



Paul Schrader

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ReFocus: The Films of Paul Schrader Michelle E. Moore, 2020-05-28 Offers the first comprehensive academic text to explore Paul Schrader's film career through analysis of his directing screenwriting and film criticism Contains a chapter length interview in which Schrader examines the arc of his career for the first time and revises previous statements about filmmaking and film criticism Provides a valuable update to previous texts on Schrader Considers Schrader's overlooked films and provides new insight into their connections with Schrader's better known films Contains chapters on Schrader's work since 2008 the publication date of the last book on his filmmaking Paul Schrader's unique relationship to the role of the author as screenwriter director and critic has long informed his cinema and raises complicated questions about the definition of the auteur This volume of essays one of the first collections to assess Schrader's contributions to directing screenwriting and criticism includes the first original appraisals of his much lauded masterpiece *First Reformed* 2017 as well as a chapter length interview with Schrader himself conducted by the editors Providing a comprehensive exploration of his groundbreaking achievements in cinema the book considers Schrader's more overlooked films and provides new insights to their connection with his celebrated work in direction and screenwriting such as *Taxi Driver* 1976 *Cat People* 1982 and *The Comfort of Strangers* 1990

Paul Schrader George Kouvaros, 2008-05-23 A searing study of an important American writer director

The Films of Paul Schrader Michelle E. Moore, Brian R. Brems, 2020 Offers the first comprehensive academic text to explore Paul Schrader's film career through analysis of his directing screenwriting and film criticism Contains a chapter length interview in which Schrader examines the arc of his career for the first time and revises previous statements about filmmaking and film criticism Provides a valuable update to previous texts on Schrader Considers Schrader's overlooked films and provides new insight into their connections with Schrader's better known films Contains chapters on Schrader's work since 2008 the publication date of the last book on his filmmaking Paul Schrader's unique relationship to the role of the author as screenwriter director and critic has long informed his cinema and raises complicated questions about the definition of the auteur This volume of essays one of the first collections to assess Schrader's contributions to directing screenwriting and criticism includes the first original appraisals of his much lauded masterpiece *First Reformed* 2017 as well as a chapter length interview with Schrader himself conducted by the editors Providing a comprehensive exploration of his groundbreaking achievements in cinema the book considers Schrader's more overlooked films and provides new insights to their connection with his celebrated work in direction and screenwriting such as *Taxi Driver* 1976 *Cat People* 1982 and *The Comfort of Strangers* 1990

Schrader on Schrader Paul Schrader, Kevin Jackson, 1992-01 A stimulating book and the best so far in a fine Faber series Sunday Correspondent Paul Schrader is one of Hollywood's most original and gifted directors He has also pursued distinguished careers as critic and screenwriter writing films such as *Taxi Driver* which are harsh and anguished preoccupied with vengeance and the thirst for redemption *Schrader on Schrader* charts in his own words Paul

Schrader's journey from critic to screenwriter to director and includes a selection of his essays **Collected Screenplays** Paul Schrader, 2002 Paul Schrader is US cinema's hardcore intellectual This title collects three of his finest screenplays *Taxi Driver* *American Gigolo* and *Light Sleeper* that form a kind of triptych devoted to a single soulful character , **First Reformed** Paul Schrader, 2021-04-20 Called an ecstatic arc bright wonder and terror by *The New Yorker* this major work of art now receives a first printing featuring a brilliant introductory essay by Masha Tupitsyn This Academy Award nominated screenplay is one of the greatest and most urgent in Paul Schrader's long and decorated career Called a portrait of a soul in torment all the more powerful for being so rigorously conceived and meticulously executed in the *New York Times* *First Reformed* follows the Rev Ernst Toller as his crisis of faith coincides with a recognition of looming environmental catastrophe It is an uncompromising work that seamlessly synthesizes a tribute to Bresson with a profound existential meditation on the everexpanding devastation that humanity is spreading over the natural world The crowning late period achievement for an undisputed legend of screenwriting this is both a master class in concision depth and emotional range and a continually relevant work of activist import *Bringing Out the Dead* Paul Schrader, Joe Connelly, 2000 The author of *Taxi Driver* returns to the darkest streets of New York City for another story of lost souls It is the early 1990s Frank Pierce is an EMS paramedic driving an ambulance through the city's darkest streets on the graveyard shift Surrounded by the injured and the dying Frank is dwelling in an urban night world and crumbling under the accumulated weight of too many years spent saving and losing lives *Bringing Out the Dead* is the account of fifty six hours in Frank's life two days and three nights on the job as hungering for redemption he reaches the very brink of spiritual collapse Paul Schrader's fourth collaboration with director Martin Scorsese continues their fascinated exploration of the lives of drifting soulful lonely characters **Light Sleeper** Paul Schrader, 1992 First Draft Revised screenplay **Taxi Driver** Paul Schrader, 2000 A drama about a New York cab driver is driven to obsession when he attempts to save a teenage prostitute and embarks on a violent rampage against a world of filth and corruption **The Films of Paul Schrader** Ian Quiller Hunter, 1991 *Film Theory* Philip Simpson, Andrew Utterson, Karen J. Shepherdson, 2004 This major new collection identifies the critical and theoretical concepts which have been most significant in the study of film and presents a historical and intellectual context for the material examined **The Films of John Cassavetes** Raymond Carney, 1994-01-28 Through words and pictures Cassavetes is shown to have been a deeply thoughtful and self aware artist and a profound commentator on the American experience *American Gigolo* Timothy Harris, Paul Schrader, 1979 **New York Magazine** , 1988-09-26 New York magazine was born in 1968 after a run as an insert of the *New York Herald Tribune* and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea *Easy Riders Raging Bulls* Peter

