

Searchers Essays And Reflections On John Fords Classic Western

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Race in American Film Daniel Bernardi and Michael Green, Editors
Weird Westerns Kerry Fine 2020-08 "Weird Westerns is an exploration of the hybrid genre of the weird western, analyzing movies, TV shows, and comic books such as Django Unchained, The Walking Dead, and Wynonna Earp"--

Film Moments James Walters 2019-07-25 Film is made of moments. In its earliest form, the cinema was a moment: mere seconds recorded and projected into the darkness. Even as film has developed into today's complex and intricate medium, it is the brief, temporary and transitory that combines to create the whole. Our memories of films are composed of the moments we deem to be crucial: touchstones for our understanding and appreciation. Moments matter. The 38 specially commissioned essays in Film Moments examine a wide selection of key scenes across a broad spectrum of national cinemas, historical periods and genres, featuring films by renowned auteurs including Alfred Hitchcock, Jean Renoir and Vincente Minnelli and important contemporary directors such as Pedro Costa, Zhang Ke Jia and Quentin Tarantino, addressing films including City Lights, Gone with the Wind, The Wizard of Oz, The Night of the Hunter, Wild Strawberries, 8 1/2, Bonnie and Clyde, Star Wars, Conte d'été, United 93 and Lord of the Rings: Return of the King. Film Moments provides both an enlightening introduction for students to the diversity of approaches and concerns in the study of film, and a dynamic and vibrant account of key film sequences for anyone interested in enhancing their understanding of cinema.

Alan LeMay Dan LeMay 2014-01-10 Although much has been written about the 1950s cult film The Searchers, Alan LeMay, the author of the novel upon which the movie is based, has received little attention. This welcome biography tells the engaging story of the career freelance writer who sold his first story at age 19 and never held a permanent job. LeMay gained success in the 1930s writing Westerns and in the 1940s penning scripts for "big outdoor" films but he is best remembered for Searchers (1953) and another novel adapted into a popular film, The Unforgiven (1957). Sometimes rich but frequently poor, LeMay supported a family with his writing and engaged in a variety of ventures, including cattle ranching, polo playing, flying, and road racing. This narrative of his unconventional life offers an insider's view of Hollywood and conveys the unique stresses of a career in screenwriting.

Cowboy Classics Day Kirsten Day 2016-05-31 In the American psyche, the "e;Wild West"e; is a mythic-historical place where our nation's values and ideologies were formed. In this violent and uncertain world, the cowboy is the ultimate hero, fighting the bad guys, forging notions of manhood, and delineating what constitutes honor as he works to build civilization out of wilderness. Tales from this mythical place are best known from that most American of media: film. In the Greco-Roman societies that form the foundation of Western civilization, similar narratives were presented in what for them was the most characteristic, and indeed most filmic, genre: epic. Like Western film, the epics of Homer and Virgil focus on the mythic-historical past and its warriors who worked to establish the ideological framework of their respective civilizations. Through a close reading of films like High Noon and Shane, this book examines the surprising connections between these seemingly disparate yet closely related genres, shedding light on both in the process.

Beyond the Living Dead Bruce Peabody 2021-08-31 In 1968, George Romero's film Night of the Living Dead premiered, launching a growing preoccupation with zombies within mass and literary fiction, film, television, and video games. Romero's creativity and enduring influence make him a worthy object of inquiry in his own right, and his long career

helps us take stock of the shifting interest in zombies since the 1960s. Examining his work promotes a better understanding of the current state of the zombie and where it is going amidst the political and social turmoil of the twenty-first century. These new essays document, interpret, and explain the meaning of the still-budding Romero legacy, drawing cross-disciplinary perspectives from such fields as literature, political science, philosophy, and comparative film studies. Essays consider some of the sources of Romero's inspiration (including comics, science fiction, and Westerns), chart his influence as a storyteller and a social critic, and consider the legacy he leaves for viewers, artists, and those studying the living dead.

