

# The Brothers Grim The Films Of Ethan And Joel Coen

The Brothers Grim Empire Films and the Crisis of Colonialism, 1946–1959 Horror Films of the 1990s Women Film Directors The American Film in the Crisis of Confidence Film & Video Finder Contemporary American Cinema The Films of Harrison Ford The Zapruder Film Oliver Stone's USA Films and Other Materials for Projection Library of Congress Catalog: Motion Pictures and Filmstrips Contemporary British and Irish Film Directors Film Year Book The British National Film Catalogue International Dictionary of Films and Filmmakers The Annual Register of World Events The Wallflower Critical Guide to Contemporary North American Directors Library Journal Current Audiovisuals for Mental Health Education Erica Rowell Jon Cowans John Kenneth Muir Gwendolyn A. Foster John P. McCombe Linda Williams Lee Pfeiffer David R. Wrone Robert Brent Toplin Library of Congress Library of Congress Yoram Allon Hillstrom Ivison Stevenson Macadam Yoram Allon Mental Health Materials Center (U.S.)

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in 1984 joel and ethan coen burst onto the art house film scene with their neo noir blood simple and ever since then they have sharpened the cutting edge of independent film blending black humor and violence with unconventional narrative twists their acclaimed movies evoke highly charged worlds of passion absurdity

nightmare realms and petty human failures all the while revealing the filmmakers penchant for visual jokes and bravura technical strokes their central characters may be blind to reality and individual flaws but their illusions dreams fears and desires map the boundaries of their worlds worlds made stunningly memorable by the coens in the brothers grim the films of ethan and joel coen erica rowell unmasks the filmmakers as prankster mythmakers exploiting and subverting universal storytelling modes to further what seems to be their artistic agenda to elicit laughs often employing satire and allegory the coens movies hold a mirror up to american society allowing viewers to both chuckle and gasp at its absurdities hypocrisies and foibles from business partnerships blood simple the ladykillers to marriage intolerable cruelty to friendship and ethics miller s crossing the breakdowns of relationships are a steady focus in their work often the coens satires put broken social institutions in their cinematic crosshairs exposing cracks in ineffective penal systems raising arizona o brother where art thou unjust justice systems the man who wasn t there a crooked corporate america the hudsucker proxy unnecessary wars the big lebowski a tyrannical hollywood barton fink and the unbridled fatuous pursuit of the american dream fargo while audiences may be excused for missing the duo s social commentary the depth and breadth of the brothers films bespeak an intelligence and cultural acuity that is rich highly topical and hard to pigeonhole

the first transnational history of cinema s role in decolonization using popular cinema from the united states britain and france empire films and the crisis of colonialism 1946 1959 examines postwar western attitudes toward colonialism and race relations historians have written much about the high politics of decolonization but little about what ordinary citizens thought about losing their empires popular cinema provided the main source of images of the colonies and according to jon cowans in this far reaching book films depicting the excesses of empire helped westerners come to terms with decolonization and even promoted the dismantling of colonialism around the globe examining more than one hundred british french and american films from the post world war ii era cowans concentrates on movies that depict interactions between white colonizers and nonwhite colonial subjects including sexual and romantic relations although certain conservative films eagerly supported colonialism cowans argues that the more numerous liberal colonialist productions undermined support for key aspects of colonial rule while a few more provocative films openly favored anticolonial movements and urged internal decolonization for people of color in britain france and the united states combining new archival research on the films

production with sharp analysis of their imagery and political messages the book also assesses their reception through box office figures and newspaper reviews it examines both high profile and lesser known films on overseas colonialism including the king and i bhowani junction and island in the sun and tackles treatments of miscegenation and internal colonialism that appeared in westerns and american films like pinky and giant the first truly transnational history of cinema s role in decolonization this powerful book weaves a unified historical narrative out of the experiences of three colonial powers in diverse geographic settings

this filmography covers more than 300 horror films released from 1990 through 1999 the horror genre s trends and cliches are connected to social and cultural phenomena such as y2k fears and the los angeles riots popular films were about serial killers aliens conspiracies and sinister interlopers new monsters who shambled their way into havoc each of the films is discussed at length with detailed credits and critical commentary there are six appendices 1990s cliches and conventions 1990s hall of fame memorable ad lines movie references in scream 1990s horrors vs the x files and the decade s ten best fully indexed 224 photographs

