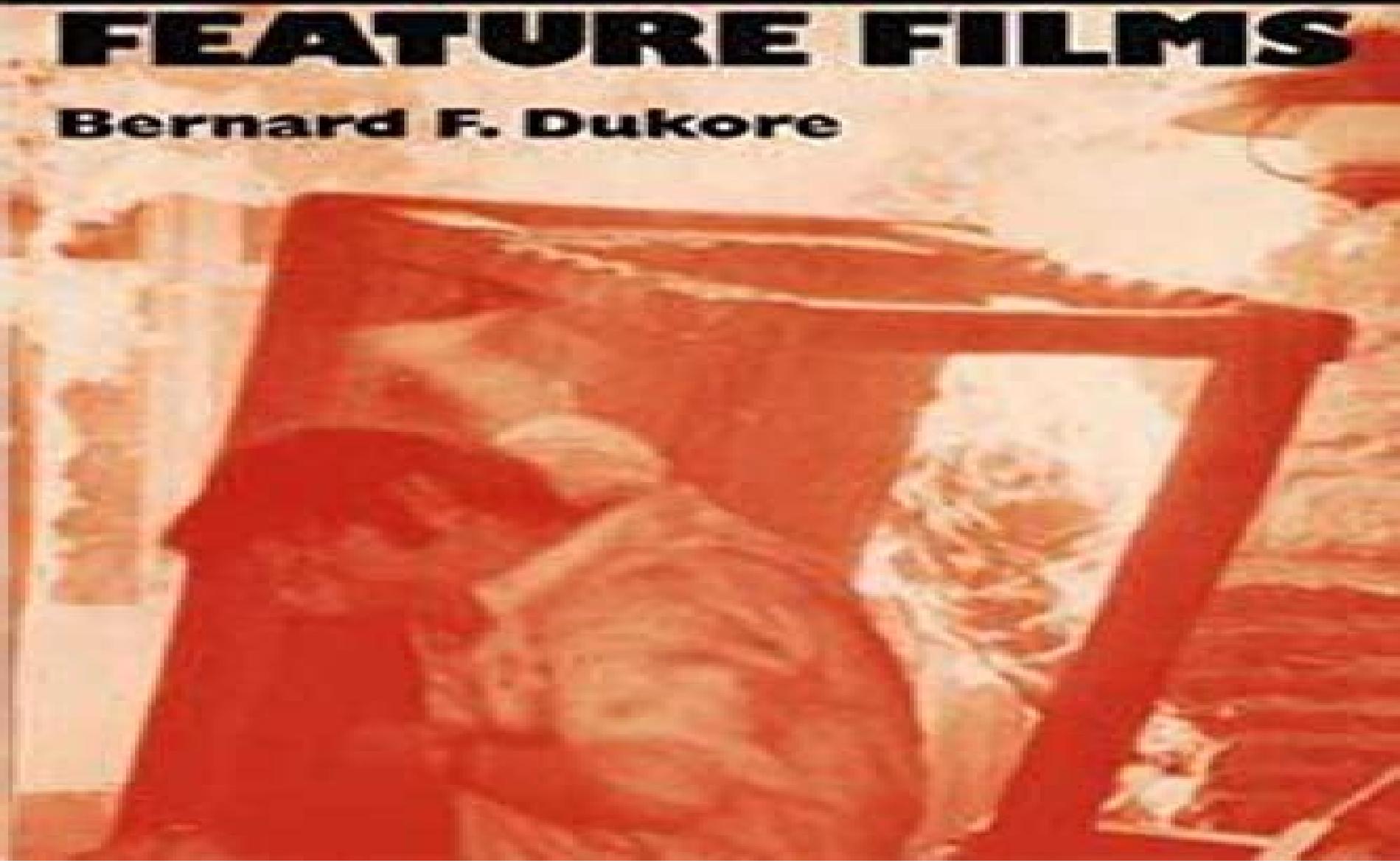


SAM PECKINPAH'S FEATURE FILMS

Bernard F. Dukore



Sam Peckinpahs Feature Films

Julia Schneider



Sam Peckinpah's Feature Films:

Sam Peckinpah's Feature Films Bernard F. Dukore, 1999 At the heart of Dukore's study is an extensive and detailed examination of Peckinpah's distinctive editing techniques Focusing on representative sequences including the breakout from the bank and the final battle in *The Wild Bunch* the half hour siege that concludes *Straw Dogs* the killing of the title characters of Pat Garrett and Billy the Kid and combat sequences in *Cross of Iron* Dukore provides a shot by shot analysis that illuminates Peckinpah's mastery of pacing and mood

