

# Sex Drugs Rock N Roll Douglas Brode

*Lee Marvin* - Dwayne Epstein 2013-01-01

The first full-length, authoritative, and detailed story of the iconic actor's life to go beyond the Hollywood scandal-sheet reporting of earlier books, this account offers an appreciation for the man and his acting career and the classic films he starred in, painting a portrait of an individual who took great risks in his acting and career. Although Lee Marvin is best known for his icy tough guy roles—such as his chilling titular villain in *The Man Who Shot Liberty Valance* or the paternal yet brutally realistic platoon leader in *The Big Red One*—very little is known of his personal life; his family background; his experiences in WWII; his relationship with his father, family, friends, wives; and his ongoing battles with alcoholism, rage, and depression, occasioned by his postwar PTSD. Now, after years of researching and compiling interviews with family members, friends, and colleagues; rare photographs; and illustrative material, Hollywood writer Dwayne Epstein provides a full understanding and appreciation of this acting titan's place in the Hollywood pantheon in spite of his very real and human struggles.

*The Evolution of Hollywood's Calculated Blockbuster Films* - Alexander Ross 2023

The book highlights how creative entrepreneurs saved the Hollywood studios in the 1970's by making the calculated blockbuster, consisting of key replicable markers of success, Hollywood's preeminent business model. Scholars of film studies, screenwriting, and popular culture will find this book of particular interest.

*New Hollywood - Der Amerikanische Film nach 1968 (The American Film after 1968)* - Renate Hehr 2003

The surprising successes of *Bonnie and Clyde*, *The Graduate*, and *Easy Rider* in the late 60's marked a turning point in the history of American

cinema. A period of artistic renewal began, of a kind that had never been possible before in America

**Music in Films on the Middle Ages** - John Haines 2013-10-30

This book explores the role of music in the some five hundred feature-length films on the Middle Ages produced between the late 1890s and the present day. Haines focuses on the tension in these films between the surviving evidence for medieval music and the idiomatic tradition of cinematic music. The latter is taken broadly as any musical sound occurring in a film, from the clang of a bell off-screen to a minstrel singing his song. Medieval film music must be considered in the broader historical context of pre-cinematic medievalisms and of medievalist cinema's main development in the course of the twentieth century as an American appropriation of European culture. The book treats six pervasive moments that define the genre of medieval film: the church-tower bell, the trumpet fanfare or horn call, the music of banquets and courts, the singing minstrel, performances of Gregorian chant, and the music that accompanies horse-riding knights, with each chapter visiting representative films as case studies. These six signal musical moments, that create a fundamental visual-aural core central to making a film feel medieval to modern audiences, originate in medievalist works predating cinema by some three centuries.

**"This shark, swallow you whole"** - Kathy Merlock Jackson 2023-03-15

One of the most influential thrillers in media history, *Jaws* first surfaced as a best-selling novel by first-time novelist Peter Benchley in 1974, followed by the 1975 feature film directed by Steven Spielberg at the beginning of his storied career. *Jaws* is often considered the first "blockbuster," and successive generations of filmmakers have cited it as formative in their own creative development. For nearly 50 years, critics

and scholars have studied how and why this seemingly straightforward thriller holds such mass appeal. This book of original essays assembles a range of critical thought on the impact and legacy of the film, employing new perspectives—historical, cinematic, literary, scientific and environmental—while building on the insights of previous writers. While varying in focus, the essays in this volume all explore why *Jaws* was so successful in its time and how it remains a prominent storytelling influence well into the 21st century.

American Culture in the 1960s - Sharon Monteith 2008-10-08

This book charts the changing complexion of American culture in one of the most culturally vibrant of twentieth-century decades. It provides a vivid account of the major cultural forms of 1960s America - music and performance; film and television; fiction and poetry; art and photography - as well as influential texts, trends and figures of the decade: from Norman Mailer to Susan Sontag; from Muhammad Ali's anti-war protests to Tom Lehrer's stand-up comedy; from Bob Dylan to Rachel Carson; and from Pop Art to photojournalism. A chapter on new social movements demonstrates that a current of conservatism runs through even the most revolutionary movements of the 1960s and the book as a whole looks to the West and especially to the South in the making of the sixties as myth and as history.