until now there hasn t been one single volume authoritative reference work on the history of women in film highlighting nearly every woman filmmaker from the dawn of cinema including alice guy france 1896 chantal akerman belgium penny marshall u s and sally potter u k every effort has been made to include every kind of woman filmmaker commercial and mainstream avant garde and minority and to give a complete cross section of the work of these remarkable women scholars and students of film popular culture women s studies and international studies as well as film buffs will learn much from this work the dictionary covers the careers of nearly 200 women filmmakers giving vital statistics where available listings of films directed by these women and selected bibliographies for further reading this is a one volume one stop resource a comprehensive up to date guide that is absolutely essential for any course offering an overview or survey of women s cinema it offers not only all available statistics but critical evaluations of the filmmakers work as well in order to keep the length manageable this volume focuses on women who direct fictional narrative films with occasional forays into the area of the documentary and is limited to film production rather than video production

american film in the crisis of confidence hollywood malaise 1976 1983 examines how hollywood films depict and respond to what u s president jimmy carter deemed a

national crisis of confidence in the late 1970s and what carter s political opponents referred to as the malaise over the course of five thematic chapters as well as an introduction and conclusion john mcombe explores how a wide range of films from various genres reflect cultural anxieties central to carter s crisis of confidence including those surrounding depleted energy resources calls for fiscal austerity the broken american family and the decreasing visibility of people of color in popular culture scholars of film studies cultural studies american studies and history will find this book of particular interest

one of the rare collections i would recommend for use in undergraduate teaching the chapters are lucid without being oversimplified and the contributors are adept at analyzing the key industrial technological and ideological features of contemporary u s cinema diane negra university of east anglia uk contemporary american cinema offers a fresh and sometimes revisionist look at developments in the american film industry from the 1960s to the present readers will find it lively and provocative chuck maland university of tennessee usa contemporary american cinema is the book on the subject that undergraduate classes have been waiting for comprehensive detailed and intelligently organized and written in accessible and compelling prose contemporary american cinema will be embraced by instructors and students alike charlie keil director cinema studies program university of toronto canada contemporary american cinema usefully gathers together a range of materials that provide a valuable resource for students and scholars it is also a pleasure to read hilary radner university of otago new zealand contemporary american cinema deepens our knowledge of american cinema since the 1960s this is an important collection that will be widely used in university classrooms lee grieveson university college london uk contemporary american cinema is a clear sighted and tremendously readable anthology mapping the terrain of post sixties us cinema with breadth and critical verve paul grainge university of nottingham uk this collection of freshly written essays by leading specialists in the field will most likely be one of the most important works of reference for students and film scholars for years to come liv hausken university of oslo norway contemporary american cinema is the first comprehensive introduction to american cinema since 1960 the book is unique in its treatment of both hollywood alternative and non mainstream cinema critical essays from leading film scholars are supplemented by boxed profiles of key directors producers and actors key films and key genres and statistics from the cinema industry illustrated in colour and black and white with film stills posters and production images the book has two tables of contents allowing

students to use the book chronologically decade by decade or thematically by subject designed especially for courses in cinema studies and film studies cultural studies and american studies contemporary american cinema features a glossary of key terms fully referenced resources and suggestions for further reading questions for class discussion and a comprehensive filmography individual chapters include the decline of the studio system the rise of american new wave cinema the history of the blockbuster the parallel histories of independent and underground film black cinema from blaxploitation to the 1990s changing audiences the effects of new technology comprehensive overview of us documentary from 1960 to the present contributors include stephen prince steve neale susan jeffords yvonne tasker barbara klinger jim hillier peter kramer mark shiel sheldon hall eithne quinn michele aaron jonathan munby

this chronicle of harrison ford s life and career contains detailed analyses of each film along with behind the scenes insights casts credits original reviews ford s comments and hundreds of photos

david wrone one of the nation s foremost authorities on the jfk assassination reexamines zapruder s film with a fresh eye and a deep knowledge of the forensic evidence

challenging audiences and critics alike the films of oliver stone have compelled many viewers to re examine some of their most revered beliefs about america s past stone has generated enormous controversy and debate among those who take issue with his dramatic use of history this book brings stone face to face with some of his most thoughtful critics and supporters and allows him room to respond to their views writers including david halberstam stephen ambrose arthur schlesinger jr walter lafeber and robert rosenstone critique stone s most contested films to show how they may distort amplify or transcend the historical realities they appear to depict

the guide encompasses the careers of over 350 directors from the last 20 years a must for any film studies library it is a unique reference to the changing dynamics of these cinemas

each of the 635 entries in this revised and illustrated edition includes a biography and a complete filmography for each of the film stars

a guide to north american film directors arranged in alphabetical order

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