



# [Books] The American Cinema: Directors And Directions 1929-1968

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**The American Cinema**-Andrew Sarris 1996-08-22 "The American Cinema is the Citizen Kane of film criticism, a brilliant book that elevated American directors from craftsmen to artists, launched the careers of numerous film critics, and shaped the aesthetics of a whole generation of viewers by providing new ways of looking at movies."--Emanuel Levy, author of *George Cukor, Master of Elegance* The auteur theory, of which film critic Andrew Sarris was the leading American proponent, holds that artistry in cinema can be largely attributed to film directors, who, while often working against the strictures of studios, producers, and scriptwriters, manage to infuse each film in their oeuvre with their personal style. Sarris's *The American Cinema*, the bible of auteur studies, is a history of American film in the form of a lively guide to the work of two hundred film directors, from Griffith, Chaplin, and von Sternberg to Mike Nichols, Stanley Kubrick, and Jerry Lewis. In addition, the book includes a chronology of the most important American films, an alphabetical list of over 6000 films with their directors and years of release, and the seminal essays "Toward a Theory of Film History" and "The Auteur Theory Revisited." Over twenty-five years after its initial publication, *The American Cinema* remains perhaps the most influential book ever written on the subject.

**The American Film Directors**-Maureen Lambrey 1977 Photographs of outstanding and popular directors who have completed significant work for American studios are accompanied by complete filmographies

**American Cinema**-Jeanine Basinger 1994 Presents a historical look at film techniques, movies genres, and the motion picture industry

**Liberating Hollywood**-Maya Montañez Smukler 2018-12-14 *Liberating Hollywood* examines the professional experiences and creative output of women filmmakers during a unique moment in history when the social justice movements that defined the 1960s and 1970s challenged the enduring culture of sexism and racism in the U.S. film industry. Throughout the 1970s feminist reform efforts resulted in a noticeable rise in the number of women directors, yet at the same time the institutionalized sexism of Hollywood continued to create obstacles to closing the gender gap. Maya Montañez Smukler reveals that during this era there were an estimated sixteen women making independent and studio films: Penny Allen, Karen Arthur, Anne Bancroft, Joan Darling, Lee Grant, Barbara Loden, Elaine May, Barbara Peeters, Joan Rivers, Stephanie Rothman, Beverly Sebastian, Joan Micklin Silver, Joan Tewkesbury, Jane Wagner, Nancy Walker, and Claudia Weill. Drawing on interviews conducted by the author, *Liberating Hollywood* is the first study of women directors within the intersection of second wave feminism, civil rights legislation, and Hollywood to investigate the remarkable careers of these filmmakers during one of the most mythologized periods in American film history.

**Contemporary North American Film Directors**-Yoram Allon 2002 "Encompassing the careers of up to 600 directors - over 60 new to this edition - working in the US and Canada today, this volume is an invaluable reference for students, researchers and enthusiasts of film and popular culture. Each entry provides biographical

information as well as insightful textual and thematic analysis of the director's work. In comprehensively covering a wide range of film-makers - from more established mainstream luminaries such as Steven Spielberg, Martin Scorsese, Ridley Scott and Kathryn Bigelow, through independent mavericks like Hal Hartley, Atom Egoyan, Jim Jarmusch and the Coen brothers, to innovative emerging talents including Marc Forster (*Monster's Ball*), Todd Field (*In the Bedroom*) and David Gordon Green (*George Washington*) - the shifting landscape of contemporary film-making is brought into sharp focus." Sur la 4e de couv.

**Film Directors and Emotion**-Darragh Greene 2020-04-22 Cinema is an affective medium. Films move us to feel wonder, joy, and love as well as fear, anger, and hatred. Today, we are living through a new age of sensibility when emotion is given priority over reason. Yet, there is a counter-cultural current in contemporary American cinema that offers a more nuanced treatment of emotion. Both aesthetically and eidetically, this new cinema of affect allows viewers to make up their own minds about what they feel and think. This book focuses on key films by important auteur-directors--David Fincher, Bryan Singer, Christopher Nolan, Kathryn Bigelow, Richard Linklater, Barry Jenkins, Greta Gerwig, and Pete Docter--who are to the forefront of this new cinema. It explores how they anatomize affect and how it functions in the creation or degradation of character and society.