Thinking about Movies Peter Lehman 2018-10-01 A complete introduction to analyzing and enjoying a wide variety of movies, for film students and movie lovers alike Thinking About Movies: Watching, Questioning, Enjoying, Fourth Edition is a thorough overview of movie analysis designed to enlighten both students and enthusiasts, and heighten their enjoyment of films. Readers will delve into the process of thinking about movies critically and analytically, and find how doing so can greatly enhance the pleasure of watching movies. Divided roughly into two parts, the book addresses film studies within the context of the dynamics of cinema, before moving on to a broader analysis of the relationship of films to the larger social, cultural, and industrial issues informing them. This updated fourth edition includes an entirely new section devoted to a complete analysis of the film adaptation of The Girl with the Dragon Tattoo, along with many in-depth discussions of important films such as Citizen Kane and Silence of the Lambs. The chapter on television integrates a major expansion distinguishing between television in the digital era of the convergence of the entertainment and technology industries in comparison to the era of broadcast analogue television. The final chapter places film within the current context of digital culture, globalization, and the powerful rise of China in film production and exhibition. The authors clearly present various methodologies for analyzing movies and illustrate them with detailed examples and images from a wide range of films from cult classics to big-budget, award-winning movies. This helps viewers see new things in movies and also better understand and explain why they like some better than others. Thinking About Movies: Watching, Questioning, Enjoying, Fourth Edition is ideal for film students immersed in the study of this important, contemporary medium and art form as well as students and readers who have never taken a class on cinema before. This new edition of the book also comes with a Companion Blog <https://thinkingaboutmoviesblog.wordpress.com/> that the authors will update regularly with attention to films and industry developments directly related to each chapter, plus updates to readings and resources.

Greek Tragedy on Screen Pantelis Michelakis 2013-08-29 Greek Tragedy on Screen considers a wide range of films which engage openly with narrative and performative aspects of Greek tragedy. This volume situates these films within the context of on-going debates in film criticism and reception theory in relation to theoretical or critical readings of tragedy in contemporary culture. Michelakis argues that film adaptations of Greek tragedy need to be placed between the promises of cinema for a radical popular culture, and the divergent cultural practices and realities of commercial films, art-house films, silent cinema, and films for television, home video, and DVD. In an age where the boundaries between art and other forms of cultural production are constantly intersected and reconfigured, the appeal of Greek tragedy for the screen needs to be related to the longing it triggers for origins and authenticity, as well as to the many uncertainties, such as homelessness, violence, and loss of identity, with which it engages. The films discussed include not only critically recognized films by directors such Michael

Cacoyannis, Jules Dassin, and Pier Paolo Pasolini, but also more recent films by Woody Allen, Tony Harrison, Werner Herzog, and Lars von Trier. Moreover, it also considers earlier and largely neglected films of cinematic traditions which lie outside Hollywood.

Westerns Paul S. Varner 2008-12-11 Whatever we might think of them, popular Westerns, both movies and cheap paperbacks on the newsstand racks, have had a powerful impact on both U.S. culture and Western European culture in general. Collected here are new studies from a variety of critical approaches of popular Westerns by scholars from the U.S., the U.K., and Europe, new studies of classic William S. Hart, John Ford, Clint Eastwood, and Sam Peckinpah film Westerns as well as new studies of seldom studied writers such as James Warner Bellah, Clarence Mulford, Charles Portis, and Oakley Hall.

John Wayne's World Russell Meeuf 2013-09-01 In a film career that spanned five decades, John Wayne became a U.S. icon of heroic individualism and rugged masculinity. His widespread popularity, however, was not limited to the United States: he was beloved among moviegoers in Asia, Africa, Latin America, and Europe. In *John Wayne's World*, Russell Meeuf considers the actor's global popularity and makes the case that Wayne's depictions of masculinity in his most popular films of the 1950s reflected the turbulent social disruptions of global capitalism and modernization taking place in that decade. *John Wayne's World* places Wayne at the center of gender- and nation-based ideologies, opening a dialogue between film history, gender studies, political and economic history, and popular culture. Moving chronologically, Meeuf provides new readings of *Fort Apache*, *Red River*, *Hondo*, *The Searchers*, *Rio Bravo*, and *The Alamo* and connects Wayne's characters with a modern, transnational masculinity being reimagined after World War II. Considering Wayne's international productions, such as *Legend of the Lost* and *The Barbarian and the Geisha*, Meeuf shows how they resonated with U.S. ideological positions about Africa and Asia. Meeuf concludes that, in his later films, Wayne's star text shifted to one of grandfatherly nostalgia for the past, as his earlier brand of heroic masculinity became incompatible with the changing world of the 1960s and 1970s. The first academic book-length study of John Wayne in more than twenty years, *John Wayne's World* reveals a frequently overlooked history behind one of Hollywood's most iconic stars.

