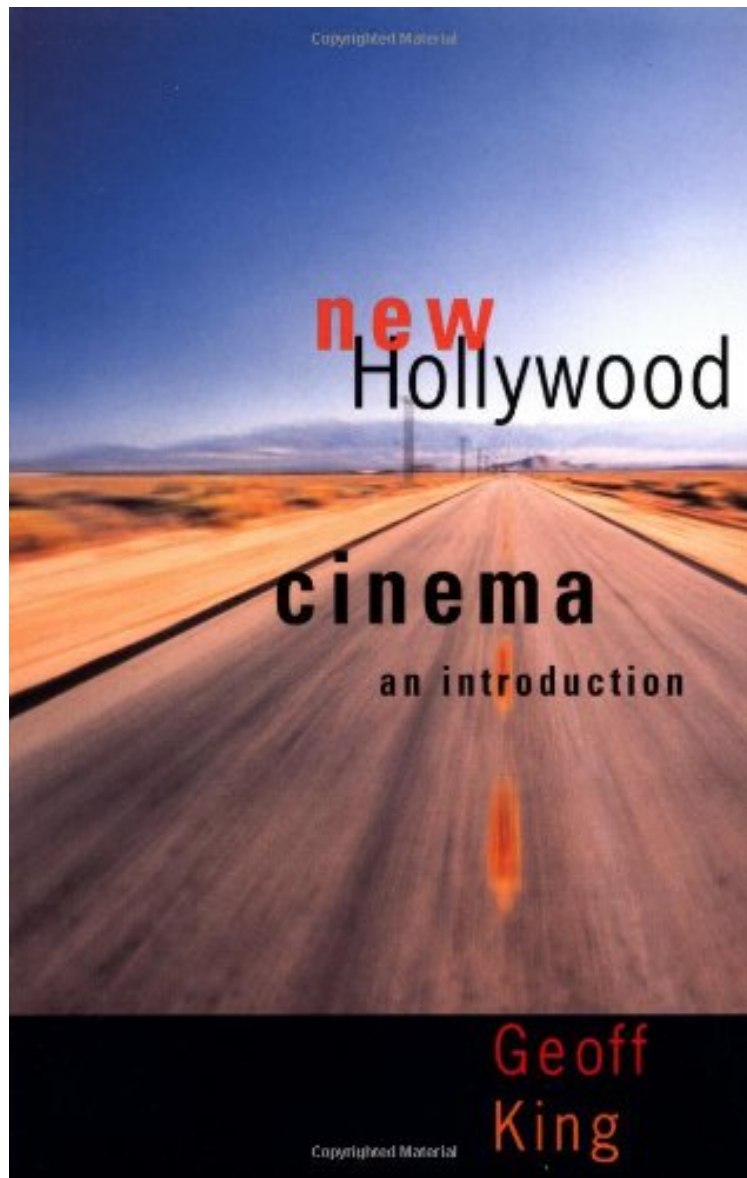


(Library ebook) New Hollywood Cinema

New Hollywood Cinema

Geoff King

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#1258631 in Books Geoff King 2002-09-15 Ingredients: Example Ingredients Original language: English PDF # 1 9.18 x .89 x 6.161, 1.02 #File Name: 0231127596240 pages New Hollywood Cinema An Introduction | File size: 37.Mb

Geoff King : New Hollywood Cinema before purchasing it in order to gage whether or not it would be worth my time, and all praised New Hollywood Cinema:

0 of 0 people found the following review helpful. Dour but essential By Silenos Although Geoff King's introduction to the New Hollywood Cinema opens with the American or Hollywood New Wave - that relatively brief span of years, a

decade or so, when America had a properly modernist cinema, starting in 1967 with Nichols' *The Graduate* (arguably) or Penn's *Bonnie Clyde* (definitely), formally ended with the game changing failure of Cimino's bloated *Heaven's Gate* in 1980 - it is centrally about the blockbuster era that followed it, once Hollywood executives, in the wake of the staggering numbers of *Jaws* (1975) and *Star Wars* (1977), pinned down the recipe of spectacle baked in genre conventions they had been working on since the 1950s with patchy success, and in Spielberg and Lukacs the chefs to whip it up. The missing ingredient all along had been the right demographic focus. This they discovered in the market of pimply boys who roamed the freshly built suburban multiplexes for multi sessions of *Luke and Leia* circa 1977 before developing a troubling fondness for dinosaurs in the 80s-90s and rediscovering the comic book cardboard characters they had loved all along after the millennium. Their sway still very much endures as a glance at Box Office Mojo's top grossing summer and Holiday titles since 1982 proves. Occasionally, the girls get thrown a bone, so you get a *Titanic* or a *Hunger Game*. Adults get to eat in the dearth of winter and even that list is not free from comic book contamination. As such, King's *New Hollywood* is at times tough going, not because it falls to jargon, mind you, but because it spends an inordinate number of pages pondering the industrial and, ahem, artistic motives of such mid-90s schlock masterpieces as *Die Hard with a Vengeance* and *Speed*, not to forget copious consideration of that ridiculous *Godzilla* remake, along with a chapter and some devoted to the tedious look-ma-I'm-so-clever Tarantino-Rodriguez-Clooney po-mo vehicle *From Dust till Dawn* (a crime action horror black comedy says Wiki) which the "kids" have unaccountably turned into a cult movie. Tarantino is an adequate stand-in for the sorry state of auteurism in the era of the blockbuster although King does not quite put it so bluntly. In all cases, he is the picture of British phlegm and diplomatic caution, accumulating the maybes, perhaps, and it seems. Yet, he finds no space for Lynch, Jarmusch, or the Coens as possible, if arguable, counters to the blockbuster behemoth. Unforgivably, a film like Scott's *Blade Runner* (1982), a bona fide masterpiece that manages both blockbusting spectacle and modernist complexity, is left off the table. The 60s-70s American New Wave, once and often still confusingly called the New Hollywood Cinema, so that the period following its demise becomes in a mouthful the New New Hollywood Cinema, is quickly dispatched with a hurried but accurate focus on the usual suspects (*Bonnie*, *Easy Rider*). If you came here to find a detailed survey of that moment, look elsewhere. To David Cook's *Lost Illusions* notably, which I strongly suggest be complemented by Paul Monaco's clear-minded *The Sixties*. King calls the New Wave the "Hollywood Renaissance" which is unfortunate not to mention misleading; it's a title better suited to a chain of mid-level motels where corporates can look forward to a continental breakfast. Still, the New Wave or Renaissance hangs throughout like a ghost over the proceedings, specially since much of the later chapters (on genre, stars, and narrative) are devoted to shooting some fishes in a barrel in the shape of critics whose views remain too colored by an evident if understandable nostalgia for the glories of the modernist period. In the end, *New Hollywood Cinema*, is a dour but essential book. It will be a bitter but salutary pill for the aspirant filmmaker who heads west from school with thoughts of another *Five Easy Pieces*.