**The American Cinema**-Andrew Sarris 1968

**Black American Cinema**-Manthia Diawara 2012-10-02 This is the first major collection of criticism on Black American cinema. From the pioneering work of Oscar Micheaux and Wallace Thurman to the Hollywood success of Spike Lee, Black American filmmakers have played a remarkable role in the development of the American film, both independent and mainstream. In this volume, the work of early Black filmmakers is given serious attention for the first time. Individual essays consider what a Black film tradition might be, the relation between Black American filmmakers and filmmakers from the diaspora, the nature of Black film aesthetics, the artist's place within the community, and the representation of a Black imaginary. *Black American Cinema* also uncovers the construction of Black sexuality on screen, the role of Black women in independent cinema, and the specific question of Black female spectatorship. A lively and provocative group of essays debate the place and significance of Spike Lee Of crucial importance are the ways in which the essays analyze those Black directors who worked for Hollywood and whose films are simplistically dismissed as sell-outs, to the Hollywood "master narrative," as well as those "crossover" filmmakers whose achievements entail a surreptitious infiltration of the studios. *Black American Cinema* demonstrates the wealth of the Black contribution to American film and the complex course that contribution has taken. Contributors: Houston Baker, Jr., Toni Cade Bambara, Amiri Baraka, Jacquie Bobo, Richard Dyer, Jane Gaines, Henry Louis Gates, Jr., Ron Green, Ed Guerrero, bell hooks, Phyllis Klotman, Ntonegele Masilela, Clyde Taylor, and Michele Wallace.

**Women Directors and Their Films**-Mary G. Hurd 2007 Provides biographical information and critical analysis of the lives and works of the most important female directors of American and international film.

**Film Authorship**-C. Paul Sellors 2010 *Film Authorship: Auteurs and Other Myths* evaluate the debates about the most important film authors, the nature of film authorship, and even whether films have authors at all. It analyses the historical development and theoretical underpinnings of the concepts of film authorship and the auteur. It then examines recent theories of film authorship and proposes a reconceptualisation of film authorship

**Hollywood's Italian American Filmmakers**-Jonathan J. Cavallero 2011 "[This book] explores the different ways in which Italian American directors from the 1920s to the present have responded to their ethnicity. While some directors have used film to declare their ethnic roots and create an Italian American 'imagined community,' others have ignored or even denied their background . . . Cavallero's exploration of the films of Capra, Scorsese, Savoca, Coppola, and Tarantino demonstrates how immigrant Italians fought prejudice, how later generations positioned themselves in relation to their predecessors, and how the American cinema, usually seen as a cultural institution that works to assimilate, has also served as a forum where assimilation was resisted." -- Book cover.

**Conversations with the Great Moviemakers of Hollywood's Golden Age at the American Film Institute**-George Stevens, Jr. 2009-05-27 The first book to bring together these interviews of master moviemakers from the American Film Institute's renowned seminars, *Conversations with the Great Moviemakers* offers an unmatched history of American cinema in the words of its greatest practitioners. Here are the incomparable directors Frank Capra, Elia Kazan, King Vidor, David Lean, Fritz Lang ("I learned only from bad films"), William Wyler, and George Stevens; renowned producers and cinematographers; celebrated screenwriters Ray Bradbury and Ernest Lehman; as well as the immortal Ingmar Bergman and Federico Fellini ("Making a movie is a mathematical operation. It's absolutely impossible to improvise"). Taken together, these conversations offer uniquely intimate access to the thinking, the wisdom, and the genius of cinema's most talented pioneers.

**Interviews with Film Directors**-Andrew Sarris 1970

**Lars Von Trier**-Linda Badley 2010 This volume provides an overview of von Trier's career while focusing on his more recent work, including the Gold Heart Trilogy, the USA Trilogy, and individual projects such as the comedy *The Boss of It All* and the horror psychodrama *Antichrist*. The author draws on a range of cultural references and critical approaches, including genre, gender, and cultural studies, performance theory, and trauma culture and includes two interviews with Trier.

**Latin American Cinema**-Stephen M. Hart 2014-10-15 From *El Megano* and *Black God, White Devil* to *City of God* and *Babel*, Latin American films have a rich history. In this concise but comprehensive account, Stephen M. Hart traces Latin American cinema from its origins in 1896 to the present day, along the way providing original views of major films and mini-biographies of major film directors. Describing the broad contours of Latin American film and its connections to major historical developments, Hart guides readers through the story of how Hollywood dominance succumbed to the emergence of the *Nuevo Cine Latinoamericano* and how this movement has led to the "New" New Latin American Cinema of the twenty-first century. He offers a fresh analysis of the effects of major changes in film technology, revealing how paradigm shifts such as the move to digital preceded new cinematographic techniques and visions. He also looks closely at the films themselves, examining how filmmakers express their messages. Finally, he considers the decision by a group of directors to film in English, which enhanced the visibility of Latin American cinema around the world. Featuring 120 illustrations, this clear, cogent guide to the history of this region's cinema will appeal to fans of *Central Station* and *Like Water for Chocolate* alike.