Navajo Talking Picture Randolph Lewis 2012-07-01 *Navajo Talking Picture*, released in 1985, is one of the earliest and most controversial works of Native cinema. It is a documentary by Los Angeles filmmaker Arlene Bowman, who travels to the Navajo reservation to record the traditional ways of her grandmother in order to understand her own cultural heritage. For reasons that have often confused viewers, the filmmaker persists despite her traditional grandmother's forceful objections to the apparent invasion of her privacy. What emerges is a strange and thought-provoking work that abruptly calls into question the issue of insider versus outsider and other assumptions that have obscured the complexities of Native art. Randolph Lewis offers an insightful introduction and analysis of *Navajo Talking Picture*, in which he shows that it is not simply the first Navajo-produced film but also a path-breaking work in the history of indigenous media in the United States. Placing the film in a number of revealing contexts, including the long history of Navajo people working in Hollywood, the ethics of documentary filmmaking, and the often problematic reception of Native art, Lewis explores the tensions and mysteries hidden in this unsettling but fascinating film.

Women in the Western Matheson Sue Matheson 2020-07-31 In Westerns, women transmit complicated cultural coding about the nature of westward expansionism, heroism, family life, manliness and American femininity. As the genre changes and matures, depictions of women have transitioned from traditional to more modern roles. *Frontier Feminine* charts these significant shifts in the Western's transmission of gender values and expectations and aims to expand the critical arena in which Western film is situated by acknowledging the importance of women in this genre.

The Subject of Film and Race Gerald Sim 2014-07-31 *The Subject of Film and Race* is the first comprehensive intervention into how film critics and scholars have sought to understand cinema's relationship to racial ideology. In attempting to do more than merely identify harmful stereotypes, research on 'films and race' appropriates ideas from post-structuralist theory. But on those platforms, the field takes intellectual and political positions that place its anti-racist efforts at an impasse. While presenting theoretical ideas in an accessible way, Gerald Sim's historical materialist approach uniquely triangulates well-known work by Edward Said with the Neo-Marxian writing about film by Theodor Adorno

and Fredric Jameson. *The Subject of Film and Race* takes on topics such as identity politics, multiculturalism, multiracial discourse, and cyborg theory, to force film and media studies into rethinking their approach, specifically towards humanism and critical subjectivity. The book illustrates theoretical discussions with a diverse set of familiar films by John Ford, Michael Mann, Todd Solondz, Quentin Tarantino, Keanu Reeves, and others, to show that we must always be aware of capitalist history when thinking about race, ethnicity, and films.

The Invisible Hand in Popular Culture Paul A. Cantor 2012-11-30 "Analyzes how ideas about economics and political philosophy find their way into everything from *Star Trek* to *Malcolm in the Middle*." —Wall Street Journal Popular culture often champions freedom as the fundamentally American way of life and celebrates the virtues of independence and self-reliance. But film and television have also explored the tension between freedom and other core values, such as order and political stability. What may look like healthy, productive, and creative freedom from one point of view may look like chaos, anarchy, and a source of destructive conflict from another. Film and television continually pose the question: Can Americans deal with their problems on their own, or must they rely on political elites to manage their lives? In this groundbreaking work, Paul A. Cantor—whose previous book, *Gilligan Unbound*, was named one of the best nonfiction books of the year by the Los Angeles Times—explores the ways in which television shows such as *Star Trek*, *The X-Files*, *South Park*, and *Deadwood* and films such as *The Aviator* and *Mars Attacks!* have portrayed both top-down and bottom-up models of order. Drawing on the works of John Locke, Adam Smith, Alexis de Tocqueville, and other proponents of freedom, Cantor contrasts the classical liberal vision of America?particularly its emphasis on the virtues of spontaneous order?with the Marxist understanding of the "culture industry" and the Hobbesian model of absolute state control. *The Invisible Hand in Popular Culture* concludes with a discussion of the impact of 9/11 on film and television, and the new anxieties emerging in contemporary alien-invasion narratives: the fear of a global technocracy that seeks to destroy the nuclear family, religious faith, local government, and other traditional bulwarks against the absolute state.