Trying to Get Over - Keith Corson 2016-03-22

From 1972 to 1976, Hollywood made an unprecedented number of films targeted at black audiences. But following this era known as “blaxploitation,” the momentum suddenly reversed for black filmmakers, and a large void separates the end of blaxploitation from the black film explosion that followed the arrival of Spike Lee’s *She’s Gotta Have It* in 1986. Illuminating an overlooked era in African American film history, *Trying to Get Over* is the first in-depth study of black directors working during the decade between 1977 and 1986. Keith Corson provides a fresh definition of blaxploitation, lays out a concrete reason for its end, and explains the major gap in African American representation during the years that followed. He focuses primarily on the work of eight directors—Michael Schultz, Sidney Poitier, Jamaa Fanaka, Fred

Williamson, Gilbert Moses, Stan Lathan, Richard Pryor, and Prince—who were the only black directors making commercially distributed films in the decade following the blaxploitation cycle. Using the careers of each director and the twenty-four films they produced during this time to tell a larger story about Hollywood and the shifting dialogue about race, power, and access, Corson shows how these directors are a key part of the continuum of African American cinema and how they have shaped popular culture over the past quarter century.

**Lost Illusions** - David A. Cook 2002-03-15

This volume examines the development of film and the film industry during the 1970s and the political and economic background that influenced it.

**Deadlier Than the Male: Femme Fatales in 1960s and 1970s Cinema** - Douglas Brode 2016-01-05

THEY'LL LOVE YOU TO DEATH! James Bond's bad girls. Wicked queens of ancient myth. Bisexual vampire women. Teenage temptresses. Deadly dinosaur dames in fanciful fur bikinis. Golden princesses of porn. And many, many more. They were the wicked women of the 1960s and 1970s. While there have always been femme fatales in films, no one had ever believed anything like this pop-culture revolution could be possible, as overnight the 'new freedom of the screen' came into being. Censorship was out. Nudity was in. The golden age of the wicked woman lasted for two full decades. During that time, B-movies and exploitation flicks, as well as Hollywood A-movies and international cinema, played host to a remarkable array of deliciously deadly females who had two things in common: They were all drop dead gorgeous and they promised devoted fans “the desired death.” Rich with rare photos, filled with previously unknown details from the private lives of the very real women who incarnated these fantasy femmes, here is the ultimate encyclopedia of their on- and off-screen adventures. DOUGLAS BRODE is a novelist, graphic novelist, screenwriter, playwright, and multi-award-winning journalist. He created and taught the Film Classics program at Syracuse University until his retirement in 2013.

*Understanding Religion and Popular Culture* - Elizabeth Rae Coody

2023-04-17

Understanding Religion and Popular Culture 2nd edition provides an accessible introduction to this exciting and rapidly evolving field. Divided into two parts, Issues in Religion and Genres in Popular Culture, it encourages readers to think critically about the ways in which popular cultural practices and products, especially those considered as forms of entertainment, are laden with religious ideas, themes, and values. This edition has been thoroughly revised and includes five new chapters, updated case studies, and contemporary references. Among the areas covered are religion and film, food, violence, music, television, cosplay, and fandom. Each chapter also includes a helpful summary, glossary, bibliography, discussion questions, and suggestions for further reading/viewing. Providing a set of practical and theoretical tools for learning and research, this book is an essential read for all students of Religion and Popular Culture, or Religion and Media more broadly.

