

Paul on Mazursky

Sam Wasson

FOREWORD BY MEL BROOKS



Paul On Mazursky Wesleyan Film

J R Jones



Paul On Mazursky Wesleyan Film:

Paul on Mazursky Sam Wasson, 2012-01-01 Paul Mazursky's nearly twenty films as writer-director represent Hollywood's most sustained comic expression of the 1970s and 1980s. But they have not been given their due perhaps because Mazursky's films both sincere and ridiculous, realistic and romantic, are pure emotion. This makes films like *Bob Carol Ted Alice*, *An Unmarried Woman*, and *Enemies A Love Story* difficult to classify, but that's what makes a human comedy human. In the first ever book-length examination of one of America's most important and least appreciated filmmakers, Sam Wasson sits down with Mazursky himself to talk about his movies and how he makes them. Going over Mazursky's oeuvre, one film at a time, interviewer and interviewee delve into the director's life in and out of Hollywood, laughing, talking, and above all else, feeling like Mazursky's people always do. The book includes a filmography and never-before-seen photos. *Screening American Independent Film* Justin Wyatt, W.D. Phillips, 2023-05-31 This indispensable collection offers 51 chapters, each focused on a distinct American independent film. *Screening American Independent Film* presents these films chronologically, addressing works from across more than a century, 1915-2020, emphasizing the breadth and long duration of American independent cinema. The collection includes canonical examples as well as films that push against and expand the definitions of independence. The titles run from micro-budget films through marketing-friendly Indiewood projects, from auteur-driven films and festival darlings to B-movies, genre pics, and exploitation films. The chapters also introduce students to different approaches within film studies, including historical and contextual framing, industrial and institutional analysis, politics and ideology, genre, and authorship, representation, film analysis, exhibition and reception, and technology. Written by leading international scholars and emerging talents in film studies, this volume is the first of its kind. Paying particular attention to issues of diversity and inclusion for both the participating scholars and the content and themes within the selected films, *Screening American Independent Film* is an essential resource for anyone teaching or studying American cinema. *Toward a More Perfect Rebellion* Josslyn Jeanine Luckett, 2025 *Toward a More Perfect Rebellion* tells the riveting story of the socially engaged filmmakers of color who studied in the Ethno Communications Program at the University of California Los Angeles between 1969 and 1973. While the program is best known for training the trailblazing group of Black directors known as the L.A. Rebellion, this book also includes the radical Asian American, Chicana/o, and Native American filmmakers who collaborated alongside their Black classmates to create one of the most expansive and groundbreaking bodies of work of any US university cohort. Through extensive interviews with the filmmakers and cross-racial analysis of their collective filmography, Josslyn Jeanine Luckett sheds light on a largely untold history of media activists working outside Hollywood yet firmly rooted in Los Angeles, aiming their cameras with urgency and tenderness to capture their communities' stories of power, struggle, and improvisational brilliance. *Iron Curtain Twitchers* Jennifer M. Hudson, 2018-11-23 The Cold War is often viewed in absolutist terminology: the United States and the Soviet Union characterized one another in oppositional

rhetoric and pejorative propaganda State sanctioned communications stressed the inherent dissimilarity between their own citizens and those of their Cold War foe Such rhetoric exacerbated geopolitical tensions and heightened Cold War paranoia most notably during the Red Scare and brinkmanship incidents Government leaders stressed the reactive defensive foreign policies they implemented to retaliate against their counterparts offensive maneuvers Only brief periods of détente gave glimpses into the possibility of concerted peaceful coexistence Yet such characterizations neglect the complexities and rhetorical nuances that created fissures throughout the long standing ideological conflict Grassroots diplomacy rarely coalesced with official governmental rhetoric and often contradicted the discourse emanating from the White House and the Kremlin Organizations such as Women Strike for Peace WSP the Committee for Nonviolent Action CNVA and the Moscow Trust Group MTG defied policy directives and sought to establish genuine peaceful coexistence Traveling citizens posited that U S and Soviet citizens possessed more underlying commonalities than their governmental leaders cared to admit phenomena underscored in events such as the San Francisco to Moscow Walk for Peace Spacebridge programs railed against the Strategic Defense Initiative SDI and proclaimed that figurative and literal links between their country and the Other proved more conducive to public opinion than Star Wars Iron Curtain Twitchers examines such juxtaposing rhetorics through three lexical themes contamination containment and coexistence It analyzes the disparate perspectives of public politicians and private citizens throughout the Cold War's duration and its aftermath to better understand the political cultural and geopolitical nuances of U S Russia relations Vacillating rhetoric among politicians journalists and traveling citizens complicated geopolitical relationships sociopolitical disagreements and cultural characterizations These dialogues are contrasted with the cultural mediums of film and political cartoons to underscore fluctuating Cold War identity dynamics Manifestations of one's own country contrasted with propagations of the Other and indicate that the Cold War lasted much longer and remains more virulent than previously conceived