Fifty Key American Films John White 2009-03-13 *Fifty Key American Films* provides a chance to look at fifty of the best American films ever made with case studies from the 1930's hey day of Cinema right up to the present day.

The Searchers Glenn Frankel 2014-02-04 Traces the making of the influential 1950s film inspired by the story of Cynthia Ann Parker, sharing lesser-known aspects of Parker's 1836 abduction by the Comanche and her heartbreaking return to white culture, in an account that also explores how the movie reflects period ambiguities. 30,000 first printing. Movie tie-in.

Reading Homer Kostas Myrsiades 2009 These nine new essays on Homer's epics deal not only with major Homeric themes of time (honor), kleos (fame), geras (rewards), the psychology of Homeric warriors, and the re-evaluation of type scenes, but also with Homer's influence on contemporary film. Following the introduction and an essay which sets the historical background for the epics, four essays are devoted to fresh analysis of key passages and themes while another four turn to a discussion of the film *Troy* and Homer's influence on two other genres of American cinema.

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.

Eastern Westerns Stephen Teo 2017-01-12 The western, one of Hollywood's great film genres, has, surprisingly, enjoyed a revival recently in Asia and in other parts of the world, whilst at the same time declining in America. Although the western is often seen as an example of American cultural dominance, this book challenges this view. It considers the western from an Asian perspective, exploring why the rise of Asian westerns has come about, and examining how its aesthetics, styles and politics have evolved as a result. It analyses specific Asian Westerns as well as Westerns made elsewhere, including in Australia, Europe, and Hollywood, to demonstrate how these employ Asian philosophical and mythical ideas and value systems. The book concludes that the western is a genre which is truly global, and not one that is purely intrinsic to America.

Imagining the American West through Film and Tourism Warwick Frost 2015-06-05 The West is one of the strongest and most enduring place images in the world and its myth is firmly rooted in popular culture - whether novels, film, television, music, clothing and even video games. The West combines myth and history, rugged natural scenery and wide open spaces, popular culture and promises of transformation. These imagined places draw in tourists, attracted by a cultural heritage that is part fictional and mediated. In turn, tourism operators and destination marketing organisations refashion what they present to fit these imagined images. This book explores this imagining of a mythic West through three key themes, travel, film and frontiers to offer new insight into how the imagination of the West and popular culture has influenced the construction of tourism. In doing so, it examines the series of paradoxes that underlie the basic appeal of the West: evocative frontier, a boundary zone between civilisation and wilderness and between order and lawlessness. It draws on a range of films and literature as well as varying places from festivals to national parks to showcase different aspects of the nexus between travel, film and frontiers in this fascinating region. Interdisciplinary in character, it includes perspectives from cultural studies, American studies, tourism and film studies. Written by leading academics, this title will be valuable reading for students, researchers and academics in the fields of cultural studies, tourism, film studies and media studies and all those interested in film tourism.

Professionals in Western Film and Fiction Kenneth E. Hall 2019-06-07 In American Westerns, the main characters are most often gunfighters, lawmen, ranchers and dancehall girls. Civil professionals such as doctors, engineers and journalists have been given far less representation, usually appearing as background characters in most films and fiction. In Westerns about the 1910 Mexican Revolution, however, civil professionals also feature prominently in the narrative, often as members of the intelligentsia—an important force in Mexican politics. This book compares the roles of civil professionals in most American Westerns to those in films on the 1910 Mexican Revolution. Included are studies on the Santiago Toole novels by Richard Wheeler, *Strange Lady in Town* with Greer Garson and *La sombra del Caudillo* by Martín Luis Guzmán.

Print the Legend Sidney A. Pearson 2009 What kind of civic culture and virtues are required to maintain and develop a decent regime? The aim of this collection is to explore this theme from the perspective of the films of John Ford.

Native Apparitions Steve Pavlik 2017-11-07 "A timely and much-needed analysis and critique of Hollywood's representation of Native Americans in mainstream films"--Provided by publisher.