**Robert Redford and American Cinema**-Michael Allen 2021-03-25 Michael Allen's insightful study explores the long and diverse career of the actor and director Robert Redford, from his early work in theatre and TV to his contemporary status as an iconic and enduring star. Allen assesses Redford's importance to the American film industry during a period of great transformation: as an influential industry player, an award-winning director and a committed political activist. Allen considers Redford's individual achievements in the context of shifts and

changes in the industry as a whole: some of which benefited Redford's own progress and development; some which he engineered himself, as well as discussing Redford's star persona in relation to ageing and masculinity.

**The Roots of Modern Hollywood**-Nick Smedley 2014-12-01 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, Paul Haggis, and Tony Gilroy—*The Roots of Modern Hollywood* is an incisive account of where Hollywood is today, and the path it has taken to get there.

**The Hollywood Renaissance**-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.

**A Companion to Latin American Cinema**-Maria M. Delgado 2017-04-24 *A Companion to Latin American Cinema* offers a wide-ranging collection of newly commissioned essays and interviews that explore the ways in which Latin American cinema has established itself on the international film scene in the twenty-first century. Features contributions from international critics, historians, and scholars, along with interviews with acclaimed Latin American film directors Includes essays on the Latin American film industry, as well as the interactions between TV and documentary production with feature film culture Covers several up-and-coming regions of film activity such as nations in Central America Offers novel insights into Latin American cinema based on new methodologies, such as the quantitative approach, and essays contributed by practitioners as well as theorists

**A Hidden History of Film Style**-Christopher Beach 2015-04-30 The image that appears on the movie screen is the direct and tangible result of the joint efforts of the director and the cinematographer. *A Hidden History of Film Style* is the first study to focus on the collaborations between directors and cinematographers, a partnership that has played a crucial role in American cinema since the early years of the silent era. Christopher Beach argues that an understanding of the complex director-cinematographer collaboration offers an important model that challenges the pervasive conventional concept of director as auteur. Drawing upon oral histories, early industry trade journals, and other primary materials, Beach examines key innovations like deep focus, color, and digital cinematography, and in doing so produces an exceptionally clear history of the craft. Through analysis of several key collaborations in American cinema from the silent era to the late twentieth century—such as those of D. W.

Griffith and Billy Bitzer, William Wyler and Gregg Toland, and Alfred Hitchcock and Robert Burks—this pivotal book underlines the importance of cinematographers to both the development of cinematic technique and the expression of visual style in film.

**Contemporary US Cinema**-Michael Allen 2014-09-25 Contemporary U.S. Cinema is a forceful exploration of the tumultuous changes that have dominated the shifting landscape of American film-making over the past three decades. From the explosive release of Easy Rider to the excesses of Heaven's Gate and the comic book figures of Spider-Man, its aim is to examine the economic, social and cultural contexts of mainstream and independent American films. The book divides into nine provocative chapters with material on: the most significant individual film-makers, such as Scorsese, Coppola and Lucas, as well as independent film-makers like Jarmusch and Anders the careers of leading actors of the last thirty years, such as Jack Nicholson, Robert Redford and Julia Roberts, whilst exploring the powerful position of the film star in the modern American film-making process the economics of Contemporary U.S. Cinema with particular reference to the tortuous journey from production, distribution and exhibition of Waterworld and Titanic the artistic influence of foreign film-makers, such as François Truffaut and Jean-Luc Godard, and explores Hollywood's increasing dominance and reliance on the global market genres, sequels and the recent developments in computer-based technologies, using examples from The Godfather I - III, The Matrix, the Star Wars saga and remakes from Shaft to Ocean's Eleven The book is illustrated with stills throughout and includes a bibliography and annotated further reading list.

