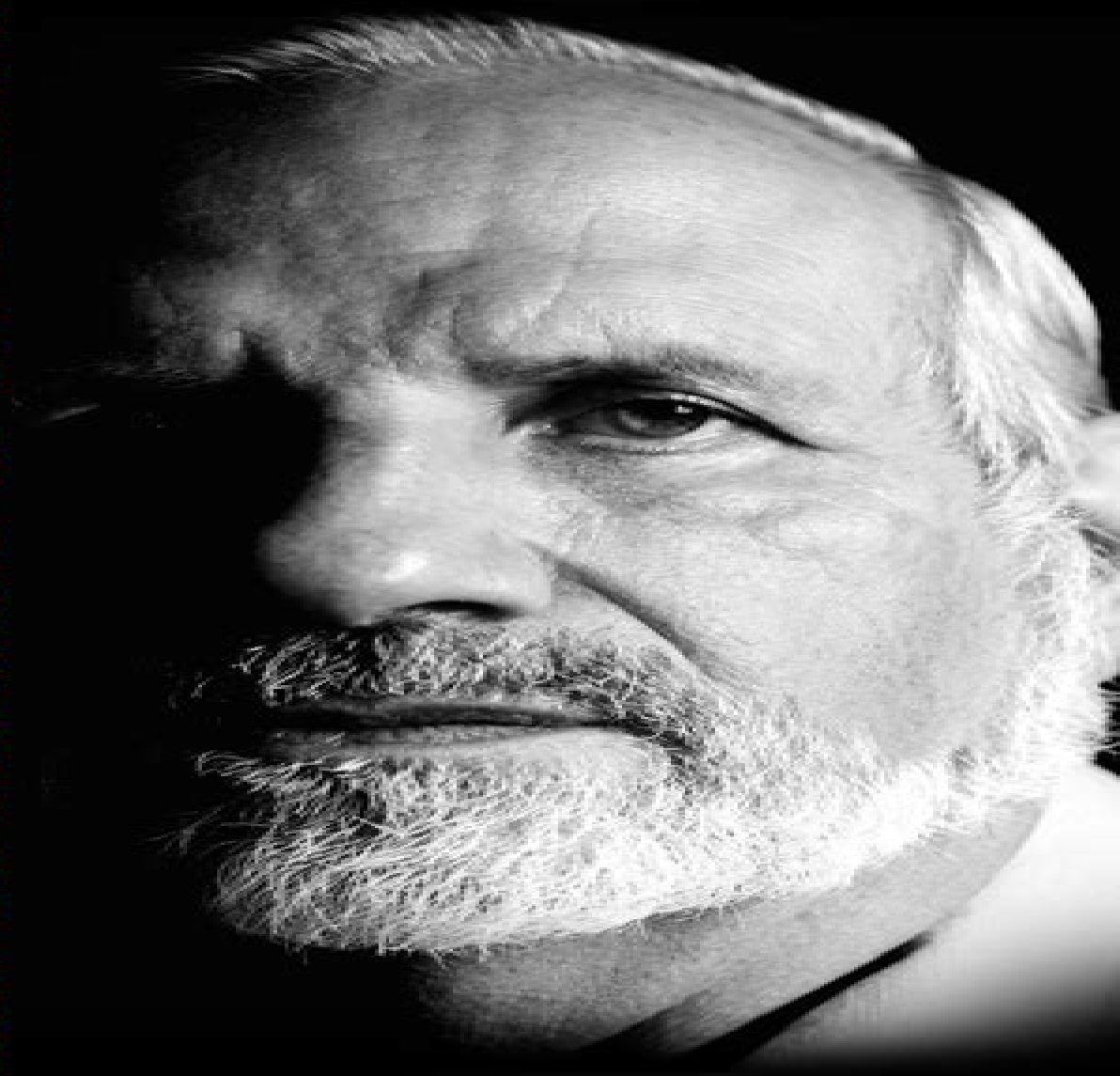


DE PALMA

BRIAN DE PALMA'S SPLIT-SCREEN

A Life in Film

Douglas Keeseey



Brian De Palmas Split Screen A Life In Film

J Ma



Brian De Palmas Split Screen A Life In Film:

Brian De Palma's Split-Screen Douglas Keeseey, 2015-05-20 Over the last five decades the films of director Brian De Palma b 1940 have been among the biggest successes The Untouchables Mission Impossible and the most high profile failures The Bonfire of the Vanities in Hollywood history De Palma helped launch the careers of such prominent actors as Robert De Niro John Travolta and Sissy Spacek who was nominated for an Academy Award as Best Actress in Carrie Indeed Quentin Tarantino named Blow Out as one of his top three favorite films praising De Palma as the best living American director Picketed by feminists protesting its depictions of violence against women Dressed to Kill helped to create the erotic thriller genre Scarface with its over the top performance by Al Pacino remains a cult favorite In the twenty first century De Palma has continued to experiment incorporating elements from videogames Femme Fatale tabloid journalism The Black Dahlia YouTube and Skype Redacted and Passion into his latest works What makes De Palma such a maverick even when he is making Hollywood genre films Why do his movies often feature megalomaniacs and failed heroes Is he merely a misogynist and an imitator of Alfred Hitchcock To answer these questions author Douglas Keeseey takes a biographical approach to De Palma s cinema showing how De Palma reworks events from his own life into his films Written in an accessible style and including a chapter on every one of his films to date this book is for anyone who wants to know more about De Palma s controversial films or who wants to better understand the man who made them **Say Hello to My Little Friend** Nat Segaloff, 2023-10-24 The author of The Exorcist Legacy 50 Years of Fear brings us another sensational Hollywood tell all celebrating the 40th anniversary of Brian De Palma s legendary 1983 gangster film while also showcasing its broader appeal across the past century by confronting the equally controversial legacy of its 1932 predecessor When Brian DePalma s operatically violent Scarface debuted in 1983 the film drew almost as much fire as the relentless gunfire in the film itself Starring Al Pacino as Cuban refugee turned crime boss Tony Montana Steven Bauer as his best friend Manny and Michelle Pfeiffer as an Eighties gangster s moll the movie revamped the original 1932 film for a new era of drugs sex and graphic violence Attacked as both a celebration of cocaine fueled excess and a condemnation of it the film s reputation continued to rise over the years But the real story of its success started nearly a century ago when Hollywood first fell in love with the American gangster Hollywood s infatuation with money power and organized crime has captured the public s imagination and made Scarface one of its most enduring modern myths From a 1912 gangster film by D W Griffith to the 1932 hit Scarface starring Paul Muni to Brian DePalma s 1983 shocker the antihero s rise and fall exposes the dark side of the American Dream whether it s Prohibition Era bootleggers or modern day drug dealers When actor Al Pacino got the idea of doing a remake of Scarface after screening the original a legend was re born and the rest is history Filled with behind the scenes anecdotes untold tales from Old and New Hollywood and sixteen pages of eye popping photos Say Hello to My Little Friend is the ultimate guide to everything Scarface With guns blazing and chainsaws whirring movie biz writer Nat Segaloff

tears into this pop culture phenomenon with fascinating insights stunning revelations and a true fan's glee This is a must have book for movie buffs crime lovers and culture vultures everywhere *American Disaster Movies of the 1970s* Scott Freer,2023-10-19 *American Disaster Movies of the 1970s* is the first scholarly book dedicated to the disaster cycle that dominated American cinema and television in the 1970s Through examining films such as *Airport* 1970 *The Poseidon Adventure* 1972 *Two Minute Warning* 1976 and *The Swarm* 1978 alongside their historical contexts and American contemporaneous trends the disaster cycle is treated as a time bound phenomenon This book further contextualises the cycle by drawing on the longer cultural history of modernist reactions to modern anxieties including the widespread dependence on technology and corporate power Each chapter considers cinematic precursors such as the ark movie and contemporaneous trends such as New Hollywood vigilante and blaxploitation films as well as the immediate American context the end of the civil rights and countercultural era the Watergate crisis and the defeat in Vietnam As Scott Freer argues the disaster movie is a modern demotic form of tragedy that satisfies a taste for the macabre It is also an aesthetic means for processing painful truths and many of the dramatized themes anticipate present day monstrosities of modernity

The Art of Pure Cinema Bruce Isaacs,2020-03-13 In a now famous interview with François Truffaut in 1962 Alfred Hitchcock described his masterpiece *Rear Window* 1954 as the purest expression of a cinematic idea But what precisely did Hitchcock mean by pure cinema Was pure cinema a function of mise en scène or composition within the frame Was it a function of montage of pieces of film assembled This notion of pure cinema has intrigued and perplexed critics theorists and filmmakers alike in the decades following this discussion And even across his 40 year career Hitchcock's own ideas about pure cinema remained mired in a lack of detail clarity and analytical precision *The Art of Pure Cinema* is the first book length study to examine the historical foundations and stylistic mechanics of pure cinema Author Bruce Isaacs explores the potential of a philosophical and artistic approach most explicitly demonstrated by Hitchcock in his later films beginning with Hitchcock's contact with the European avant garde film movement in the mid 1920s Tracing the evolution of a philosophy of pure cinema across Hitchcock's most experimental works *Rear Window* *Vertigo* *North by Northwest* *Psycho* *The Birds* *Marnie* and *Frenzy* Isaacs rereads these works in a new and vital context In addition to this historical account the book presents the first examination of pure cinema as an integrated stylistics of mise en scène montage and sound design The films of so called Hitchcockian imitators like Mario Bava Dario Argento and Brian De Palma are also examined in light of a provocative claim that the art of pure cinema is only fully realized after Hitchcock [100 American Horror Films](#) Barry Keith

Grant,2022-03-24 A well plotted survey *Total Film* In *100 American Horror Films* Barry Keith Grant presents entries on 100 films from one of American cinema's longest standing most diverse and most popular genres representing its rich history from the silent era D W Griffith's *The Avenging Conscience* of 1915 to contemporary productions Jordan Peele's 2017 *Get Out* In his introduction Grant provides an overview of the genre's history a context for the films addressed in the individual

entries and discusses the specific relations between American culture and horror. All of the entries are informed by the question of what makes the specific film being discussed a horror film, the importance of its place within the history of the genre, and where relevant, the film is also contextualized within specifically American culture and history. Each entry also considers the film's most salient textual features, provides important insight into its production, and offers both established and original critical insight and interpretation. The 100 films selected for inclusion represent the broadest historical range and are drawn from every decade of American film making, from major and minor studios, examples of the different types or subgenres of horror, such as psychological thriller, monster, terror, gothic horror, home invasion, torture, porn, and parody, as well as the different types of horror monsters, including werewolves, vampires, zombies, mummies, mutants, ghosts, and serial killers.

