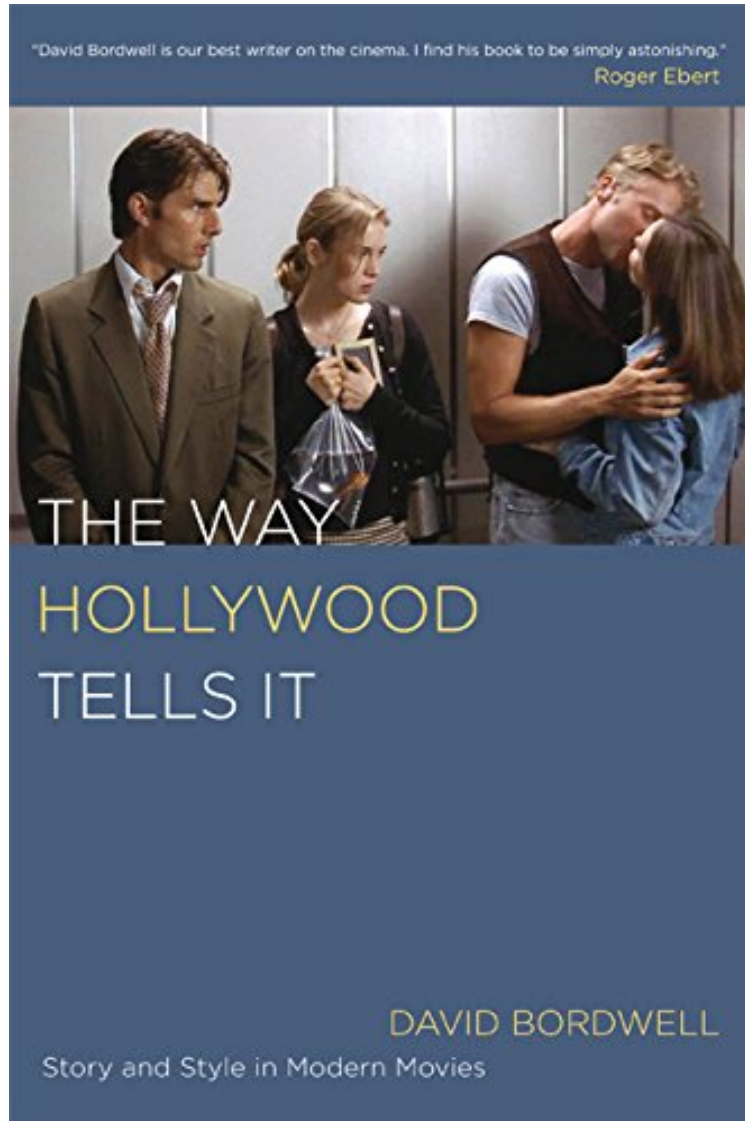


[Download ebook] The Way Hollywood Tells It: Story and Style in Modern Movies

The Way Hollywood Tells It: Story and Style in Modern Movies

David Bordwell

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David Bordwell : The Way Hollywood Tells It: Story and Style in Modern Movies before purchasing it in order to gage whether or not it would be worth my time, and all praised The Way Hollywood Tells It: Story and Style in Modern Movies:

10 of 12 people found the following review helpful. Great book, great textbookBy Nikica GilicDavid Bordwell is one of the most widely read film scholars around, and not without reason: he writes with ease and ellegance, his insights are often deep and almost always relevant, his starting points are usually essential for better understanding cinematic

art. Is he always right? Of course not, he is not a religious profet or Jacques Lacan (Oops!). However he usually describes the area of his study quite well, cites references and data he would like you to check in order to see whether he is right and, well, does serious scholarly work. Not a small achievent in a fastly globalizing (and fastly "mcdonaldsizing") academic community of cultural gurus who know everything about everything... Therefore, when you disagree with him (as I sometimes do), you usually know what your are disagreeing about and why. This book is another Bordwell's insightful contribution to the study of American and global cinema (styles in cinema are basically more international/global than in literature; probably less than in classical music or jazz), explaining how contemporary cinema develops from older stylistical patterns. From the era of silent movies or Slavko Vorkapic's experiments for Frank Capra to modern-era (greatly digitalized) blockbusters, Hollywood's manners and procedures of telling a story can be compared with quite a fruitfull result. Ofcourse, simple description of stylistic trend or procedure does not directly serve as a proof of aesthetic value, but the subject of this book is, basically, style, not aesthetic value or anything else that can be connected to (and is intertwined on many levels with) style. This book is equally useful for scholars, teachers and (thanks to his nice style and clear argumentation) students of cinema and all other educated art lovers. 0 of 0 people found the following review helpful. Very useful for a movie critic or for any film lover By Molto Canape Very useful for a movie critic or for any film lover. Bordwell deserves his reputation as one of the great and most influential film academics of our time. 4 of 5 people found the following review helpful. Movies 101 By olingerstories David Bordwell's THE WAY HOLLYWOOD TELLS IT deconstructs classical and modern movies by penetrating analysis of both story, editing, and filming. His explanation of Cameron Crowe's Jerry Maguire and Crowe's plotting is as good as any review you're read from Kael or Hunter. Bordwell explores how longer takes have been replaced in the modern scene by shorter, quicker edits in the name of not avoiding audience boredom. The number of movies listed is prodigious. The research involved is staggering. A first-rate book for any movie lover.