**I Lost it at the Movies**-Pauline Kael 1954

**Hollywood's Chosen People**-Daniel Bernardi 2012-09-17 As studio bosses, directors, and actors, Jews have been heavily involved in film history and vitally involved in all aspects of film production. Yet Jewish characters have been represented onscreen in stereotypical and disturbing ways, while Jews have also helped to produce some of the most troubling stereotypes of people of color in Hollywood film history. In Hollywood's Chosen People: The Jewish Experience in American Cinema, leading scholars consider the complex relationship between Jews and the film industry, as Jews have helped to construct Hollywood's vision of the American dream and American collective identity and have in turn been shaped by those representations. Editors Daniel Bernardi, Murray Pomerance, and Hava Tirosh-Samuelson introduce the volume with an overview of the history of Jews in American popular culture and the American film industry. Multidisciplinary contributors go on to discuss topics such as early Jewish films and directors, institutionalized anti-Semitism, Jewish identity and gossip culture, and issues of Jewish performance on film. Contributors draw on a diverse sampling of films, from representations of the Holocaust on film to screen comedy; filmmakers and writers, including David Mamet, George Cukor, Sidney Lumet, Edward Sloman, and Steven Spielberg; and stars, like Barbra Streisand, Adam Sandler, and Ben Stiller. The Jewish experience in American cinema reveals much about the degree to which Jews have been integrated into and contribute to the making of American popular film culture. Scholars of Jewish studies, film studies, American history, and American culture as well as anyone interested in film history will find this volume fascinating reading.

**Experimental Latin American Cinema**-Cynthia Tompkins 2013-02-15 Includes a filmography with the bibliography.

**The New American Cinema**-Sabrina Barton 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.

**American Jewish Filmmakers**-David Desser 2004 Woody Allen, Mel Brooks, Sidney Lumet, and Paul Mazursky, all sons of East European Jews, remain among the most prominent contemporary American film directors. In this revised, updated second edition of American Jewish Filmmakers, David Desser and Lester D. Friedman

demonstrate how the Jewish experience gives rise to an intimately linked series of issues in the films of these and other significant Jewish directors. This edition concludes with a newly written discussion of the careers of other prominent Jewish filmmakers such as Steven Spielberg, Barry Levinson, Brian Singer, and Darren Aronofsky.

**Race in American Film: Voices and Visions that Shaped a Nation [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. • Views the films via a historical approach in which every subject is considered both through a contemporary lens and in terms of the time of its production and initial reception • Provides up-to-date information on recent movies such as Selma (2014), The Fast and The Furious (2001-2015), 12 Years a Slave (2013), Django Unchained (2012), and Lone Survivor (2013) • Provides readers with the information and background necessary to form informed views about racial representation in film—still an important "hot-button" subject today • Edited by top scholars in the field, Daniel Bernardi and Michael Green, and contains entries by other important experts, such as Andrew Gordon and Priscilla Ovalle

**African Cinema**-Manthia Diawara 1992 Film production in Africa has a complex background. A mere listing of films made by Africans, although helpful, would not clarify the structural and political issues.

**Latin American Cinema**-Paul A. Schroeder Rodríguez 2016-03-08 This book charts a comparative history of Latin America's national cinemas through ten chapters that cover every major cinematic period in the region: silent cinema, studio cinema, neorealism and art cinema, the New Latin American Cinema, and contemporary cinema. Schroeder Rodríguez weaves close readings of approximately fifty paradigmatic films into a lucid narrative history that is rigorous in its scholarship and framed by a compelling theorization of the multiple discourses of modernity. The result is an essential guide that promises to transform our understanding of the region's cultural history in the last hundred years by highlighting how key players such as the church and the state have affected cinema's unique ability to help shape public discourse and construct modern identities in a region marked by ongoing struggles for social justice and liberation.

**Movie Journal**-Jonas Mekas 2016-04-19 In his Village Voice "Movie Journal" columns, Jonas Mekas captured the makings of an exciting movement in 1960s American filmmaking. Works by Andy Warhol, Gregory J. Markopoulos, Stan Brakhage, Jack Smith, Robert Breer, and others echoed experiments already underway elsewhere, yet they belonged to a nascent tradition that only a true visionary could identify. Mekas incorporated the most essential characteristics of these films into a unique conception of American filmmaking's next phase. He simplified complex aesthetic strategies for unfamiliar audiences and appreciated the subversive genius of films that many dismissed as trash. This new edition presents Mekas's original critiques in full, with additional material on the filmmakers, film studies scholars, and popular and avant-garde critics whom he inspired and transformed.