Peckinpah's Tragic Westerns John L. Simons, Robert Merrill, 2014-01-10 The work of Sam Peckinpah represents a high point in American cinema This text is the first theoretical and critical attempt to place Peckinpah within the 2 000 year old tradition of western tragedy The tradition enfolding the Greeks Shakespeare and modern tragedians is represented in Peckinpah's art in numerous ways and the fact that he worked in the mode throughout his career distinguishes him from most American film directors Films covered include *Ride the High Country* *Noon Wine* *The Wild Bunch* *Pat Garrett and Billy the Kid* and *Bring Me the Head of Alfredo Garcia*

Sam Peckinpah's West Leonard Engel, 2003 Eleven scholars approach this important director's oeuvre with an eye towards his minor films

The Good, the Bad and the Ancient Sue Matheson, 2022-11-14 Although Americans are no longer compelled to learn Greek and Latin classical ideals remain embedded in American law and politics philosophy oratory history and especially popular culture In the Western genre many film and television directors such as John Ford Raoul Walsh Howard Hawks Anthony Mann and Sam Peckinpah have drawn inspiration from antiquity and the classical values and influences in their work have shaped our conceptions of the West for years This thought provoking first of its kind collection of essays celebrates affirms and critiques the West's relationship with the classical world Explored are films like *Cheyenne Autumn* *The Wild Bunch* *The Track of the Cat* *Trooper Hook* *The Furies* *Heaven's Gate* and *Slow West* as well as serials like *Gunsmoke* and *Lonesome Dove*

From Virgin Land to Disney World, 2016-08-22 With the publication in English in 1930 of *Civilization and its Discontents* and its thesis that instinct and ultimately nature had been and must be forever subordinated in order that civilization might thrive and endure Freud contributed what some contemporaries saw to the central debate of his era a debate which had long preoccupied both official American pundits and the American populace at large At the beginning of the new Millennium evidence abounds that an American debate still rages over the meaning of nature the rightful weight of instinct and the status of civilization The Millennium itself has appeared in popular and official discourses as an appropriate marker of an age in which nature is close to the edge of radical extinction and has also become more and more unreliable as a paradigm for representation and debate At the same time the contemporary tailoring of nature to postmodern needs and expectations inevitably reveals the conceptual difficulty of any possible simple opposition between nature and culture as if they were clearly distinguishable domains If nature then can clearly be seen as a discursive concept it may also be a timeless concept insofar that it has been shaped created and used at all times Every epoch age and era had

its own nature with myth history and ideology as its dominant shaping forces From the Frontier to Cyberia nature has been suffering the agony of the real resurfacing in discursive strategies and demonstrating a powerful impact on American society culture and self definition The essays in this collection speak critically of the natural and examine the American debate in the many guises it has assumed over the last century within the context of major critical approaches psychoanalytical concepts and postmodern theorizing

New Wests and Post-Wests Paul S. Varner, 2013-10-03 The writers of these chapters are often working with changing assumptions about literary and media interpretations of an American West Here we see critical approaches to a West that never was a West of myth so enduring that the myth dominates nearly all artistic representation about this place that never was In this collection we see critical approaches to a New West a West that is a state of mind not a geographical place but a mythic space with no boundaries and no political inevitabilities These New Western studies accept the idea of a West that includes Canada Mexico Alaska and in the case of the US every geographic and historical point west of the historic founding settlements The West we study today is a post West an idea of the West past the traditional views of an old West dominated by white US nationalism and gendered as uncompromisingly masculine The idea itself of a single West no longer holds validity We now understand that all renderings of the West are renderings of multiple Wests Wests constructed by American nationalists Wests constructed by EuroAmerican writers and filmmakers Wests constructed by native peoples or Wests constructed outside the geographical boundaries of the US This collection presents an eclectic array of new scholarship ranging freely over the New Wests and Post Wests dealing with issues such as the literature of a 1950s California West eco crime genre fiction the West of Edward Dorn and the Beat Movement images of prostitution in California Gold Rush literature European perspectives on film representations of the first peoples the six shooter and the American West German Westerns and Italian Westerns The Authentic Death of Hendry Jones by Charles Neider and films such as The Treasure of Sierra Madre Into the Wild There Will Be Blood and The Last Picture Show A unique aspect of this collection is the range of writers interpreting the American West in film and literature besides those writing from within the United States five of the writers provide international perspectives from the United Kingdom and the Universities of Tunis Vienna and Rome Each chapter includes a review of scholarship on its subject and an extended bibliography for further research

