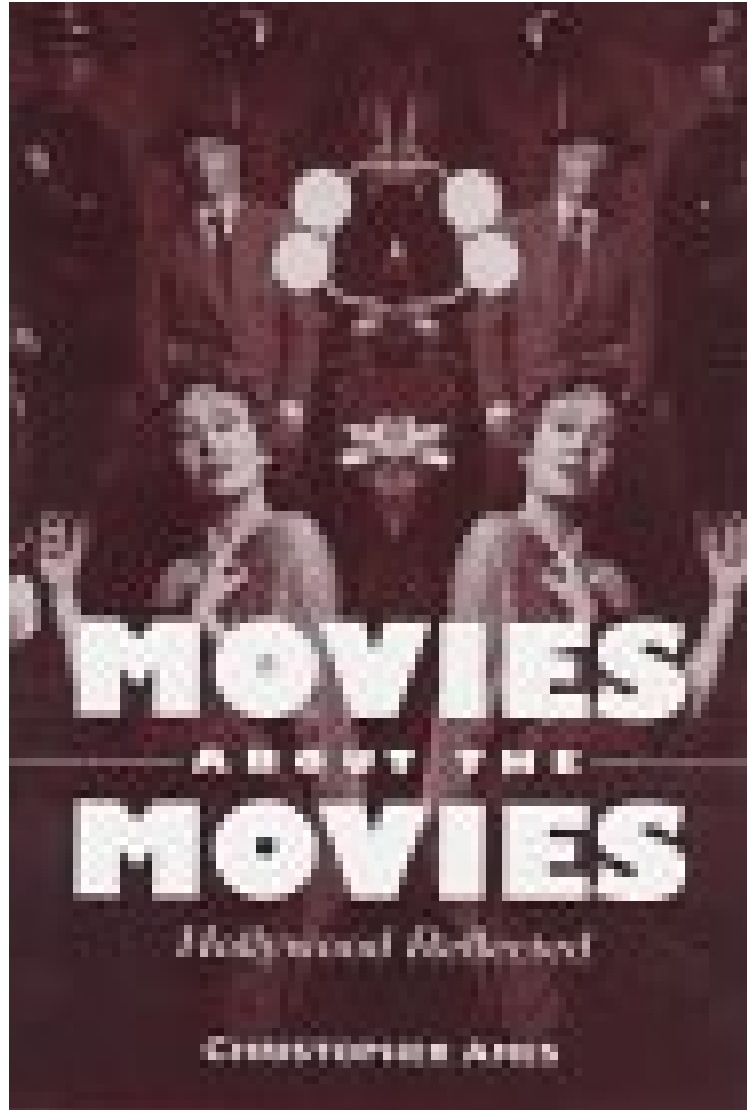


[Library ebook] Movies about the Movies: Hollywood Reflected

Movies about the Movies: Hollywood Reflected

Christopher Ames

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Christopher Ames : Movies about the Movies: Hollywood Reflected before purchasing it in order to gage whether or not it would be worth my time, and all praised Movies about the Movies: Hollywood Reflected:

1 of 1 people found the following review helpful. Reading shouldn't hurtBy P. MuracaAlthough the subject of this book is fascinating and Ames' ideas theories, in his context of film history, are quite brilliant, his writing style is very painful to get through. I'm a retired editor H.S. English teacher, but he had me running to the dictionary more than once, sometimes without findings; his vocabulary is unnecessarily obscure/arcane, at least for the general reader. His sentence structure, although always technically correct, required me to reread many portions several times just to get a

simple point. Such content could have been expressed much more simply without compromising meaning. Although I bought the book for his informed opinions, I had to wonder if he sometimes inferred overly complex/incorrect intent on the part of film creators in order to fit his analyses (vs. what was in the films by pure accident or what was mangled by the group creation process). I wondered if he sometimes cared too much about creating a neat tidy (albeit possibly incorrect) interpretation rather than simply enjoying the films for what they are: not always so neat. I.e., I felt he overanalyzed/overcomplicated at times what might have been intended for simple entertainment (or what had no clear-cut intent intact by the end of production). If I were leaving his classroom after a lecture, I might be muttering something like "What a windbag!" This book is worth reading, but you will be glad when you're done (I started counting "pages left" early).

2 of 2 people found the following review helpful. Great Book About Movies About Movies By Paul This is one of the best books to tackle the subject of Hollywood. Ever since the beginning of motion pictures, Hollywood has made movies criticizing, and complimenting itself. The movies range from musicals, to comedies, to deep drama. This expertly written book covers movies such as *Singin' In the Rain* (a musical comedy about two stars making the transition from silent films to talkies), *What Price Hollywood?* (The first talking picture to tackle the subject of Hollywood- later remade as *A Star is Born*), *Sullivan's Travels* (a hilarious comedy about a comedy director who wants to make dramas), and *Sunset Boulevard* (a deep Billy Wilder drama about a crazed silent star who hires a screenwriter to write her a comeback script). It is a must have for any fan of old Hollywood!

Hundreds of films belonging to the genre of Hollywood-on-Hollywood movies can be found throughout the history of American cinema, from the days of silents to the present. They include films from genres as far ranging as musical, film noir, melodrama, comedy, and action adventure. Such movies seduce us with the promise of revealing the reality behind the camera. But, as part of the very industry they supposedly critique, they cannot take us behind the scenes in any true sense. This paradox - the simultaneous debunking and celebration of Hollywood - lies at the heart of the genre. Through close analysis of the best of these films, Ames reveals how the idea of Hollywood is constructed (and constructs itself), particularly through such moments of explicit self-referentiality as the movie-within-a-movie and scenes set in studios.

From Library Journal Ames (English, Agnes Scott Coll.) sets the premise of his book in the introduction, claiming that Hollywood is a state of mind. If a film is set in Africa but made by a Hollywood studio, it is a Hollywood film, he argues, adding that "all films are about Hollywood, but some are explicitly set there." Ames divides his book into chapters that deal with specific types of stories set in Hollywood. Beginning with "Cautionary Tales," which features the 1934 version of *A Star Is Born*, he discusses actors and the allure of stardom. Later, he covers the movies' murder of writers, featuring *Sunset Boulevard*; the musical, detailing *Singin' in the Rain*; and comedy representations of the film industry and other themes. A total of 15 films are analyzed as essential to developing an understanding of how Hollywood is constructed?and how it sees itself as being constructed. This detailed, fascinating, and often sensitive book will send readers to the video store to see these works for the first time or to revisit them in a new light. Highly recommended for all libraries, particularly academic, with serious film studies collections. ?Lisa N. Johnston, Sweet Briar College Lib., Va. Copyright 1997 Reed Business Information, Inc. "Well written and thought-provoking." Choice "Offers a considerable degree of insight into the selected films. . . . Not only informative, but also written with a real enthusiasm for its subject." Journal of Intercultural Studies "This detailed, fascinating, and often sensitive book will send readers to the video store to see these works for the first time or to revisit them in a new light." Library Journal "Valuable for both its insights into the individual movies discussed as well as into broader issues dealing with Hollywood and with the film industry." Louisville Courier Journal "From the Inside Flap" "This detailed, fascinating, and often sensitive book will send readers to the video store to see these works for the first time or to revisit them in a new light." Library Journal "Valuable for both its insights into the individual movies discussed as well as into broader issues dealing with Hollywood and with the film industry." --Louisville Courier Journal "Offers a considerable degree of insight into the selected films. . . . Not only informative, but also written with a real enthusiasm for its subject." Journal of Intercultural Studies