Biskind, 2011-12-13 In 1969 a low budget biker movie Easy Rider shocked Hollywood with its stunning success An unabashed celebration of sex drugs and rock n roll onscreen and off Easy Rider heralded a heady decade in which a rebellious wave of talented young filmmakers invigorated the movie industry In Easy Riders Raging Bulls Peter Biskind takes us on the wild ride that was Hollywood in the 70s an era that produced such modern classics as The Godfather Chinatown Shampoo Nashville Taxi Driver and Jaws Easy Riders Raging Bulls vividly chronicles the exuberance and excess of the times the startling success of Easy Rider and the equally alarming circumstances under which it was made with drugs booze and violent rivalry between costars Dennis Hopper and Peter Fonda dominating the set how a small production company named BBS became the guiding spirit of the youth rebellion in Hollywood and how along the way some of its executives helped smuggle Huey Newton out of the country how director Hal Ashby was busted for drugs and thrown in jail in Toronto why Martin Scorsese attended the Academy Awards with an FBI escort when Taxi Driver was nominated how George Lucas gripped by anxiety compulsively cut off his own hair while writing Star Wars how a modest house on Nicholas Beach occupied by actresses Margot Kidder and Jennifer Salt became the unofficial headquarters for the New Hollywood how Billy Friedkin tried to humiliate Paramount boss Barry Diller and how screenwriter director Paul Schrader played Russian roulette in his hot tub It was a time when anything goes experimentation prevailed both on the screen and off After the success of Easy Rider young film school graduates suddenly found themselves in demand and directors such as Francis Coppola Peter Bogdanovich George Lucas and Martin Scorsese became powerful figures Even the new generation of film stars Nicholson De Niro Hoffman Pacino and Dunaway seemed a breed apart from the traditional Hollywood actors Ironically the renaissance would come to an end with Jaws and Star Wars hugely successful films that would create a blockbuster mentality and crush innovation Based on hundreds of interviews with the directors themselves producers stars agents writers studio executives spouses and ex spouses this is the full candid story of Hollywood s last golden age Never before have so many celebrities talked so frankly about one another and about the drugs sex and money that made so many of them crash and burn By turns hilarious and shocking Easy Riders Raging Bulls is the ultimate behind the scenes account of Hollywood at work and play Adaptation in Visual Culture Julie Grossman, R. Barton Palmer, 2017-12-06 This book gathers together essays written by leading scholars of adaptation studies to explore the full range of practices and issues currently of concern in the field The chapters demonstrate how content and messaging are shared across an increasing number of platforms whose interrelationships have become as intriguing as they are complex Recognizing that a signature feature of contemporary culture is the convergence of different forms of media the contributors of this book argue that adaptation studies has emerged as a key discipline that unlike traditional literary and art criticism is capable of identifying and analyzing the relations between source texts and adaptations created from them Adaptation scholars have come to understand that these relations not only play out in individual case histories but are also institutional and this collection shows how adaptation plays a key role in the functioning

of cinema television art and print media The volume is essential reading for all those interested both in adaptation studies and also in the complex forms of intermediality that define contemporary culture in the 21st century Shades of Noir Joan Copjec,1993-11-17 These essays examine film noir in the light of contemporary social and political concerns attempting to move beyond the views of the early French critics Topics range from the re emergence of noir in films such as *Bladerunner* to the relations between the sexes and the role of women Film Genre Reader III Barry Keith Grant,2003-12-01 More than 30 essays by some of film s most distinguished critics are included in this volume which presents the latest developments in genre study including teen films genre hybridity neo noir genre in the age of globalization an up to date bibliography

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

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