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Arnold Says He Was Called Too Jacked Be an Actor - Men's Health

Money, Power, and Sex - Robert L. Steed 1985

The New Western - Scott F. Stoddart 2016-02-19

American moviegoers have long turned to the Hollywood Western for reassurance in times of crisis. During the genre's heyday, the films of John Ford, Howard Hawks and Henry Hathaway reflected a grand patriotism that resonated with audiences at the end of World War II. The tried-and-true Western was questioned by Ford and George Stevens during the Cold War, and in the 1960s directors like Sam Peckinpah and George Roy Hill retooled the genre as a commentary on American ethics during the Vietnam War. Between the mid-1970s and early 1990s, the Western faded from view--until the Gulf War, when Kevin Costner's *Dances with Wolves* (1990) and Clint Eastwood's *Unforgiven* (1992) brought it back, with moral complexities. Since 9/11, the Western has seen a resurgence, blending its patriotic narrative with criticism of America's place in the global community. Exploring such films as *True Grit* (2010) and *Brokeback Mountain* (2005), along with television series like *Deadwood* and *Firefly*, this collection of new essays explores how the Western today captures the dichotomy of our times and remains important to the American psyche.

Clint Eastwood - Douglas Henry Thompson 2005

Over four decades, Clint Eastwood has become a Hollywood legend, with his success on both sides of the camera assuring him a place in cinema history. Born the son of a steel worker in 1930, Eastwood's drive for success led him to his first break, in 1959, on the TV series *Rawhide*. Eastwood broke from television in 1964 with *A Fistful of Dollars*—his steely gaze and strong, silent screen presence made the film a surprise box-office smash. In 1971, his performance in *Dirty Harry* cemented his reputation as an electrifying talent, and he has since gone on to star in and direct some of the most memorable films in Hollywood history. Now, drawing on exclusive interviews with the star, Douglas Thompson gives us a definitive portrait.

Tough Ain't Enough - Lester D. Friedman 2018-06-29

Throughout his lengthy career as both an actor and a director, Clint Eastwood has appeared in virtually every major film genre and, at this point in his career, has emerged as one of America's most popular, recognizable, and respected filmmakers. He also remains a controversial figure in the political landscape, often characterized as the most prominent conservative voice in mostly liberal Hollywood. At Eastwood's late age, his critical success as actor and director, his combative willingness to confront serious cultural issues in his films, and his undeniable talent behind the camera all call for a new and comprehensive study that considers and contextualizes his multiple roles, both on and off screen. *Tough Ain't Enough* offers readers a series of original essays by prominent cinema scholars that explore the actor-director's extensive career. The result is a far-reaching and nuanced portrait of one of America's most prolific and thoughtful filmmakers.

Rape-Revenge Films - Alexandra Heller-Nicholas 2021-03-29

Often considered the lowest depth to which cinema can plummet, the rape-revenge film is broadly dismissed as fundamentally exploitative and sensational, catering only to a demented, regressive demographic. This second edition, ten years after the first, continues the assessment of these films and the discourse they provoke. Included is a new chapter about women-directed rape-revenge films, a phenomenon that--revitalized since #MeToo exploded in late 2017--is a filmmaking tradition with a history that transcends a contemporary context. Featuring both famous and unknown movies, controversial and widely celebrated filmmakers, as well as rape-revenge cinema from around the world, this revised edition demonstrates that diverse and often contradictory treatments of sexual violence exist simultaneously.

Clint Eastwood and Issues of American Masculinity - Drucilla Cornell 2009-08-25

In this risk-taking book, a major feminist philosopher engages the work of the actor and director who has progressed from being the stereotypical "man's man" to pushing the boundaries of the very genres—the Western, the police thriller, the war or boxing movie—most associated with American masculinity. Cornell's highly appreciative encounter with the films directed by Clint Eastwood revolve around the questions "What is it to be a good man?" and "What is it to be, not just an ethical person, but specifically an ethical man?" Focusing on Eastwood as a director rather than as an actor or cultural icon, she studies Eastwood in

relation to major philosophical and ethical themes that have been articulated in her own life's work. In her fresh and revealing readings of the films, Cornell takes up pressing issues of masculinity as it is caught up in the very definition of ideas of revenge, violence, moral repair, and justice. Eastwood grapples with this involvement of masculinity in and through many of the great symbols of American life, including cowboys, boxing, police dramas, and ultimately war—perhaps the single greatest symbol of what it means (or is supposed to mean) to be a man. Cornell discusses films from across Eastwood's career, from his directorial debut with *Play Misty for Me* to *Million Dollar Baby*. Cornell's book is not a traditional book of film criticism or a cinematographic biography. Rather, it is a work of social commentary and ethical philosophy. In a world in which we seem to be losing our grip on shared symbols, along with community itself, Eastwood's films work with the fragmented symbols that remain to us in order to engage masculinity with the most profound moral and ethical issues facing us today.

