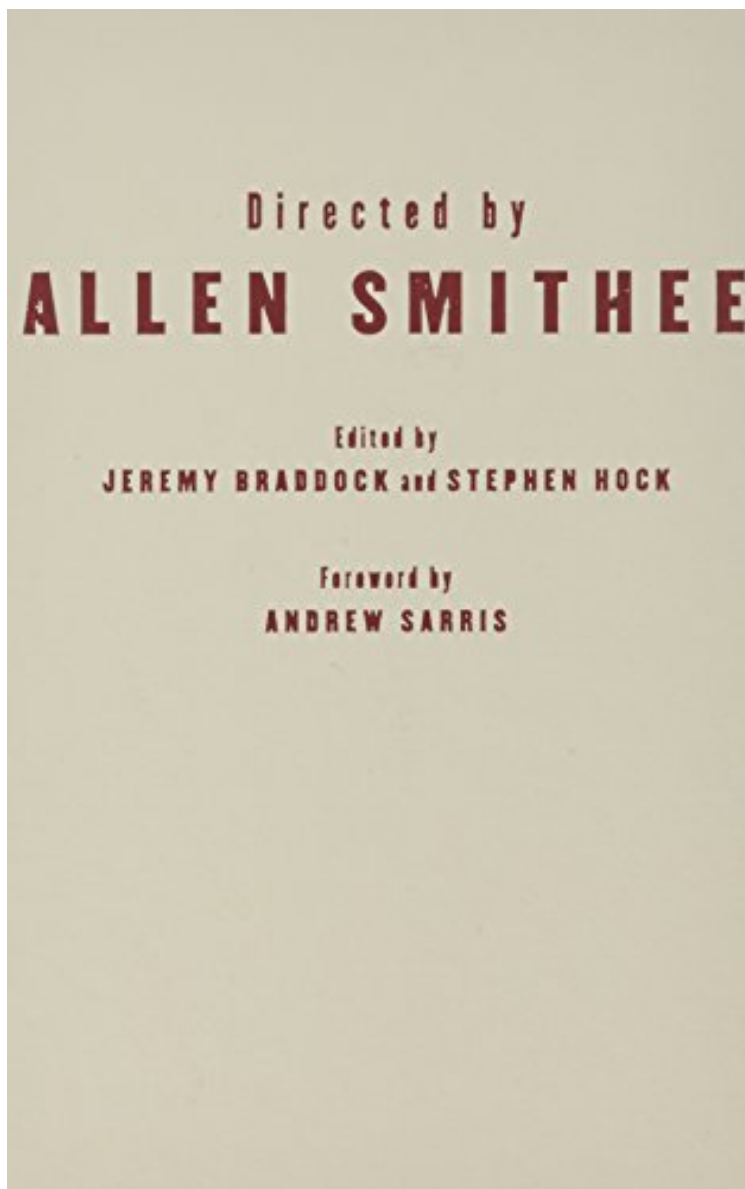


(Mobile pdf) Directed by Allen Smithee

Directed by Allen Smithee

Jeremy Braddock, Stephen Hock

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Jeremy Braddock, Stephen Hock : Directed by Allen Smithee before purchasing it in order to gauge whether or not it would be worth my time, and all praised Directed by Allen Smithee:

1 of 1 people found the following review helpful. why is the cover sideways? By b. h. This book flies in the face of boring academic work: the authors take a small cultural phenomenon and explore and expand it in interesting directions and to worthwhile ends. Both playful and serious - excellent for students and scholars of the auteur theory or

anyone who wants to learn something about good minds doing fun things. The authors show us that Allen Smithee is the workingman's Pierre Menard - and they capture some of that excellent Borgesian spirit. Check it out. 2 of 5 people found the following review helpful. Absalom, Absalom! By A Customer I am, sadly perhaps, Allen Smithee's son, Herbert Smithee. I found this exploration of my father's work long overdue but somehow completely disgusting. True the authors have tapped into the psyche of my father in ways that no one save my mother ever has, and yet, I think this is why I hate this book so much. It's like reading an orgasm: it feels continuously rewarding, but it must be bad for you... it must...

Allen Smithee specializes in the mediocre. He is versatile. He is prolific. And he doesn't exist. From 1969 until 1999, Allen Smithee was the pseudonym adopted by Hollywood directors when they wished not to be associated with films ostensibly of their making. Encompassing over fifty films of various stripes -- B movies, sequels, music videos, made-for-TV movies -- Smithee's three decades of work affords the authors of this volume a unique opportunity to reassess the claims of auteurism, both in its traditional guise and in the more commodified form it currently assumes. Sometimes treating Smithee as an auteur in much the same way critics and scholars have treated directors as diverse as Douglas Sirk, Abbas Kiarostami, and Quentin Tarantino, the contributors reclaim new possibilities for auteurist filmmaking and film studies, even as they show what an empty display it has recently become. In accounting for this change, the essays in this volume employ innovative theories of authorship to recapture the subversive effect that auteurism once enjoyed. Thus the Smithee name becomes part of a larger discussion of the economics and history of pseudonyms in filmmaking -- notably in the blacklist of the 1950s -- as well as an opportunity to employ Jacques Derrida's theory of the signature to recover obscured economic and historic contexts within Smithee's films. Unique in its focus, innovative in its approach, *Directed by Allen Smithee* argues that it is precisely through throwaway films such as Smithee's that recent Hollywood cinema can best be studied.