**Elvis Cinema and Popular Culture** - Douglas Brode 2014-12-09

Though Elvis Presley's music is widely credited as starting a sea change in American popular culture, his films are often dismissed as superficial. Beyond the formulaic plotlines and the increasingly weaker songs, however, the films are rich with resonance to the changing times in which they were produced (roughly 1955-1970). They were also a means by which Elvis communicated deeply felt autobiographical material to his fan base, although in the guise of lighthearted escapist fare. This work takes a new stand, maintaining that Elvis's 31 Hollywood features and two documentaries reveal a profound statement from the star and auteur. Analyzing each film in detail and exploring the body of work as a whole, Brode reveals the Elvis persona as a contemporary Candide, attempting to navigate an ever changing social and political landscape.

**Civil Rights Music** - Reiland Rabaka 2016-05-03

While there have been a number of studies that have explored African American "movement culture" and African American "movement politics," rarely has the mixture of black music and black politics or, rather, black music as an expression of black movement politics, been explored across several genres of African American "movement music,"

and certainly not with a central focus on the major soundtracks of the Civil Rights Movement: gospel, freedom songs, rhythm & blues, and rock & roll. Here the mixture of music and politics emerging out of the Civil Rights Movement is critically examined as an incredibly important site and source of spiritual rejuvenation, social organization, political education, and cultural transformation, not simply for the non-violent civil rights soldiers of the 1950s and 1960s, but for organic intellectual-artist-activists deeply committed to continuing the core ideals and ethos of the Civil Rights Movement in the twenty-first century. Civil Rights Music: The Soundtracks of the Civil Rights Movement is primarily preoccupied with that liminal, in-between, and often inexplicable place where black popular music and black popular movements meet and merge. Black popular movements are more than merely social and political affairs. Beyond social organization and political activism, black popular movements provide much-needed spaces for cultural development and artistic experimentation, including the mixing of musical and other aesthetic traditions. "Movement music" experimentation has historically led to musical innovation, and musical innovation in turn has led to new music that has myriad meanings and messages—some social, some political, some cultural, some spiritual and, indeed, some sexual. Just as black popular movements have a multiplicity of meanings, this book argues that the music that emerges out of black popular movements has a multiplicity of meanings as well.

**With Amusement for All** - LeRoy Ashby 2006-05-12

Popular culture is a central part of everyday life to many Americans. Personalities such as Elvis Presley, Oprah Winfrey, and Michael Jordan are more recognizable to many people than are most elected officials. With Amusement for All is the first comprehensive history of two centuries of mass entertainment in the United States, covering everything from the penny press to Playboy, the NBA to NASCAR, big band to hip hop, and other topics including film, comics, television, sports, dance, and music. Paying careful attention to matters of race, gender, class, technology, economics, and politics, LeRoy Ashby emphasizes the complex ways in which popular culture simultaneously

reflects and transforms American culture, revealing that the world of entertainment constantly evolves as it tries to meet the demands of a diverse audience. Trends in popular entertainment often reveal the tensions between competing ideologies, appetites, and values in American society. For example, in the late nineteenth century, Americans embraced "self-made men" such as John D. Rockefeller and Andrew Carnegie: the celebrities of the day were circus tycoons P.T. Barnum and James A. Bailey, Wild West star "Buffalo Bill" Cody, professional baseball organizer Albert Spalding, and prizefighter John L. Sullivan. At the same time, however, several female performers challenged traditional notions of weak, frail Victorian women. Adah Isaacs Menken astonished crowds by wearing tights that made her appear nude while performing dangerous stunts on horseback, and the shows of the voluptuous burlesque group British Blondes often centered on provocative images of female sexual power and dominance. Ashby describes how history and politics frequently influence mainstream entertainment. When Native Americans, blacks, and other non-whites appeared in the nineteenth-century circuses and Wild West shows, it was often to perpetuate demeaning racial stereotypes—crowds jeered Sitting Bull at Cody's shows. By the early twentieth century, however, black minstrel acts reveled in racial tensions, reinforcing stereotypes while at the same time satirizing them and mocking racist attitudes before a predominantly white audience. Decades later, Red Foxx and Richard Pryor's profane comedy routines changed American entertainment. The raw ethnic material of Pryor's short-lived television show led to a series of African-American sitcoms in the 1980s that presented common American experiences—from family life to college life—with black casts. Mainstream entertainment has often co-opted and sanitized fringe amusements in an ongoing process of redefining the cultural center and its boundaries. Social control and respectability vied with the bold, erotic, sensational, and surprising, as entrepreneurs sought to manipulate the vagaries of the market, control shifting public appetites, and capitalize on campaigns to protect public morals. Rock 'n Roll was one such fringe culture; in the 1950s, Elvis blurred gender norms with