Hollywood Westerns and American Myth Robert B. Pippin 2010-06-22 In this pathbreaking book one of America's most distinguished philosophers brilliantly explores the status and authority of law and the nature of political allegiance through close readings of three classic Hollywood Westerns: Howard Hawks' *Red River* and John Ford's *The Man Who Shot Liberty Valance* and *The Searchers*. Robert Pippin treats these films as sophisticated mythic accounts of a key moment in American history: its "second founding," or the western expansion. His central question concerns how these films explore classical problems in political psychology, especially how the virtues of a commercial republic gained some hold on individuals at a time when the heroic and martial virtues were so important. Westerns, Pippin shows, raise central questions about the difference between private violence and revenge and the state's claim to a legitimate monopoly on violence, and they show how these claims come to be experienced and accepted or rejected. Pippin's account of the best Hollywood Westerns brings this genre into the center of the tradition of political thought, and his

readings raise questions about political psychology and the political passions that have been neglected in contemporary political thought in favor of a limited concern with the question of legitimacy.

Race in American Film [3 volumes] Daniel Bernardi 2017-07-07 This expansive three-volume set investigates racial representation in film, providing an authoritative cross-section of the most racially significant films, actors, directors, and movements in American cinematic history. Hollywood has always reflected current American cultural norms and ideas. As such, film provides a window into attitudes about race and ethnicity over the last century. This comprehensive set provides information on hundreds of films chosen based on scholarly consensus of their importance regarding the subject, examining aspects of race and ethnicity in American film through the historical context, themes, and people involved. This three-volume set highlights the most important films and artists of the era, identifying films, actors, or characterizations that were considered racist, were tremendously popular or hugely influential, attempted to be progressive, or some combination thereof. Readers will not only learn basic information about each subject but also be able to contextualize it culturally, historically, and in terms of its reception to understand what average moviegoers thought about the subject at the time of its popularity—and grasp how the subject is perceived now through the lens of history.

Road Movies D. Orgeron 2007-12-09 *Road Movies* engages with two foundational twentieth century technologies: cinematic and automotive. It is a book about road movies, a genre burdened by its own seductiveness. It is also, however, a book about images of human mobility more generally and the social function those images have served.

Ride, Boldly Ride Mary Lea Bandy 2012-10 "This book is a survey of the movie Western that covers its history from the early silent era to recent spins on the genre in films such as *No Country for Old Men*, *There Will Be Blood*, *True Grit*, and *Cowboys & Aliens*. The authors provide fresh perspectives on landmark films such *Stagecoach*, *Red River*, *The Searchers*, *The Man Who Shot Liberty Valance*, and *The Wild Bunch*, and they also pay tribute to many underappreciated Westerns including *3 Bad Men*, *The Wind*, *The Big Trail*, *Ruggles of Red Gap*, *Northwest Passage*, *The Westerner*, *The Furies*, *Jubal*, and *Comanche Station*. The book explores major phases of the Western's development--silent era oaters, A-production classics of the 1930s and early 1940s, and the more psychologically complex presentations of the Westerner that emerged in the post-World War II period.. They examine various forms of genre-revival and genre-revisionism that have recurred over the past half-century, culminating especially in the masterworks of Clint Eastwood. Central themes of the book include the inner life of the Western hero, the importance of the natural landscape, the tension between myth and history, the depiction of the Native American, and the juxtaposing of comedy and tragedy"--Provided by publisher.

How the West Was Sung Kathryn M. Kalinak 2007-09-17 James Stewart once said, "For John Ford, there was no need for dialogue. The music said it all." This lively, accessible study is the first comprehensive analysis of Ford's use of music in his iconic westerns. Encompassing a variety of critical approaches and incorporating original archival research, Kathryn Kalinak explores the director's oft-noted predilection for American folk song, hymnody, and period music. What she finds is that Ford used music as more than a stylistic gesture. In fascinating discussions of Ford's westerns—from silent-era features such as *Straight Shooting* and *The Iron Horse* to classics of the sound era such as *My Darling Clementine* and *The Searchers*—Kalinak describes how the director exploited music, and especially song, in defining the geographical and ideological space of the American West.