What is "New Hollywood"? The "art" cinema of the Hollywood "Renaissance" or the corporate controlled blockbuster? The introverted world of *Travis Bickle* or the action heroics of *Indiana Jones*, *Buzz Lightyear*, and *Maximus the Gladiator*? Innovative departures from the "classical" Hollywood style or superficial glitz, special effects, and borrowings from MTV? Wholesale change or important continuities with Hollywood's past? The answer suggested by Geoff King in *New Hollywood Cinema* is all of these and more. He examines New Hollywood from three main perspectives: film style, industry, and the social-historical context. Each is considered in its own right, sometimes resulting in different ways of defining New Hollywood. But one of the book's central arguments is that a combination of these approaches is needed if we are to understand the latest incarnations of the cinema that continues to dominate the global market. King looks at the Hollywood "Renaissance" from the late 1960s to the late 1970s, industrial factors shaping the construction of the corporate blockbuster, the role of auteur directors, genre and stardom in New Hollywood, narrative and spectacle in the contemporary blockbuster, and the relationship between production for the big and small screens. Case studies considered include *Taxi Driver*, *Godzilla*, and *Gladiator*, tracing the roots of New Hollywood from the 1950s to the start of the twenty-first century.

From *Library Journal* Examining American filmmaking from both a social and an industrial standpoint, King (media, Brunel Univ., West London) seeks to define the "New Hollywood." He begins with an analysis of key films from Tinseltown's Renaissance in the late 1960s (e.g., *Bonnie and Clyde*, *The Graduate*, *Easy Rider*) before exploring changes in the realms of film authorship, genre, stars, narrative vs. spectacle, and big screen vs. small screen (TV) in the 1980s and 1990s. His discussion of genre is one of the most reasonable to be found anywhere. Also illuminating is a comparison between *Spartacus* and *Gladiator* from such perspectives as director/camera detachment and average shot length (ASL). It will not surprise veteran moviegoers that *Spartacus*'s ASL was 7.89 seconds while *Gladiator*'s was 3.36. (King also realizes that *Gladiator* bears much resemblance to 1964's *The Fall of the Roman Empire*.) This work, which may be supplemented by Ray Greene's more downbeat *Hollywood Migraine: The Inside Story of a Decade in Film*, confirms that British film historians generally outperform their American cousins. Recommended for academic and larger public libraries. Kim Holston, American Inst. for Chartered Property Casualty Underwriters,

Malvern, PA Copyright 2002 Reed Business Information, Inc. From Booklist When some film buffs speak of "New Hollywood," they are referring to the artistic renaissance of the late 1960s and '70s, when directors like Scorsese and Coppola shook up the studio system; others use the label to describe the blockbuster phenomenon launched in the '70s by Jaws and Star Wars, and continued by even-more-corporate behemoths ever since. For King, the term encompasses both, and he ambitiously attempts to show how the Hollywood product of the past three decades differs from that of the studio era in filmmaking style ("post-classical," he calls the more recent kind), industrial context, and sociohistorical context. He has a good handle on both the commercial and the artistic aspects of cinema, which is necessary for comprehending the topic, and he states his case in an academic yet generally accessible manner. He gets theoretical at times, but through such effective procedures as a detailed comparison, down to each film's average shot length, of *Spartacus* (1960) and *Gladiator* (2000), he clearly demonstrates the progression--or regression--of the industry. Gordon Flagg Copyright American Library Association. All rights reserved A first-rate contribution to the field of film studies. (Chris Wyatt Cinescape) Whatever your opinion of developments in American cinema over the last 30 years, you will be confirmed and challenged by King's aim of showing how these films can be approached and discussed in more than one way.... this is going to be a useful resource for student, tutor, aficionado and historian alike. (Film Quarterly) King has a good handle on both the commercial and the artistic aspects of cinema, which is necessary for comprehending the topic, and he states his case in an academic yet generally accessible manner. (Booklist) [King's] discussion of the genre is one of the most reasonable to be found anywhere... recommended. (Publishers Weekly) Film professor King explores how popular films of the 60's through the 90's have been affected by Hollywood's primary function as a multibillion-dollar international business. (Variety)