Sexual cowboy Clint Eastwood - Douglas Thompson 1994

Westerns - Paul S. Varner 2008-12-11

Whatever we might think of them, popular Westerns, both movies and cheap paperbacks on the newsstand racks, have had a powerful impact on both U.S. culture and Western European culture in general. Collected here are new studies from a variety of critical approaches of popular Westerns by scholars from the U.S., the U.K., and Europe, new studies of classic William S. Hart, John Ford, Clint Eastwood, and Sam Peckinpah film Westerns as well as new studies of seldom studied writers such as James Warner Bellah, Clarence Mulford, Charles Portis, and Oakley Hall.

Clint Eastwood, Actor and Director - Leonard Engel 2007

Revisits Clint Eastwood's career as an actor and director as it examines how he put his individual stamp on particular genres, extending the reader's understanding of his achievements.

Clint Eastwood - Richard Schickel 2011-04-27

Through extensive, exclusive interviews with Eastwood (and the friends and colleagues of a lifetime), *Time* magazine film critic Richard Schickel has penetrated a complex character who has always been understood too quickly, too superficially. Schickel pierces Eastwood's monumental reserve to reveal the anger and the shyness, the shrewdness and frankness, the humor and powerful will that have helped make him what he is today. of photos.

Film International - 2007

Persistence of Double Vision - William Beard 2000-05

Through detailed readings of many individual films including the masterful *Unforgiven* and *A Perfect World*, Beard helps us to understand the is/not qualities of the charismatic Eastwood figure."--BOOK JACKET.

Dream West - Douglas Brode 2013-11-01

While political liberals celebrated the end of "cowboy politics" with the election of Barack Obama to the presidency, political conservatives in the Tea Party and other like-minded groups still vociferously support "cowboy" values such as small government, low taxes, free-market capitalism, and the right to bear arms. Yet, as Douglas Brode argues in this paradigm-shifting book, these supposedly cowboy or "Old West" values hail not so much from the actual American frontier of the nineteenth century as from Hollywood's portrayal of it in the twentieth century. And a close reading of Western films and TV shows reveals a much more complex picture than the romanticized, simplistic vision espoused by the conservative right. Examining dozens of Westerns, including *Gunfight at the O.K. Corral*, *Red River*, *3:10 to Yuma* (old and new), *The Wild Ones*, *High Noon*, *My Darling Clementine*, *The Alamo*, and *No Country for Old Men*, Brode demonstrates that the genre (with notable exceptions that he fully covers) was the product of Hollywood liberals who used it to project a progressive agenda on issues such as gun control, environmental protection, respect for non-Christian belief systems, and community cohesion versus rugged individualism. Challenging us to rethink everything we thought we knew about the genre, Brode argues that the Western stands for precisely the opposite of what most people today—whether they love it or hate it—believe to be the essential premise of "the only truly, authentically, and uniquely American narrative form."

Clint Eastwood - Douglas Thompson 1992

A biography of Clint Eastwood. As well as looking at his career in the cinema and as Mayor of Carmel, it reveals the sexual cowboy side of Eastwood through talks with co-stars such as Donna Mills and Sonia Braga, and with long-time love Sondra Locke.

Clint Eastwood - Michael Carlson 2002

Clint Eastwood has been Hollywood's most consistently successful male star since the golden days of the studio era. He has established himself as a respected director whose work includes at least two of the great western films of the last quarter century, one an Oscar winner, as well as a number of deeply personal works which hardly fit the mode of the action hero. This book analyses all of Eastwood's films as director and includes information about his acting career, as well as tracing the influences of Leone, Siegel and others on his work.