Myth of the Western Carter Matthew Carter 2018-09-17 What is the nature of the relationship between the Hollywood Western and American frontier mythology? How have Western films helped develop cultural and historical perceptions, attitudes and beliefs towards the frontier? Is there still a place for the genre in light of revisionist histories of the American West? *Myth of the Western* re-invigorates the debate surrounding the relationship between the Western and frontier mythology, arguing for the importance of the genre's socio-cultural, historical and political dimensions. Taking a number of critical-theoretical and philosophical approaches, Matthew Carter applies them to prominent forms of frontier historiography. He also considers the historiographic element of the Western by exploring the different ways in which the genre has responded to the issues raised by the frontier. Carter skilfully argues that the genre has - and continues to reveal - the complexities and contradictions at the heart of US society. With its clear analyses of and

intellectual challenges to the film scholarship that has developed around the Western over a 65-year period, this book adds new depth to our understanding of specific film texts and of the genre as a whole - a welcome resource for students and scholars in both Film Studies and American Studies.

The Searchers Arthur M. Eckstein 2004 A series of in-depth examinations of the motion picture many consider to be Hollywood's finest western film.

"I'm Just a Comic Book Boy" Christopher B. Field, 2019-02-14 Comics and the punk movement are inextricably linked--each has a foundational do-it-yourself ethos and a nonconformist spirit defiant of authority. This collection of new essays provides for the first time a thorough analysis of the intersections between comics and punk. The contributors expand the discussion beyond the familiar U.S. and UK scenes to include the influence punk has had on comics produced in other countries, such as Spain and Turkey.

Film, Form, and Culture Robert Kolker 2015-08-14 Film, Form, and Culture (4th edition) offers a lively introduction to both the formal and cultural aspects of film. With extensive analysis of films past and present, this textbook explores film from part to whole; from the smallest unit of the shot to the way shots are edited together to create narrative. It then examines those narratives (both fiction and non-fiction) as stories and genres that speak to the culture of their time and our perceptions of them today. Composition, editing, genres (such as the gangster film, the Western, science fiction, and melodrama) are analyzed alongside numerous images to illustrate the discussion. Chapters on the individuals who make films - the production designer, cinematographer, editor, composer, producer, director, and actor - illustrate the collaborative nature of filmmaking. This new edition includes: An expanded discussion of the digital 'revolution' in filmmaking: exploring the movement from celluloid to digital recording and editing of images, as well as the use of CGI A new chapter on international cinema that covers filmmaking from Italy to Mumbai offering students a broader understanding of cinema on a worldwide scale A new chapter on film acting that uses images to create a small catalogue of gestures and expressions that are recognizable in film after film Expanded content coverage and in-depth analysis throughout, including a visual analysis of a scene from Christopher Nolan's *The Dark Knight* An expanded chapter on the cultural contexts of film summarizes the theories of cultural and media studies, concluding with a comparative analysis of Alfred Hitchcock's *Vertigo* and Judd Apatow's *This is 40* Over 260 images, many in color, that create a visual index to and illustration of the discussion of films and filmmaking Each chapter ends with updated suggestions for further reading and viewing, and there is an expanded glossary of terms. Additional resources for students and teachers can also be found on the companion website (www.routledge.com/cw/kolker), which includes additional case studies, discussion questions and links to useful websites. This textbook is an invaluable and exciting resource for students beginning film studies at undergraduate level.

The Terror Dream Susan Faludi 2007-10-02 In this original examination of America's post-9/11 culture, journalist Faludi shines a light on the country's psychological response to the attacks of that terrible day. Turning her observational powers on the media, popular culture, and political life, Faludi unearths a barely acknowledged societal drama shot through with baffling contradictions. Why, she asks, did our culture respond to an assault against American global dominance with a frenzied summons to restore "traditional" manhood, marriage, and maternity? Why did we react as if the hijackers had targeted not a commercial and military edifice but the family home and nursery? The answer, she finds, lies in a historical anomaly unique to the American experience: the nation was forged in traumatizing assaults by nonwhite "barbarians" on town and village. That humiliation lies concealed under a myth of cowboy bluster and feminine frailty, which is reanimated whenever threat and shame looms.--From publisher description.

