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Autore	Wood Robin <1931-2009.>
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ISBN	0-8143-3837-2
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Descrizione fisica	1 online resource (239 p.)
Collana	Contemporary approaches to film and television series
Disciplina	791.4302/8092
Soggetti	Motion pictures - History - 20th century - History and criticism
Lingua di pubblicazione	Inglese
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Nota di contenuto	Intro -- Contents -- Foreword -- Introduction to 2006 Edition -- i: Introduction to 1981 Edition -- 2: Self-Respect and Responsibility -- 3: The Lure of Irresponsibility -- 4: The Group -- 5: Male Relationships -- 6: The Instinctive Consciousness -- 7: Down the Valley of the Shadow -- Retrospect -- Filmography -- Acknowledgements.
Sommario/riassunto	Prolific director Howard Hawks made films in nearly every genre, from gangster movies like <i>Scarface</i> to comedies like <i>Bringing Up Baby</i> and <i>Monkey Business</i> and westerns like <i>Rio Bravo</i> . In this new edition of a classic text, author Robin Wood explores the ways in which Hawks pushed the boundaries of each genre and transformed the traditional forms in new, interesting, and creative ways. This reprint also contains an exciting new introduction by Wood, which shows how his thinking about Hawks has deepened over time without fundamentally changing. Since its original publication in 1972, Wood's <i>Howard Hawks</i> has set the terms for virtually all subsequent discussions of the director. The provocative chapters demonstrate the ways in which Hawks's films were affected by the director's personality and way of looking at and feeling things, and by his celebration of instinct, self-respect, group responsibility, and male camaraderie. Wood's connections between the professionalism of Hawks's action films and comedies, with their "lure of irresponsibility," has become a standard way of conceptualizing Hawks's films and the model to which all later critical work has had to respond. This book remains as contemporary as when it was first released, although it is grounded in the auteur period of its publication. Robin Wood has stubbornly resisted the trends of academic film studies

and in so doing has remained one of its most influential voices. Certain to be of interest to film scholars and students, this book will also be particularly useful as a text for university courses on Hawks, popular cinema, and authorship in film.
