



AVANT-GARDE FILM

FORMS. THEMES AND PASSIONS

MICHAEL O'PRAY

SHORT CUTS

Avant Garde Film Forms Themes And Passions Short Cuts

Janet McCabe



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Avant-garde Film Michael O'Pray, 2003 Annotation Few aspects of American military history have been as vigorously debated as Harry Truman's decision to use atomic bombs against Japan In this carefully crafted volume Michael Kort describes the wartime circumstances and thinking that form the context for the decision to use these weapons surveys the major debates related to that decision and provides a comprehensive collection of key primary source documents that illuminate the behavior of the United States and Japan during the closing days of World War II Kort opens with a summary of the debate over Hiroshima as it has evolved since 1945 He then provides a historical overview of the events in question beginning with the decision and program to build the atomic bomb Detailing the sequence of events leading to Japan's surrender he revisits the decisive battles of the Pacific War and the motivations of American and Japanese leaders Finally Kort examines ten key issues in the discussion of Hiroshima and guides readers to relevant primary source documents scholarly books and articles

Action Movies Harvey O'Brien, 2012-11-20 Action Movies The Cinema of Striking Back is a study of action cinema exploring the ethics and aesthetics of the genre with reference to its relatively short history It moves from seminal classics like Bullitt 1968 and Dirty Harry 1971 through epoch defining films like Rambo First Blood Part II 1985 and Die Hard 1988 to revisions reboots and renewals in films like Kill Bill Vol 1 2003 Taken 2008 and The Expendables 2010 The action genre is a fusion of form and content a cinema of action about action It is a cinema of the will configured as a decisive reaction to untenable circumstances Action heroes take up arms against the sea of troubles that beset them safe in the knowledge that if they don't do it nobody will Though this makes the action movie profoundly disturbing as an embodiment of moral ideology its enduring appeal proves the appetite for assurance remains undiminished even in the wake of 9/11

The Vampire Film Jeffrey Weinstock, 2012-04-03 This introductory volume offers an elegant analysis of the enduring appeal of the cinematic vampire From Georges Méliès' early cinematic experiments to Twilight and Let the Right One In the history of vampires in cinema can be organised by a handful of governing principles that help make sense of this movie monster's remarkable fecundity Among these principles are that the cinematic vampire is invariably about sex and the vexed human relationship with technology and that the vampire is always an overdetermined body condensing what a culture considers other This volume includes in depth studies of films including Powell's A Fool There Was Franco's Vampyros Lesbos Cronenberg's Rabid Kaelin's Daughters of Darkness and Merhige's Shadow of the Vampire

Feminist Film Studies Janet McCabe, 2004 Feminist Film studies Writing the Woman into Cinema provides an introduction to feminist film theory as a discourse that grew in cultural significance since the early 1970s to the present Page 4 of cover

The Gangster Film Ron Wilson, 2014-12-16 This volume examines the gangster film in its historical context with an emphasis on the ways the image of the gangster has adapted and changed as a result of socio cultural circumstances From its origins in Progressive era reforms to its use as an indictment of corporate greed the gangster film has often provided a template for

critiquing American ideas and values concerning individualism success and business acumen The gangster genre has also been useful in critically examining race and ethnicity in American culture in terms of otherness Films studied include Musketeers of Pig Alley 1912 The Racket 1928 The Captive City 1952 The Godfather Part Two 1974 Goodfellas 1990 and Killing Them Softly 2012 **Disaster Movies** Stephen Keane,2006 Through detailed analysis of films such as The Towering Inferno Independence Day Titanic and The Day After Tomorrow this book looks at the ways in which disaster movies can be read in relation to both contextual considerations and the increasing commercial demands of contemporary Hollywood Featuring new material on cinematic representations of disaster in the wake of 9 11 and how we might regard disaster movies in light of recent natural disasters the volume explores the continual reworking of this previously undervalued genre

Prison Movies Kevin Kehrwald,2017-02-14 Prison Movies Cinema Behind Bars traces the public fascination with incarceration from the silent era to the present Often considered an offshoot of the gangster film the prison film precedes the gangster film and is in many ways its opposite Rather than focusing on tragic figures heading for a fall the prison film focuses on fallen characters seeking redemption The gangster s perverse pursuit of the American dream is irrelevant to the prisoner for whom that dream has already failed At their core prison films are about self preservation at the hands of oppressive authority Like history itself prison films display long stretches of idleness punctuated by eruptions of violence dangerous moments that signify liberation and the potential for change The enclosed world of the prison is a highly effective microcosm one that forces characters and audiences alike to confront vexing issues of race class gender and sexuality These portrayals of men and women behind bars have thrived because they deal with such fundamental human themes as freedom individuality power justice and mercy Films examined include The Big House 1930 I Want to Live 1958 The Defiant Ones 1958 Cool Hand Luke 1967 Midnight Express 1978 Escape from Alcatraz 1979 The Shawshank Redemption 1994 and Starred Up 2013 **The Heist Film** Daryl Lee,2014-03-14 A concise introduction to the genre about that one last big score The

Heist Film Stealing With Style traces this crime thriller s development as both a dramatic and comic vehicle growing out of film noir Criss Cross The Killers The Asphalt Jungle mutating into sleek capers in the 1960s Ocean s Eleven Gambit How to Steal a Million and splashing across screens in the 2000s in remake after remake The Thomas Crown Affair The Italian Job The Good Thief Built around a series of case studies Rififi Bob le Flambeur The Killing The Lavender Hill Mob The Getaway the Ocean s trilogy this volume explores why directors of such varied backgrounds from studio regulars Siodmak Crichton Siegel Walsh and Wise to independents Anderson Fuller Kubrick Ritchie and Soderbergh are so drawn to this popular genre

The Sports Film Bruce Babington,2014-03-18 After covering the genre s early history and theorizing its general characteristics this volume then focuses on specific instances of sports films such as the biopic the sports history film the documentary the fan film the boxing film and explores issues such as gender race spectacle and silent comedy Four major films are then closely analysed Chariots of Fire Field of Dreams the Indian cricket epic Lagaan and Oliver Stone s Any Given

Sunday While recording American film's importance to the genre the book resists the conventional over concentration on American cinema and sports by its attention to other cinemas for example the British Indian Australian South Korean Thai German New Zealand Spanish and so on with the many different sports they depict *International Politics and Film* Sean Carter, 2014-05-14 *International Politics and Film* introduces readers to the representational qualities of film but also draws attention to how the relationship between the visual and the spatial is constitutive of international politics Using four themes borders the state of exception homeland and distant others the territorial and imaginative dimensions of international affairs in particular are highlighted But this volume also makes clear that international politics is not just something out there film helps us better understand how it is also part of everyday life within the state affecting individuals and communities in different ways depending on axes of difference such as gender race class age and ethnicity

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