Screening the Golden Ages of the Classical Tradition Meredith E. Safran 2018-10-24 Analyses of Rancière's philosophy and its potential for understanding the conversation between contemporary politics and art cinema.

The Fall of the Roman Empire Martin M. Winkler 2012-12-18 The essays collected in this book present the first comprehensive appreciation of *The Fall of the Roman Empire* from historical, historiographical, and cinematic perspectives. The book also provides the principal classical sources on the period. It is a companion to *Gladiator: Film and History* (Blackwell, 2004) and *Spartacus: Film and History* (Blackwell, 2007) and completes a triad of scholarly studies on Hollywood's greatest films

about Roman history. A critical re-evaluation of the 1964 epic film *The Fall of the Roman Empire*, directed by Anthony Mann, from historical, film-historical, and contemporary points of view. Presents a collection of scholarly essays and classical sources on the period of Roman history that ancient and modern historians have considered to be the turning point toward the eventual fall of Rome. Contains a short essay by director Anthony Mann. Includes a map of the Roman Empire and film stills, as well as translations of the principal ancient sources, an extensive bibliography, and a chronology of events.

Fifty Hollywood Directors Suzanne Leonard 2014-11-20 *Fifty Hollywood Directors* introduces the most important, iconic and influential filmmakers who worked in Hollywood between the end of the silent period and the birth of the blockbuster. By exploring the historical, cultural and technological contexts in which each director was working, this book traces the formative period in commercial cinema when directors went from pioneers to industry heavyweights. Each entry discusses a director's practices and body of work and features a brief biography and suggestions for further reading. Entries include: Frank Capra Cecil B DeMille John Ford Alfred Hitchcock Fritz Lang Orson Welles DW Griffith King Vidor This is an indispensable guide for anyone interested in film history, Hollywood and the development of the role of the director.

Understanding Sound Tracks Through Film Theory Elsie M. Walker 2015 *Understanding Sound Tracks Through Film Theory* analyzes all aural aspects of cinema using several approaches: feminism, genre studies, post-colonialism, psychoanalysis, and queer theory. In her analysis of each sound track, Walker brings together film studies, musicology, history, politics, and culture in an accessible yet rigorous way.

John Ford in Focus Kevin L. Stoehr 2007-12-06 "This collection of essays offers a comprehensive examination of his life and career. Part one provides an overview of Ford's importance in the early development of cinema. Part two focuses on Ford's personal life. Part three explores theories that explain

The Good, the Bad and the Ancient Sue Matheson 2022-10-31 Although Americans are no longer compelled to learn Greek and Latin, classical ideals remain embedded in American law and politics, philosophy, oratory, history and especially popular culture. In the Western genre, many film and television directors (such as John Ford, Raoul Walsh, Howard Hawks, Anthony Mann and Sam Peckinpah) have drawn inspiration from antiquity, and the classical values and influences in their work have shaped our conceptions of the West for years. This thought-provoking, first-of-its-kind collection of essays celebrates, affirms and critiques the West's relationship with the classical world. Explored are films like *Cheyenne Autumn*, *The Wild Bunch*, *The Track of the Cat*, *Trooper Hook*, *The Furies*, *Heaven's Gate*, and *Slow West*, as well as serials like *Gunsmoke* and *Lonesome Dove*.

Fathers and Sons in Cinema Gershon Reiter 2008-05-19 Popular American films are replete with story lines which involve the father-son relationship, often as the pivotal conflict or dragon which a hero must overcome to achieve success. Sometimes these conflicts are straightforward; other times they are projections of the central character's unconscious becoming conscious--in essence a modern form of myth. These American "filmmyths" serve as a visual means to project the psyche in an entertaining and easily accessible manner. Focusing on mythic structure, this volume explores 12 popular movies that deal with various aspects of the father-son relationship including the process of becoming a father, absent fathers, the rite of passage, and the turmoil between fathers and adolescents. Films examined include *The Wizard of Oz*, *Back to the Future*, *Stand By Me*, *Red River*, *City Slickers*, *North by Northwest*, *E.T. the Extraterrestrial*, *Field of Dreams*, *Lone Star*, *The Lion King*, *Jurassic Park* and *The Searchers*.

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