Downtime Mark Goble, 2025-06-17 Slow motion has become perhaps the least special effect in film and media a stylistic technique for showing violence dream sequences and flashbacks or other experiences outside ordinary time We see so much slow motion on our screens today that we can look past its history and forget how rare it was before the 1960s when films such as The Wild Bunch Bonnie and Clyde and 2001 A Space Odyssey helped it explode in popularity at a moment of cultural change and social upheaval This ambitious book tells the story of slow motion tracing a broader fascination with the uneven speeds of modern life and our ability to comprehend them Downtime explores the history and aesthetics of slow motion from its origins in early film to its prominence today Mark Goble argues that the effect's sudden visibility after 1968 registers

experience of modernity as a period of perpetual acceleration that somehow makes even the smallest intervals of time feel endless Ranging across literature art and cinema including novels by William Faulkner Don DeLillo and W G Sebald as well as Robert Smithson's Spiral Jetty and Julie Dash's Daughters of the Dust he describes how writers and filmmakers depict the velocities and durations of contemporary life Goble reveals the twentieth century and its aftermath as figured in slow motion rushing past and deliriously delayed everything going fast and slow at once Downtime is about time and its technologies in an accelerated world that can advance only in slow motion

"If They Move . . . Kill 'Em!" David Weddle,2016-03-29 A probing biography of the enfant terrible of 1960s and 1970s film making exhaustive and endlessly intriguing Booklist Written by the film critic and historian David Weddle this fascinating account does critical justice to an important body of cinema as it spins the tale of David Samuel Peckinpah's dramatic overcharged life and the turbulent times through which he moved Sam Peckinpah was born into a clan of lumberjacks cattle ranchers and frontier lawyers After a hitch with the Marines he made his way to Hollywood where he worked on a string of low budget features In 1955 he began writing scripts for Gunsmoke in less than a year he was one of the hottest writers in television with two classic series The Rifleman and The Westerner to his credit From there he went on to direct a phenomenal series of features including Ride the High Country Straw Dogs The Getaway Pat Garrett and Billy the Kid and The Wild Bunch Peckinpah was both a hopeless romantic and a grim nihilist a filmmaker who defined his era as much as he was shaped by it Rising to prominence in the social and political upheaval of the late sixties and early seventies Peckinpah and his generation of directors Stanley Kubrick Arthur Penn Robert Altman broke with convention and turned the traditional genres of Western science fiction war and detective movies inside out No other era in Hollywood has matched it for sheer energy audacity and originality no one cut a wider path through that time than Sam Peckinpah Groundbreaking Michael Sragow The Atlantic **Feature Films** ,1985 **Peckinpah Today** Michael Bliss,2012-06-19 Written exclusively for this collection by today's leading Peckinpah critics the nine essays in Peckinpah Today explore the body of work of one of America's most important filmmakers revealing new insights into his artistic process and the development of his lasting themes Edited by Michael Bliss this book provides groundbreaking criticism of Peckinpah's work by illuminating new sources from modified screenplay documents to interviews with screenplay writers and editors Included is a rare interview with A S Fleischman author of the screenplay for The Deadly Companions the film that launched Peckinpah's career in feature films The collection also contains essays by scholar Stephen Prince and Paul Seydor editor of the controversial special edition of Pat Garrett and Billy the Kid In his essay on Straw Dogs film critic Michael Sragow reveals how Peckinpah and co scriptwriter David Zelag Goodman transformed a pulp novel into a powerful film The final essay of the collection surveys Peckinpah's career showing the dark turn that the filmmaker's artistic path took between his first and last films This comprehensive approach reinforces the book's dawn to dusk approach resulting in a fascinating picture of a great filmmaker's work

Sam Peckinpah Doug McKinney,1979 Discusses films such as The

deadly companions Ride the high country Major Dundee Noon wine The wild bunch The ballad of Cable Hogue Straw dogs Junior Bonner The getaway Pat Garrett and Billy the Kid Bring me the head of Alfredo Garcia The killer elite Cross of iron Convoy and others

Historical Dictionary of Westerns in Cinema Paul Varner,2008-05-13 The story of the western is told in the Historical Dictionary of Westerns in Cinema through a chronology a bibliography and an introductory essay However it is the hundreds of cross referenced dictionary entries on cinematographers composers producers films like Butch Cassidy and the Sundance Kid Dances With Wolves The Good The Bad and the Ugly High Noon The Magnificent Seven The Searchers Tombstone and Unforgiven such actors as Gene Autry Kirk Douglas Clint Eastwood Henry Fonda James Stewart and John Wayne and directors like John Ford and Sergio Leone that will have you reaching for this book again and again

BOOK JACKET Photographers and Filmmakers MacMillan Reference Usa,2001 Bring history to life with this unique collection featuring vivid profiles of famous people places and historical events Articles are selected with the curriculum in mind and include newly written and selected articles from the distinguished Macmillan Reference USA collection Rewritten for students starting at the middle school level each volume features a lively 2 color design photographs quotes and fascinating sidebars

