

A TIMELINE OF WORLD CINEMA



NEW HOLLYWOOD: FILM SCHOOL GENERATION
(1960 - 1985)

New Hollywood Cinema

Geoff King



New Hollywood Cinema:

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

The New Hollywood Peter Krämer, 2006-03-17 On December 8 1967 Time magazine put Bonnie and Clyde on its cover and announced The New Cinema Violence Sex Art The following decade has long been celebrated as a golden age in American film history In this innovative study Peter Kr mer offers a systematic discussion of the biggest hits of the period including The Graduate 1967 The Exorcist 1973 and Jaws 1975 He relates the distinctive features of these hits to changes in the film industry in its audiences and in American society at large

New Wave, New Hollywood Nathan Abrams, Gregory Frame, 2023-04-20 As a period of film history The American New Wave ordinarily understood as beginning in 1967 and ending in 1980 remains a preoccupation for scholars and audiences alike In traditional accounts it is considered to be bookended by two periods of conservatism and viewed as a brief period of explosive creativity within the Hollywood system From Bonnie and Clyde to Heaven s Gate it produced films that continue to be watched discussed analysed and poured over It has however also become rigidly defined as a cinema of director auteurs who made a number of aesthetically and politically significant films This has led to marginalization and exclusion of many important artists and filmmakers as well as a temporal rigidity about what and who is considered part of the New Wave proper This collection seeks to reinvigorate debate around this area of film history It also looks in part to demonstrate the legacy of aesthetic experimentation and political radicalism after 1980 as part of the legacy of the New Wave Thanks to important new work that questions received scholarly wisdom reveals previously marginalised filmmakers and the films they made considers new genres personnel and films under the banner of New Wave New Hollywood and reevaluates the traditional approaches and perspectives on the films that have enjoyed most critical attention New Wave New Hollywood Reassessment Recovery Legacy looks to begin a new discussion about Hollywood cinema after 1967

New Hollywood Cinema Geoff King, 2002 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 introductory text He examines many and diverse films as well as the film makers and film companies focusing on the interactions between different levels for example the studios position within media conglomerates today and the impact on New Hollywood of television and advertising

New Hollywood Cinema Geoff King, 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 introductory text He examines many and diverse films as well as the film makers and film companies focusing on the interactions between different levels for example the studios position within media conglomerates today and the impact on New Hollywood of television and advertising Old Hollywood/New Hollywood Ritual, Art, and Industry Thomas Schatz,1983 *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 **Storytelling in the New Hollywood** Kristin Thompson,1999-11-05 Drawing on a wide range of films from the 1920s to the 1990s from Keaton's Our Hospitality to Casablanca to Terminator 2 Kristin Thompson offers the first in depth analysis of Hollywood's storytelling techniques and how they are used to make complex easily comprehensible entertaining films **The New American Cinema** Jon Lewis,1998 Deliberately eclectic and panoramic THE NEW AMERICAN CINEMA brings together thirteen leading film scholars who present a range of theoretical critical and historical perspectives on a rich and pivotal time in American cinema that from the mid 1960s to the present With its range of topics and breadth of critical approaches this anthology illuminates the volatile mix of industrial process and artistic inspiration that comprises American moviemaking 46 photos

Mainstream Maverick Holly Chard,2020-09-01 The first scholarly book on John Hughes examines Hollywood's complex relationship with genre the role of the auteur in commercial cinema and the legacy of favorites such as Sixteen Candles and Ferris Bueller's Day Off **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

Scenes from a Revolution Mark Harris,2008 The 1967 Academy Awards ceremony marked a pivotal moment in Hollywood s history the shift from studio generated epics westerns and musicals such as Doctor Dolittle to the director centered European aesthetic seen in Bonnie Clyde and The Graduate It was the birth of the New Hollywood Scenes from a Revolution tells the story of five films In the Heat of the Night Bonnie Clyde Doctor Dolittle The Graduate and Guess Who s Coming to Dinner from the first drafts of the scripts to the impact of their release The key players of the time such as Warren Beatty Dustin Hoffman Arthur Penn Mike Nichols and Sidney Poitier many of whom Mark Harris has interviewed especially for this book all feature prominently It is also a book about Hollywood and the United states at a critical juncture in their history Scenes from a Revolution is the story of this vital period in the development of Hollywood and the films that came to reflect the countercultural thirst for change at the end of the sixties

BOOK JACKET **Searching for New Frontiers** Rick Worland,2018-04-30 Searching For New Frontiers offers film students and general readers a survey of popular movies of the 1960s The author explores the most important modes of filmmaking in times that were at once hopeful exhilarating and daunting The text combines discussion of American social and political history and Hollywood industry changes with analysis of some of the era s most expressive movies The book covers significant genres and evolving thematic trends highlighting a variety of movies that confronted the era s major social issues It notes the stylistic confluence and exchanges between three forms the traditional studio movie based on the combination of stars and genres low budget exploitation movies and the international art cinema As the author reveals this complex period of American filmmaking was neither random nor the product of unique talents working in a vacuum The filmmakers met head on with an evolving American social conscience to create a Hollywood cinema of an era defined by events such as the Vietnam War the rise of the civil rights movement and the moon landing