his androgynous style and challenged conventions of public decency with his sexually-charged performances. By the end of the 1960s, Bob Dylan introduced the social consciousness of folk music into the rock scene, and The Beatles embraced hippie counter-culture. Don McLean's 1971 anthem "American Pie" served as an epitaph for rock's political core, which had been replaced by the spectacle of hard rock acts such as Kiss and Alice Cooper. While Rock 'n Roll did not lose its ability to shock, in less than three decades it became part of the established order that it had originally sought to challenge. With *Amusement for All* provides the context to what Americans have done for fun since 1830, showing the reciprocal nature of the relationships between social, political, economic, and cultural forces and the way in which the entertainment world has reflected, refracted, or reinforced the values those forces represent in America.

*Roads to Dystopia* - Stanford M. Lyman 2001

If the postmodern condition is a dystopia characterized by alienation and despair, argues distinguished sociologist Stanford Lyman, postmodern epistemologies compound the problem by denigrating Enlightenment philosophies that still offer agency and hope to those who struggle to be free. In this, his sixth volume in the *Studies in American Sociology* series, Lyman examines this contradiction as it has shaped American discourses on race and community, asking why Gunnar Myrdal's "American Dilemma" is still unresolved; how Chinese workers have fared in the labor movement and in labor history; what searches for "the lost tribes of Israel" have meant socially and historically; how cinema has offered metaphors for social action but presented failed utopias on screen; and how we have not yet established a basic definition of "the good life." In each of these instances, Lyman seeks new routes in the quest for justice.

*Woodstock Scholarship* - Jeffrey N. Gatten 2016-11-11

Since August 1969, the Woodstock Music and Art Fair looms large when recounting the history and impact of the baby boom generation and the societal upheavals of the Sixties. Scholars study the sociological, political, musical, and artistic impact of the event and use it as a cultural touchstone when exploring alternative perspectives or seeking clarity.

This interdisciplinary annotated bibliography records the details of over 400 English-language resources on the Festival, including books, chapters, articles, websites, transcriptions and videos. Divided into six main subsections—Culture & Society, History, Biography, Music, Film, Arts & Literature—for ease of consultation Woodstock Scholarship sheds light on all facets of a key happening in our collective history. Throughout the 1960s, popular music became increasingly reflective and suggestive of the rising political and social consciousness of the youth culture. Examples can be seen in the development of the protest song genre within the folk music boom of the early Sixties and the marriage of lifestyle to music first reflected by The Beatles with fashion, followed by psychedelic music with the emerging drug culture. Woodstock was where these themes coalesced, thus becoming the defining and last great moment of the 1960s. However, Woodstock also represented an abundant amount of experiences and ideas and moments. Thus, when exploring the complicated accounts and numerous facets of America during the turbulent Sixties one discovers scholarship on the key subjects, such as the Vietnam War or the Civil Rights Movement, often considering and debating the importance, relevance, and epic nature of Woodstock. Multiple narratives emerge: a radical engagement of the hippie movement, an overt commercial exploitation of youth culture, a political statement. Woodstock scholarship does not stand alone as field of study, but it is at the cross-road of a number of disciplines—music history, cultural studies, sociology, arts and literature, media studies, politics and economics. Providing full bibliographical details and concise, informative annotation for each entry, Woodstock Scholarship is an essential tool for students, scholars, teachers, and librarians in all these areas, as well as for anyone seeking a deeper understanding of both the Woodstock Music and Art Fair phenomenon and of the confluence of music, commerce and politics.