Movie-Made Jews Helene Meyers, 2021-09-17 *Movie Made Jews* focuses on American Jewish cinematic tradition This tradition includes fiction and documentary films that make Jews through antisemitism Holocaust indirection and discontent with assimilation and through unapologetic assertion of Jewishness queerness and alliances across race and religion While it's a truism that Jews make movies this book demonstrates how movies make Jews

Forgotten Disney Kathy Merlock Jackson, Carl H. Sederholm, Mark I. West, 2023-06-19 This work demonstrates that not everything that Disney touched turned to gold In its first 100 years the company had major successes that transformed filmmaking and culture but it also had its share of unfinished projects unmet expectations and box office misses Some works failed but nevertheless led to other more stunning and lucrative ones others shed light on periods when the Disney Company was struggling to establish or re-establish its brand In addition many Disney properties popular in their time but lost to modern audiences emerge as forgotten gems By exploring the studio's missteps this book provides a more complex portrayal of the history of the company than one would gain from a simple recounting of

its many hits With essays by writers from across the globe it also asserts that what endures or is forgotten varies from person to person place to place or generation to generation What one dismisses someone else recalls with deep fondness as a magical Disney memory

Other Hollywood Renaissance Dominic Lennard,2020-09-09 In the late 1960s the collapse of the classic Hollywood studio system led in part and for less than a decade to a production trend heavily influenced by the international art cinema Reflecting a new self consciousness in the US about the national film patrimony this period is known as the Hollywood Renaissance However critical study of the period is generally associated with its so called principal auteurs slighting a number of established and emerging directors who were responsible for many of the era s most innovative and artistically successful releases With contributions from leading film scholars this book provides a revisionist account of this creative resurgence by discussing and memorializing twenty four directors of note who have not yet been given a proper place in the larger history of the period Including filmmakers such as Hal Ashby John Frankenheimer Mike Nichols and Joan Micklin Silver this more expansive approach to the auteurism of the late 1960s and 1970s seems not only appropriate but pressing a necessary element of the re evaluation of Hollywood with which cinema studies has been preoccupied under the challenges posed by the emergence and flourishing of new media

Kazan Revisited Lisa Dombrowski,2011-01-15 Top critics and scholars reconsider the cinematic legacy of Elia Kazan A groundbreaking filmmaker dogged by controversy in both his personal life and career Elia Kazan was one of the most important directors of postwar American cinema In landmark motion pictures such as A Streetcar Named Desire On the Waterfront East of Eden and Splendor in the Grass Kazan crafted an emotionally raw form of psychological realism His reputation has rested on his Academy award winning work with actors his provocative portrayal of sexual moral and generational conflict and his unpopular decision to name former colleagues as Communists before the House Un American Activities Committee in 1952 But much of Kazan s influential cinematic legacy remains unexamined Arriving in the wake of his centenary Kazan Revisited engages and moves beyond existing debates regarding Kazan s contributions to film tackling the social political industrial and aesthetic significance of his work from a range of critical perspectives Featuring essays by established film critics and scholars such as Richard Schickel Time Victor Navasky The Nation Mark Harris Entertainment Weekly Kent Jones Film Comment Jonathan Rosenbaum Essential Cinema 2004 Jeanine Basinger The Star Machine 2007 and Leo Braudy On the Waterfront 2008 this book is a must for diehard cinephiles and those new to Kazan alike Contributors include JEANINE BASINGER LEO BRAUDY LISA DOMBROWSKI HADEN GUEST MARK HARRIS KENT JONES PATRICK KEATING SAVANNAH LEE BRENDA MURPHY VICTOR NAVASKY BRIAN NEVE JONATHAN ROSENBAUM RICHARD SCHICKEL ANDREW TRACY and SAM WASSON