*Narco*media Jason Ruiz, 2023-10-10 Exploring representations of Latinx people from *Scarface* to *Narcos*, this book examines how pop culture has framed Latin America as the villain in America's long and ineffectual War on Drugs.

The Lost Decade Chris Horn, 2023-10-19 Provides an analysis of Hollywood from a fresh viewpoint that shows the careers of Robert Altman, Francis Coppola, William Friedkin, and others in the 1980s as far from conforming to a monolithic pattern of decline but rather as diverse and complex responses to political and industrial changes. The 1980s are routinely seen as the era of the blockbuster and of Reaganite entertainment, whereas the dominant view of late 1960s and early 1970s American film history is that of a Hollywood Renaissance, a relatively brief window of artistry based around a select group of directors. Yet key directors associated with the Renaissance period remained active throughout the 1980s, and their work has been obscured or dismissed by a narrow, singular model of American film history. This book deals with industrial contexts that conditioned these directors' ability to work creatively, but it is also very much about the analysis of individual films, bringing to light a range of unheralded work from the visual experimentation of *One from the Heart* (Coppola, 1981) to the experimental production contexts of *Secret Honor* (Altman, 1984) and the stylistic lean of *To Live and Die in L.A.* (Friedkin, 1985). Behind the homogenous picture of the decline of the auteur in 1980s American cinema are films and careers that merit greater attention, and this book offers a new way to perceive individual films, American film history, and the viability of sustained authorial creativity within post-studio era Hollywood.

The Seventies Vincent LoBrutto, 2021-05-12 A fascinating year-by-year history of American film in the seventies, a decade filled with innovations that reinvented the medium and showed that movies can be more than entertainment. In *The Seventies: The Decade That Changed American Film Forever*, Vincent LoBrutto tracks the changing of the guard in the 1970s, from the classic Hollywood studio system to a new generation of filmmakers who made personal movies targeting a younger audience. He covers in kaleidoscopic detail the breadth of American cinema during the 1970s, with analyses of the movies, biographical sketches of the filmmakers, and an examination of the innovative production methods that together illustrate why the seventies were unique in American film history. Featuring iconic filmmakers such as Martin Scorsese, Steven Spielberg, and Francis Ford Coppola, and films such as *The Godfather*, *Jaws*, *Taxi*

Driver and The Exorcist this book reveals how the seventies challenged the old guard in groundbreaking and exciting ways ushering in a new Hollywood era whose impact is still seen in American film today **Play Among Books** Miro Roman,Alice _ch3n81,2021-12-06 How does coding change the way we think about architecture This question opens up an important research perspective In this book Miro Roman and his AI Alice _ch3n81 develop a playful scenario in which they propose coding as the new literacy of information They convey knowledge in the form of a project model that links the fields of architecture and information through two interwoven narrative strands in an infinite flow of real books Focusing on the intersection of information technology and architectural formulation the authors create an evolving intellectual reflection on digital architecture and computer science *Household Horror* Marc Olivier,2020-02-11 A scholar examines 14 everyday objects featured in horror films and how they manifest their power and speak to society s fears Take a tour of the house where a microwave killed a gremlin a typewriter made Jack a dull boy a sewing machine fashioned Carrie s prom dress and houseplants might kill you while you sleep In *Household Horror* Marc Olivier highlights the wonder fear and terrifying dimension of objects in horror cinema Inspired by object oriented ontology and the nonhuman turn in philosophy Olivier places objects in film on par with humans arguing for example that a sleeper sofa is as much the star of *Sisters* as Margot Kidder that *The Exorcist* is about a possessed bed and that *Rosemary s Baby* is a conflict between herbal shakes and prenatal vitamins *Household Horror* reinvigorates horror film criticism by investigating the unfathomable being of objects as seemingly benign as remotes radiators refrigerators and dining tables Olivier questions what Hitchcock s *Psycho* tells us about shower curtains What can we learn from Freddie Krueger s greatest accomplice the mattress Room by room Olivier considers the dark side of fourteen household objects to demonstrate how the objects in these films manifest their own power and connect with specific cultural fears and concerns Provides a lively and highly original contribution to horror studies As a work on cinema it introduces the reader to films that may be less well known to casual fans and scholars more conspicuously it returns to horror staples gleefully reanimating works that one might otherwise assume had been critically done to death *Psycho* *The Exorcist* *The Shining* Allan Cameron University of Auckland

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