Sex and War on the American Stage - Emily Klein 2014-04-24

American adaptations of Aristophanes' enduring comedy *Lysistrata* have used laughter to critique sex, war, and feminism for nearly a century. Unlike almost any other play circulating in contemporary theatres, *Lysistrata* has outlived its classical origins in 411 BCE and continues to shock and delight audiences to this day. The play's "make love not war" message and bawdy humor render it endlessly appealing to college campuses, activist groups, and community theatres - so much so that none of Aristophanes' plays are performed in the West as frequently as *Lysistrata*. Starting with the play's first mainstream production in the U.S. in 1930, Emily B. Klein explores the varied iterations of *Lysistrata* that have graced the American stage, page, and screen since the Great Depression. These include the Federal Theatre's 1936 Negro Repertory production, the 1955 movie musical *The Second Greatest Sex* and Spiderwoman Theater's openly political *Lysistrata Numbah!*, as well as Douglas Carter Beane's Broadway musical, *Lysistrata Jones*, and the international *Lysistrata Project* protests, which updated the classic in the contemporary context of the Iraq War. Although Aristophanes' oeuvre has been the subject of much classical scholarship, *Lysistrata* has received little attention from feminist theatre scholars or performance theorists. In response, this book maps current debates over *Lysistrata*'s dubious feminist underpinnings and uses performance theory, cultural studies, and gender studies to investigate how new adaptations reveal the socio-political climates of their origins. Emily B. Klein is Assistant Professor of English and Drama at Saint Mary's College of California. Her work has appeared in *Women and Performance* and *Frontiers* as well as *Political and Protest Theater After 9/11: Patriotic Dissent* (Routledge, 2012).

Aim for the Heart - Howard Hughes 2009-07-30

Clint Eastwood is one of the world's most popular action stars, who has matured into a fine American producer-director. Entertaining, illuminating and packed with information, up to and including "The Changeling", this is the first book to cover his full life in the movies, from his beginnings in 1950s B-movies

and in TV's "Rawhide" to "Gran Torino" showing how as both actor and filmmaker Eastwood aims for the heart of the drama, whatever the story. Howard Hughes follows Eastwood's craft through over 50 movies. He looks at his launch into superstardom in Sergio Leone's 1960s spaghetti westerns. Back in America, he built on his success as western hero with such films as "High Plains Drifter" and "The Outlaw Josey Wales", winning an Oscar for "Unforgiven" in 1992. He blasted his way through the seventies and eighties as Inspector Harry Francis Callahan, the last hope for law enforcement in San Francisco. He also monkeyed around in two phenomenally popular films with Clyde the orang-utan, which brought tough-guy Eastwood to a whole new audience and made him the biggest box office star of his generation. "Aim for the Heart" also looks at Eastwood's more unusual roles, including "The Beguiled", "The Bridges of Madison County" and "Million Dollar Baby". Since 1970, he has enjoyed parallel success as director-producer of his own Malpaso Productions, with "Bird", "Mystic River" and "Letters from Iwo Jima", demonstrating formidable directing credentials. "Aim for the Heart" covers all Eastwood's movies of many genres in detail, and Eastwood's story is illustrated with film stills, glimpses behind the scenes, and rare poster advertising material. "Aim for the Heart" also includes the most comprehensive credits filmography has ever compiled on Eastwood's work, as star and director.

Clint Eastwood, All-American Anti-hero - David Downing 1977

Weekly World News - 1981-08-25

Rooted in the creative success of over 30 years of supermarket tabloid publishing, the *Weekly World News* has been the world's only reliable news source since 1979. The online hub www.weeklyworldnews.com is a leading entertainment news site.

The Good, the Bad, and the Sexy - Emily Carmichael 2008-12-18

The spotlight doesn't get any hotter than this... Rachel Marsh doesn't have time to think about the pampered lives of Hollywood stars. She's too busy running her family's Lazy M Ranch in Arizona. But even Rachel has heard of Jackson Stone, the green-eyed movie megahunk known for his sexual prowess both on- and offscreen. Jackson is the last person Rachel would expect to show up looking for work as a cowboy. But that's exactly what happens . . . and now Rachel has her hands full keeping her mind on the Lazy M--and off Jackson! After a nasty tabloid scandal, Jackson has decided it would be best to spend a little time out of the public eye. When he stumbles across the Lazy M Ranch, he hatches a brilliant plan: to convince its pretty owner to let him go undercover as a cowboy until things blow over. Jackson sees nothing wrong with spending a little time incognito--especially with a woman like Rachel, who looks as good roping cattle as she does by the light of an intimate campfire. Now, far from inquiring eyes, these two slightly cynical lovers are going to discover just how good they are at being bad . . . and the outcome may be more than downright sexy. It may be true love.

Clint Eastwood Sexual Cowboy:

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