Shakespeare on Screen: King Lear Victoria Bladen,Sarah Hatchuel,Nathalie Vienne-Guerrin,2019-09-26 An up to date survey of Shakespeare s King Lear on screen and the aesthetic social and political issues raised by screen versions Fifth Avenue, 5 A.M. Sam Wasson,2011-09-25 Before Breakfast at Tiffany s Audrey Hepburn was still a little known actress with

few film roles to speak of after it indeed because of it she was one of the world's most famous fashion style and screen icons. It was this film that matched her with Hubert de Givenchy's little black dress. Meanwhile, Truman Capote's original novel is itself a modern classic selling huge numbers every year and its high living author of perennial interest. Now this little book tells the story of how it all happened: how Audrey got the role for which at first she wasn't considered and which she at first didn't want; how long it took to get the script right; how it made Blake Edwards' name as a director after too many trashy films had failed to; and how Henry Mancini's soundtrack with its memorable signature tune Moon River completed the irresistible package. This is the story of how one shy, uncertain, inexperienced young actress was persuaded to take on a role she at first thought too hard edged and amoral and how it made Audrey Hepburn into gamine elusive Holly Golightly in the little black dress and a star for the rest of her life.

The Lives of Robert Ryan J R Jones, 2015-05-11 An engrossing new biography of the actor famed for his menacing onscreen persona and his offscreen work for peace and civil rights. Film Quarterly. The Lives of Robert Ryan is an in depth look at the gifted, complex, intensely private man. Martin Scorsese called one of the greatest actors in the history of American film. The son of a Chicago construction executive with strong ties to the Democratic machine, Ryan became a star after World War II on the strength of his menacing performance as an anti-Semitic murderer in the film noir Crossfire. Over the next quarter century he created a gallery of brooding, neurotic and violent characters in such movies as Bad Day at Black Rock, Billy Budd, The Dirty Dozen and The Wild Bunch. His riveting performances expose the darkest impulses of the American psyche during the Cold War. At the same time, Ryan's marriage to a liberal Quaker and his own conscience launched him into a tireless career of peace and civil rights activism that stood in direct contrast to his screen persona. Drawing on unpublished writings and revealing interviews, film critic J R Jones deftly explores the many contradictory facets of Robert Ryan's public and private lives and how these lives intertwined in one of the most compelling actors of a generation. Engaging. Jones describes a complex man who grappled publicly with the world's demons and privately with his own, among them alcohol and depression. Associated Press. Jones has done a superb job. A masterly biography. Library Journal. Includes photographs.

The Drop Dead Funny '70s Dan Lalande, 2023-08-04 This work offers a critical examination of 130 commercially released film comedies of the 1970s. It considers the socio-political circumstances of each year of the decade, then critiques each film released that year with a focus on its effect on the film industry and the art of big screen comedy, as well as the emergence of talents whose work influenced or was influenced by the zeitgeist of the decade. Covering popular titles like MASH, Blazing Saddles, American Graffiti, The Bad News Bears, Smokey and the Bandit, and many more, it argues that the 1970s may rightly be considered the last golden age of film comedy.

Focus On: 100 Most Popular English-language Film Directors Wikipedia contributors, [The Cinema of Errol Morris](#) David Resha, 2015-04-08 The Cinema of Errol Morris offers close analyses of the director's films from box office successes like The Thin Blue Line and The Fog of War to Morris's early works like Vernon Florida and controversial films like Standard