Feature Films, 1950-1959 Alan G. Fetrow,1999 In the 1950s television pushed filmmakers toward such processes as CinemaScope and the increasing use of color Serials and B Westerns two staples since the silent era were no longer money makers and vanished while the new breed of producers began to challenge the censorship code bringing an ever increasing amount of more explicit movies to theaters From Aaron Slick from Punkin Crick Paramount 1952 to Zombies of Mora Tau Columbia 1957 this comprehensive work provides full filmographic data on 3 078 American films of the 1950s Each entry includes full cast and credits songs running time alternate titles and availability on video The entries conclude with a brief plot description An appendix lists the award winning films from the decade

Film Heritage ,1974 *Films and Filming* ,1971

Encyclopedia of Film Directors in the United States of America and Europe: Crime films to 1995 Alfred Krautz,Alfred Krawc,Hille Krautz,Joris Krautz,1993 The first extensive survey of individual film genres this one of a kind reference spans the entire motion picture era and presents detailed information on directors and the films they have produced The first volume is dedicated to one of the richest and most popular of all genres comedy and encompasses some 19 000 films and 3 300 directors Volume 2 examines 3 700 directors of 18 000 crime films Listed alphabetically main entries offer a sketch of the individual s family background and education a description of technique and or performance characteristics a summary of achievements and a chronological filmography that includes year and country of production All biographies have been subject to years of intensive research and provide important personal and professional dates Multiple indexes yield a variety of access points to the director profiles making each handbook an indispensable and convenient research tool for film critics historians and enthusiasts

Southwestern American Literature ,2000 Film Geoff Andrew,2001 In this guide ten leading film critics select 15 key movies from a specific genre from silent movies to animation

Critics describe each film in an essay covering who made it why its artistic features technical interest why they chose it
Choice ,2004

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steinbeck was an intense reader and both his father a local government official and his

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web the weary blues is a poem by the essayist playwright fiction writer children s author and poet langston hughes it s one of his most famous poems and serves as the title of his debut collection of poetry the weary blues published in 1926 by alfred a knopf

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web the weary blues is langston hughes first published book of poetry it was published by knopf in 1926 with a preface by carl van vechten alongside alain locke s anthology the new negro an interpretation 1925 the publication of hughes collection of poems is one of the defining moments of the harlem renaissance

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web the stars went out and so did the moon the singer stopped playing and went to bed while the weary blues echoed through his head he slept like a rock or a man that s dead langston hughes the weary blues from the collected works of langston hughes copyright 2002 by langston hughes

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web the weary blues is one of hughes s most famous poems critics have claimed that the poem is a combination of blues and jazz with personal experiences it embodies blues as a metaphor and form it has also been coined as one of

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web in the weary blues the speaker uses oxymoron in his attempt to describe the unusual way blues music affects him halfway through the first stanza for example the speaker describes the music played by the pianist as sweet blues line 14

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web got the weary blues and can t be satisfied i ain t happy no mo and i wish that i had died and far into the night he crooned that tune the stars went out and so did the moon the singer stopped playing and went to bed while the

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web the weary blues is a lyric poem with a jarring but infectious beat it s a lyric because it s short and personal and its hypnotic topsy turvy beat manifests through the intentionally uneven lines

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web a note on the weary blues cheryl a wall the title poem of his first book the weary blues initiates langston hughes s lifelong exploration of harlem as setting and of blues as metaphor and form hughes went on of course to become the poet laureate of harlem whose lyrical experiments with blues and

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web the weary blues describes the performance of a blues musician playing in a club on lenox avenue in harlem the piece mimics the tone and form of blues music and uses free verse and closely resembles spoken english

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web langston hughes s the weary blues first published in 1925 describes a black piano player performing a slow sad blues song this performance takes place in a club in harlem a segregated neighborhood in new york city

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web nov 20 2022 the weary blues is a jazzy musical poem that has a structure with the rhythms and form of the blues the poem combines the voices of both the speaker and the black singer who plays the blues it is noteworthy that the speaker also expresses his thoughts in a blues form using receptions typical for this genre

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de force upon its release over ninety years after its publication it remains a critically acclaimed literary work and still evokes a fresh contemporary feeling and offers a powerful reflection of the black experience

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web 1 viewer 7 8k views 20 contributors the weary blues lyrics droning a drowsy syncopated tune rocking back and forth to a mellow croon i heard a negro play down on lenox avenue the other night

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web the weary blues is a poem about the pain and suffering conveyed through the blues and how african americans used this musical genre as an outlet to express their pain and struggle by implementing elements of the blues throughout the poem hughes adds a strong musical and cultural element to help readers connect to it

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