michael Balcon, his championing of young unknowns such as Bette Davis and James Cagney, and his prosecution by the British Government during World War II. It also includes a complete filmography and a selected stageography of Arliss's work. Includes 20 photos.

Fred Zinnemann and the Cinema of Resistance

J. E. Smyth 2014-02-13 Fred Zinnemann directed some of the most acclaimed and controversial films of the twentieth century, yet he has been a shadowy presence in Hollywood history. In *Fred Zinnemann and the Cinema of Resistance*, J. E. Smyth reveals the intellectual passion behind some of the most powerful films ever made about the rise and resistance to fascism and the legacy of the Second World War, from *The Seventh Cross* and *The Search to High Noon*, *From Here to Eternity*, and *Julia*. Smyth's book is the first to draw upon Zinnemann's extensive papers at the Academy of Motion Picture Arts and Sciences and brings Fred Zinnemann's vision, voice, and film practice to life. In his engagement with the defining historical struggles of the twentieth century, Zinnemann fought his own battles with the Hollywood studio system, the critics, and a public bent on forgetting. Zinnemann's films explore the role of women and communists in the antifascist resistance, the West's support of Franco after the Spanish Civil War, and the darker side of America's national heritage. Smyth reconstructs a complex and conflicted portrait of Zinnemann's cinema of resistance, examining his sketches, script annotations, editing and production notes, and personal letters. Illustrated with seventy black-and-white images from Zinnemann's collection, *Fred Zinnemann and the Cinema of Resistance* discusses the director's professional and personal relationships with Spencer Tracy, Montgomery Clift, Audrey Hepburn, Vanessa Redgrave, and Gary Cooper; the critical reaction to his revisionist Western, *High Noon*; his battles over the censorship of *From Here to Eternity*, *The Nun's Story*, and *Behold a Pale Horse*; his unrealized history of the communist Revolution

in China, *Man's Fate*; and the controversial study of political assassination, *The Day of the Jackal*. In this intense, richly textured narrative, Smyth enters the mind of one of Hollywood's master directors, redefining our knowledge of his artistic vision and practice.

Reel Vulnerability Sarah Hagelin 2013-07-25 Wonder women, G.I. Janes, and vampire slayers increasingly populate the American cultural landscape. What do these figures mean in the American cultural imagination? What can they tell us about the female body in action or in pain? *Reel Vulnerability* explores the way American popular culture thinks about vulnerability, arguing that our culture and our scholarship remain stubbornly invested in the myth of the helplessness of the female body. The book examines the shifting constructions of vulnerability in the wake of the cultural upheavals of World War II, the Cold War, and 9/11, placing defenseless male bodies onscreen alongside representations of the female body in the military, in the interrogation room, and on the margins. Sarah Hagelin challenges the ways film theory and cultural studies confuse vulnerability and femaleness. Such films as *G.I. Jane* and *Saving Private Ryan*, as well as such post-9/11 television shows as *Battlestar Galactica* and *Deadwood*, present vulnerable men who demand our sympathy, abused women who don't want our pity, and images of the body in pain that do not portray weakness. Hagelin's intent is to help scholarship catch up to the new iconographies emerging in theaters and in living rooms—images that offer viewers reactions to the suffering body beyond pity, identification with the bleeding body beyond masochism, and feminist images of the female body where we least expect to find them.

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