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

**The Conversations**-Michael Ondaatje 2012-12-03 During the filming of his celebrated novel THE ENGLISH PATIENT, Michael Ondaatje became increasingly fascinated as he watched the veteran editor Walter Murch at work. THE CONVERSATIONS, which grew out of discussions between the two men, is about the craft of filmmaking and deals with every aspect of film, from the first stage of script writing to the final stage of the sound mix. Walter Murch emerged during the 1960s at the centre of a renaissance of American filmmakers which included the directors Francis Coppola, George Lucas and Fred Zinneman. He worked on a whole raft of great films including the three GODFATHER films, JULIA, AMERICAN GRAFFITI, APOCALYPSE NOW, THE UNBEARABLE LIGHTNESS OF BEING and many others. Articulate, intellectual, humorous and passionate about his craft and its devices, Murch brings his vast experience and penetrating insights to bear as he explains how films are made, how they work, how they go wrong and how they can be saved. His experience on APOCALYPSE

NOW - both originally and more recently when the film was completely re-cut - and his work with Anthony Minghella on THE ENGLISH PATIENT provide illuminating highlights.

**Becoming an Actor's Director**-Regge Life 2019-10-21 The collaboration of director and actor is the cornerstone of narrative filmmaking. This book provides the director with a concrete step-by-step guide to preparation that connects the fundamentals of film-script analysis with the actor's process of preparation. This book starts with how to identify the overall scope of a project from the creative perspective of the director as it relates to guiding an actor, before providing a blueprint for preparation that includes script analysis, previsualization, and procedures for rehearsal and capture. This methodology allows the director to uncover the similarities and differences between actor and director in their preparation to facilitate the development of a collaborative dialogue. Featuring chapter-by-chapter exercises and assignments throughout, this book provides a method that enables the director to be present during every stage of production and seamlessly move from prep to filming, while guiding the actor to their best performances. Written in a clear and concise manner, it is ideal for students of directing, early career, and self-taught directors, as well as cinematographers, producers, or screenwriters looking to turn their hand to directing for the first time.

**Film Firsts: The 25 Movies That Created Contemporary American Cinema**-Ethan Alter 2014-02-17 This forward-looking exploration of contemporary American film across the last 40 years identifies and examines the specific movies that changed the film industry and shaped its present and future. • Takes stock of the 2000s and explains how this period built on what came before and predicts how American cinema will continue to evolve in the next decade • Provides up-to-the-minute, contemporary treatment of contemporary cinema that will appeal to and resonate with young readers and film buffs in particular • Presents a historical perspective on 40 years of American film within the framework of a list of 25 essential movies to effectively capture readers' attention and expand their cinematic horizons beyond the latest Hollywood blockbuster production • Utilizes a film-by-film approach that also allows for the inclusion of appendices that focus upon ideas, subjects, and people in modern film, such as comic books, key actors and actresses, and video games

**Designing Sound**-Jay Beck 2016-04-07 The late 1960s and 1970s are widely recognized as a golden age for American film, as directors like Francis Ford Coppola, George Lucas, and Martin Scorsese expanded the Hollywood model with aesthetically innovative works. As this groundbreaking new study reveals, those filmmakers were blessed with more than just visionary eyes; Designing Sound focuses on how those filmmakers also had keen ears that enabled them to perceive new possibilities for cinematic sound design. Offering detailed case studies of key films and filmmakers, Jay Beck explores how sound design was central to the era's experimentation with new modes of cinematic storytelling. He demonstrates how sound was key to many directors' signature aesthetics, from the overlapping dialogue that contributes to Robert Altman's naturalism to the wordless interludes at the heart of Terrence Malick's lyricism. Yet the book also examines sound design as a collaborative process, one where certain key directors ceded authority to sound technicians who offered significant creative input. Designing Sound provides readers with a fresh take on a much-studied era in American film, giving a new appreciation of how artistry emerged from a period of rapid industrial and technological change. Filled with rich behind-the-scenes details, the book vividly conveys how sound practices developed by 1970s filmmakers changed the course of American cinema.

**Hollywood's Artists**-Virginia Wright Wexman 2020-07-21 Today, the director is considered the leading artistic force behind a film. The production of a Hollywood movie requires the labor of many people, from screenwriters and editors to cinematographers and boom operators, but the director as author of the film overshadows them all. How did this concept of the director become so deeply ingrained in our understanding of cinema? In Hollywood's Artists, Virginia Wright Wexman offers a groundbreaking history of how movie directors became cinematic auteurs that reveals and pinpoints the influence of the Directors Guild of America (DGA). Guided by Frank Capra's mantra "one man, one film," the Guild has portrayed its director-members as the creators responsible for turning Hollywood entertainment into cinematic art. Wexman details how the DGA differentiated itself from other industry unions, focusing on issues of status and creative control as opposed to bread-and-butter concerns like wages and working conditions. She also traces the Guild's struggle for creative and legal power, exploring subjects from the

language of on-screen credits to the House Un-American Activities Committee's investigations of the movie industry. Wexman emphasizes the gendered nature of images of the great director, demonstrating how the DGA promoted the idea of the director as a masculine hero. Drawing on a broad array of archival sources, interviews, and theoretical and sociological insight, Hollywood's Artists sheds new light on the ways in which the Directors Guild of America has shaped the role and image of directors both within the Hollywood system and in the culture at large.