The New Hollywood James Bernardoni,2010-07-27 The Old Hollywood of studios stars and house directors began to break up in the 1960s Newly independent directors freed from budgetary and aesthetic limitations imposed by studio moguls were the New Hollywood Directors could develop their own styles hire whom they wanted and make movies that would dazzle jaded audiences Hollywood would never be the same What happened The author looks at the productions of the New Hollywood to answer that question Scene by scene analyses of some of the 70s most significant films i e Apocalypse Now Taxi Driver M A S H Annie Hall and American Graffiti assess both the successes and failures of the New Hollywood

When the Movies Mattered Jonathan Kirshner,Jon Lewis,2019-06-15 In When the Movies Mattered Jonathan Kirshner and Jon Lewis gather a

remarkable collection of authors to revisit the unique era in American cinema that was New Hollywood Ten eminent contributors some of whom wrote about the New Hollywood movement as it unfolded across the 1960s and 1970s assess the convergence of film industry developments and momentous social and political changes that created a new type of commercial film that reflected those revolutionary influences in American life Even as New Hollywood first took shape film industry insiders and commentators alike realized its significance At the time Pauline Kael compared the New Hollywood to the tangled bitter flowering of American letters in the 1850s and David Thomson dubbed the era the decade when movies mattered Thomson s words provide the impetus for this volume in which a cohort of seasoned film critics and scholars who came of age watching the movies of this era reflect upon and reconsider this golden age in American filmmaking Contributors Molly Haskell Heather Hendershot J Hoberman George Kouvaros Phillip Lopate Robert Pippin David Sterritt David Thomson

The Roots of Modern Hollywood Nick Smedley,2014 In this insightful study of Hollywood cinema since 1969 film historian Nick Smedley traces the cultural and intellectual heritage of American films showing how the more thoughtful recent cinema owes a profound debt to Hollywood s traditions of liberalism first articulated in the New Deal era Although American cinema is not usually thought of as politically or socially engaged Smedley demonstrates how Hollywood can be seen as one of the most value laden of all national cinemas Drawing on a long historical view of the persistent trends and themes in Hollywood cinema Smedley illustrates how films from recent decades have continued to explore the balance between unbridled individualistic capitalism and a more socially engaged liberalism He also brings out the persistence of pacifism in Hollywood s consideration of American foreign policy in Vietnam and the Middle East His third theme concerns the treatment of women in Hollywood films and the belated acceptance by the film community of a wider role for the American post feminist woman Featuring important new interviews with four of Hollywood s most influential directors Michael Mann Peter Weir Tony Gilroy and Paul Haggis *The Roots of Modern Hollywood* is an incisive account of where Hollywood is today and the path it has taken to get there

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The Last Great American Picture Show Alexander Horwath,Thomas Elsaesser,Noel King,2004 This publication is a major evaluation of the 1970s American cinema including cult film directors such as Bogdanovich Altman and Peckinpah

The New Hollywood Historical Film Tom Symmons,2016-06-13 The New Hollywood of the late 1960s and 1970s is among the most exciting and influential periods in the history of film This book

explores how the new wave of historical films were profoundly shaped by the controversies and concerns of the present

The Role of Authorship During the Shift Towards a New Hollywood Andreas Schwarz, 2012 Bachelor Thesis from the year 2011 in the subject American Studies Culture and Applied Geography grade 1.3 Free University of Berlin John F Kennedy Institut language English abstract In film studies the term New Hollywood is used in non conclusive and heterogeneous ways The discourse does not make explicit what the real New was However there appears to be a general consensus as to the actual time frame in which a bigger change happened in Hollywood that stirred up the system starting in 1967 Scholars have been trying to explain the proclaimed change of the Classical Hollywood Cinema from different perspectives which depending on author and release date point out economical production related societal or creative aesthetic revolutions as responsible factors Coming from the film critic's angle towards New Hollywood the most important factor in the process was the development and success of the American auteur The auteur theory has been appointed as such by film critic Andrew Sarris who based his assumptions mainly on the theoretical conclusions drawn by the writers of the French Cahiers du Cinema Taking the auteur approach to explain aspects of the New Hollywood some scholars pinpoint the era down to the years of 1967-1976 This national cinematography is hardly discussed consensually within its own historiographical discourse or the boundaries of text analysis I want to specifically trace the role of the idea of an auteur cinema within the Hollywood industry during this change and thereby further disentangle the complex relationship of commerce and authorship My first chapter will therefore be employed with the theoretical background and the discourse around authorship in general film in particular Eventually this will lead to a clear idea about the specifics and limitations of the auteur theory discourse The second chapter will then be occupied with the historical change of the Hollywood system in the sixties and seventies of

Decoding **New Hollywood Cinema**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its capability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**New Hollywood Cinema**," a mesmerizing literary creation penned with a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring affect our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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