Operating Procedure Film scholar David Resha's reappraisal of Morris's films allows us to rethink the traditional distinction between stylistically conservative documentaries which are closely invested in evidence and reality and stylistically adventurous films which artfully call to question such claims of nonfiction and truth According to Resha Errol Morris does not fit neatly in this division of the documentary tradition Rather his experiments with documentary conventions constitute another way to investigate reality in particular to examine the ways in which his subjects understand and misunderstand themselves and the world around them Seen within the nonfiction tradition an Errol Morris documentary is a flexible form of lively engaging storytelling and shrewd cutting in depth reportage Hardcover is un jacketed **Tashlinesque** Ethan de Seife,2012-04-16 Frank Tashlin 1913 1972 was a supremely gifted satirist and visual stylist who made an indelible mark on 1950s Hollywood and American popular culture first as a talented animator working on Looney Tunes cartoons then as muse to film stars Jerry Lewis Bob Hope and Jayne Mansfield Yet his name is not especially well known today Long regarded as an anomaly or curiosity Tashlin is finally given his due in this career spanning survey Tashlinesque considers the director's films in the contexts of Hollywood censorship animation history and the development of the genre of comedy in American film with particular emphasis on the sex satire and visual flair that comprised Tashlin's distinctive artistic and comedic style Through close readings and pointed analyses of Tashlin's large and fascinating body of work Ethan de Seife offers fresh insights into such classic films as Will Success Spoil Rock Hunter The Girl Can't Help It Artists and Models The Disorderly Orderly and Son of Paleface as well as numerous Warner Bros cartoons starring Porky Pig among others This is an important rediscovery of a highly unusual and truly hilarious American artist Includes a complete filmography Escape Velocity Bradley Schauer,2017-01-03 Today movie theaters are packed with audiences of all ages marveling to exciting science fiction blockbusters many of which are also critically acclaimed However when the science fiction film genre first emerged in the 1950s it was represented largely by exploitation horror films lurid culturally disreputable and appealing to a niche audience of children and sci fi buffs How did the genre evolve from B movie to blockbuster Escape Velocity charts the historical trajectory of American science fiction cinema explaining how the genre transitioned from eerie low budget horror like It Came from Outer Space to art films like Slaughterhouse Five and finally to the extraordinary popularity of hits like E T Bradley Schauer draws on primary sources such as internal studio documents promotional materials and film reviews to explain the process of cultural aesthetic and economic legitimation that occurred between the 1950s and 1980s as pulp science fiction tropes were adapted to suit the tastes of mainstream audiences Considering the inescapable dominance of today's effects driven blockbusters Escape Velocity not only charts the history of science fiction film but also gives an account of the origins of contemporary Hollywood **J.J. Abrams vs. Joss Whedon** Wendy Sterba,2016-12-08 J J Abrams and Joss Whedon are two of the most imaginative and accomplished men in Hollywood As writers directors producers and series creators their credits have straddled the mediums of television and film and range across several genres from science

fiction and horror to action and drama In addition to spearheading original projects like *Lost* and *Buffy the Vampire Slayer* each has also made his mark on some of the most successful franchises in popular culture from *Mission Impossible* *Star Trek* and *Star Wars* Abrams to *Alien* and the *Avengers* Whedon Their output both oddly similar and yet also wildly different stand at the heart of twenty first century film and television In J J Abrams vs Joss Whedon Wendy Sterba compares the parallel careers in film and television of these creative masterminds pitting one against the other in a light hearted competition With in depth discussions of their works the author seeks to determine who is the Spielberg or perhaps the Lucas of the twenty first century The author looks back upon the beginnings of both men s careers to Whedon s stint as a writer on *Roseanne* to Abrams early scripts for films like *Regarding Henry* and forward to their most recent blockbusters *Avengers Age of Ultron* and *Star Wars The Force Awakens* This books also looks at non fantasy successes Abrams series *Felicity* Whedon s adaptation of *Much Ado about Nothing* as well as commercial failures At the heart of this study however is a tour of their genre defining hits *Alias* and *Buffy* *Lost* and *Angel* *Super 8* and *Serenity* along with Whedon s *Avengers* films and Abrams rebooted *Star Trek* adventures Filled with sharp eyed analysis illuminating anecdotes and unexpected connections J J Abrams vs Joss Whedon will appeal to fans of either or both of its subjects and to any fan of well told tales of the fantastic on screens large or small

American Film ,1980 *The Cinema of Stephanie Rothman* Alicia Kozma,2022-09-20 The rare woman director working in second wave exploitation Stephanie Rothman b 1936 directed seven successful feature films served as the vice president of an independent film company and was the first woman to win the Directors Guild of America s student filmmaking prize Despite these career accomplishments Rothman retired into relative obscurity In *The Cinema of Stephanie Rothman Radical Acts in Filmmaking* author Alicia Kozma uses Rothman s career as an in depth case study intertwining historical archival industrial and filmic analysis to grapple with the past present and future of women s filmmaking labor in Hollywood Understanding second wave exploitation filmmaking as a transitory space for the industrial development of contemporary Hollywood that also opened up opportunities for women practitioners Kozma argues that understudied film production cycles provide untapped spaces for discovering women s directorial work The professional career and filmography of Rothman exemplify this claim Rothman also serves as an apt example for connecting the structure of film histories to the persistent strictures of rhetorical language used to mark women filmmakers and their labor Kozma traces these imbrications across historical archives Adopting a diverse methodological approach *The Cinema of Stephanie Rothman* shines a needed spotlight on the problems and successes of the memorialization of women s directorial labor connecting historical and contemporary patterns of gendered labor disparity in the film industry This book is simultaneously the first in depth scholarly consideration of Rothman the debut of the most substantive archival materials collected on Rothman and a feminist political intervention into the construction of film histories

The World War II Combat Film Jeanine Basinger,2003-05-15 Lively comprehensive analysis of World War II movies

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