**Myth, Media, and Culture in Star Wars** - Douglas Brode 2012-06-14

In 1977, Star Wars blazed across the screen to become one of the highest grossing and most beloved movies of all time. In *Myth, Media, and Culture in Star Wars: An Anthology*, Douglas Brode and Leah

Deyneka have assembled an intriguing collection of essays that address the influences that shaped the films, as well as the impact the franchise has had on popular culture. This diverse collection investigates the dynamic force that Star Wars has become in popular culture from every imaginable angle.

[Hollywood's America](#) - Steven Mintz 2016-03-07

Fully revised, updated, and extended, the fifth edition of *Hollywood's America* provides an important compilation of interpretive essays and primary documents that allows students to read films as cultural artifacts within the contexts of actual past events. A new edition of this classic textbook, which ties movies into the broader narrative of US and film history This fifth edition contains nine new chapters, with a greater overall emphasis on recent film history, and new primary source documents which are unavailable online Entries range from the first experiments with motion pictures all the way to the present day Well-organized within a chronological framework with thematic treatments to provide a valuable resource for students of the history of American film **Sex, Drugs & Rock 'n' Roll** - Douglas Brode 2015

*Sex, Drugs, & Rock 'n' Roll* analyzes the cultural, political, and social revolution that took place in the U.S. (and in time the world) after World War II, crystalizing between 1955 and 1970. During this era, the concept of the American teenager first came into being, significantly altering the relationship between young people and adults. As the entertainment industries came to realize that a youth market existed, providers of music and movies began to create products specifically for them. While Big Beat music and exploitation films may have initially been targeted for a marginalized audience, during the following decade and a half, such offerings gradually become mainstream, even as the first generation of American teenagers came of age. As a result the so-called youth culture overtook and consumed the primary American culture, as records and films once considered revolutionary transformed into a nostalgia movement, and much of what had been thought of as radical came to be perceived as conservative in a drastically altered social context. In this book Douglas Brode offers the first full analysis of how an American

youth culture evolved.

From Walt to Woodstock - Douglas Brode 2014-05-02

With his thumbprint on the most ubiquitous films of childhood, Walt Disney is widely considered to be the most conventional of all major American moviemakers. The adjective "Disneyfied" has become shorthand for a creative work that has abandoned any controversial or substantial content to find commercial success. But does Disney deserve that reputation? Douglas Brode overturns the idea of Disney as a middlebrow filmmaker by detailing how Disney movies played a key role in transforming children of the Eisenhower era into the radical youth of the Age of Aquarius. Using close readings of Disney projects, Brode shows that Disney's films were frequently ahead of their time thematically. Long before the cultural tumult of the sixties, Disney films preached pacifism, introduced a generation to the notion of feminism, offered the screen's first drug-trip imagery, encouraged young people to become runaways, insisted on the need for integration, advanced the

notion of a sexual revolution, created the concept of multiculturalism, called for a return to nature, nourished the cult of the righteous outlaw, justified violent radicalism in defense of individual rights, argued in favor of communal living, and encouraged antiauthoritarian attitudes. Brode argues that Disney, more than any other influence in popular culture, should be considered the primary creator of the sixties counterculture—a reality that couldn't be further from his "conventional" reputation.

*Dream West* - Douglas Brode 2013-08-01

"Overturns conventional thinking that the Western genre is essentially conservative. Instead, Brode demonstrates that Hollywood liberals used Westerns to espouse a progressive agenda on a range of issues, including gun control, environmental protection, respect for non-Christian belief systems, and community cohesion versus rugged individualism. Doug Brode takes a new look at 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*"-

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