**Gangster Priest**-Robert Casillo 2006 Widely acclaimed as America's greatest living film director, Martin Scorsese is also, some argue, the pre-eminent Italian American artist. Although he has treated various subjects in over three decades, his most sustained filmmaking and the core of his achievement consists of five films on Italian American subjects - Who's That Knocking at My Door?, Mean Streets, Raging Bull, GoodFellas, and Casino - as well as the documentary Italianamerican. In Gangster Priest Robert Casillo examines these films in the context of the society, religion, culture, and history of Southern Italy, from which the majority of Italian Americans, including Scorsese, derive. Casillo argues that these films cannot be fully appreciated either thematically or formally without understanding the various facets of Italian American ethnicity, as well as the nature of Italian American cinema and the difficulties facing assimilating third-generation artists. Forming a unified whole, Scorsese's Italian American films offer what Casillo views as a prolonged meditation on the immigrant experience, the relationship between Italian America and Southern Italy, the conflicts between the ethnic generations, and the formation and development of Italian American ethnicity (and thus identity) on American soil through the generations. Raised as a Catholic and deeply imbued with Catholic values, Scorsese also deals with certain forms of Southern Italian vernacular religion, which have left their imprint not only on Scorsese himself but also on the spiritually tormented characters of his Italian American films. Casillo also shows how Scorsese interrogates the Southern Italian code of masculine honour in his exploration of the Italian American underworld or Mafia, and through his implicitly Catholic optic, discloses its thoroughgoing and longstanding opposition to Christianity. Bringing a wealth of scholarship and insight into Scorsese's work, Casillo's study will captivate readers interested in the director's magisterial artistry, the rich social history of Southern Italy, Italian American ethnicity, and the sociology and history of the Mafia in both Sicily and the United States.

**Confessions of a Cultist: on the Cinema, 1955-1969**-Andrew Sarris 1970 Collection of film reviews by Andrew Sarris.

**Casting Revealed**-Hester Schell 2016-10-04 Casting is an essential component of any film or video project, but the core skill-set needed to cast effectively is little understood. Casting Revealed: A Guide for Film Directors is a straightforward manual on the art and craft of casting. Here, director Hester Schell offers her insider perspective on casting workflows, industry standards, finding actors, running auditions, what to look for in a performance, contracts, and making offers. This new edition has been updated with fresh interviews with casting directors, full color head shots, new information about online video submissions, and a companion website featuring forms, contracts, and sample scenes for auditions. Gain a fuller understanding of the misunderstood art and craft of casting actors for film and video production. Learn to find the right actors for any production, run auditions, interview actors, effectively judge performances and video submissions, evaluate suitability for a role, discover what it is you need from an actor, view headshots, draft contracts, make offers, and navigate current industry standards, unions, and procedures. This new edition has been updated to include full color sample head shots, new content on online video submissions, listings of casting websites, film resources, and film commissions and a companion website featuring interviews with celebrated casting directors from New York, Portland, Boston and Austin, necessary forms, sign-in sheets, contracts, and sample scenes for auditions.

**The Cinema of Latin America**-Alberto Elena 2004-03-24 The Cinema of Latin America is the first volume in the new 24 Frames series of studies of national and regional cinema. In taking an explicitly text-centered approach, the books in this series offer a unique way of considering the particular concerns, styles and modes of representation of numerous national cinemas around the world. This volume focuses on the vibrant practices that make up Latin American cinema, a historically important regional cinema and one that is increasingly returning to popular and academic appreciation. Through 24 individual concise and insightful essays that each consider one

significant film or documentary, the editors of this volume have compiled a unique introduction to the cinematic output of countries as diverse as Brazil, Argentina, Cuba, Mexico, Bolivia, Chile and Venezuela. The work of directors such as Luis Buñuel, Thomas Guitierrez Alea, Walter Salles, and Alfonso Arau is discussed and the collection includes in-depth studies of seminal works as such Los Olvidados, The Hour of the Furnaces, Like Water

For Chocolate, Foreign Land, and Amoros Perros.