Hollywood moviemaking is one of the constants of American life, but how much has it changed since the glory days of the big studios? David Bordwell argues that the principles of visual storytelling created in the studio era are alive and well, even in todays bloated blockbusters. American filmmakers have created a durable tradition one that we should not be ashamed to call artistic, and one that survives in both mainstream entertainment and niche-marketed indie cinema. Bordwell traces the continuity of this tradition in a wide array of films made since 1960, from romantic comedies like Jerry Maguire and Love Actually to more imposing efforts like A Beautiful Mind. He also draws upon testimony from writers, directors, and editors who are acutely conscious of employing proven principles of plot and visual style. Within the limits of the classical approach, innovation can flourish. Bordwell examines how imaginative filmmakers have pushed the premises of the system in films such as JFK, Memento, and Magnolia. He discusses generational, technological, and economic factors leading to stability and change in Hollywood cinema and includes close analyses of selected shots and sequences. As it ranges across four decades, examining classics like American Graffiti and The Godfather as well as more recent success like The Lord of the Rings: The Two Towers, this book provides a vivid and engaging interpretation of how Hollywood moviemakers have created a vigorous, resourceful tradition of cinematic storytelling that continues to engage audiences around the world.

"David Bordwell is our best writer on the cinema. He is deeply informed about films, he loves them, and he writes about them with a clarity and perception that makes the prose itself a joy to read. Because he sees movies so freshly and deeply he isn't deceived by the usual categories and finds excellence and experiment in unexpected places." - Roger Ebert "There is no shortage of scholarly literature on contemporary Hollywood, but none of it lives up to the standards set by Bordwell here. No one else has this range, depth, sophistication or authority. More remarkable still, Bordwell pulls this off with remarkable lightness of touch." - Murray Smith, University of Kent "From the Inside Flap" This book is simply first-rate and exhaustive in terms of its scholarship and research, and is well-written, insightful, accessible, and engaging. Bordwell throws a wrench into the ways that Hollywood cinema since the 1960s is frequently taught and theorized, presenting a complex but clear picture that will stand as one of the most important books on American film from the 1960s to the present." John Caldwell, Professor of Film and Television, UCLA "In The Way Hollywood Tells It, David Bordwell treats us to an analytic account and history of the craft of modern Hollywood filmmaking which is at once concise and detailed. There is no shortage of scholarly literature on contemporary Hollywood, but none of it lives up to the standards set by Bordwell here. No one else has this range, depth, sophistication or authority. More remarkable still, Bordwell pulls this off with remarkable lightness of touch." Murray Smith, University of Kent "David Bordwell is our best writer on the cinema. He is deeply informed about films, he loves them, and he writes about them with a clarity and perception that makes the prose itself a joy to read. Because he sees movies so freshly and deeply he isn't deceived by the usual categories and finds excellence and experiment in unexpected places. For him it's no simple matter of the mainstream vs. the indies. By showing, often in shot-by-shot detail, how films communicate through style as much as subject and story, his book is liberating, allowing us to see precisely what films are doing, and why. I find David Bordwell's book to be simply astonishing." Roger Ebert "David Bordwell applies the descriptive techniques he's brought to the study of Ozu and

Dreyer to recent American narrative cinema with his usual passionate rigor. The resulting study is clear-eyed and comprehensive, easily the best book on the subject so far. Bordwell is particularly insightful about how new technologies serve both to enhance AND limit the expressive range of current movie story-telling."Larry Gross"Alternatingly analytical and informative, but always entertaining, David Bordwell's *The Way Hollywood Tells* It makes sense of the art and business of recent American cinema like nothing else out there. This book should be required reading for all of us!"Mark Johnson"There is nobody writing about film with the wisdom and insight of David Bordwell. His work makes me feel as though the creative process I know and live through writing and shooting films is being thoughtfully examined and put in a context. I recognize my journeys in his work and I learn about many other ways to journey as well. Bordwell shares and unfolds the meaningful linguistic/craft/syntactical choices all filmmakers make, from all cultures, choices besides the mere political, literary, symbolic and sexual which have been so saturated with attention. He finds the meaning in movies, instead of putting it there."James Mangold, director of *Walk the Line*