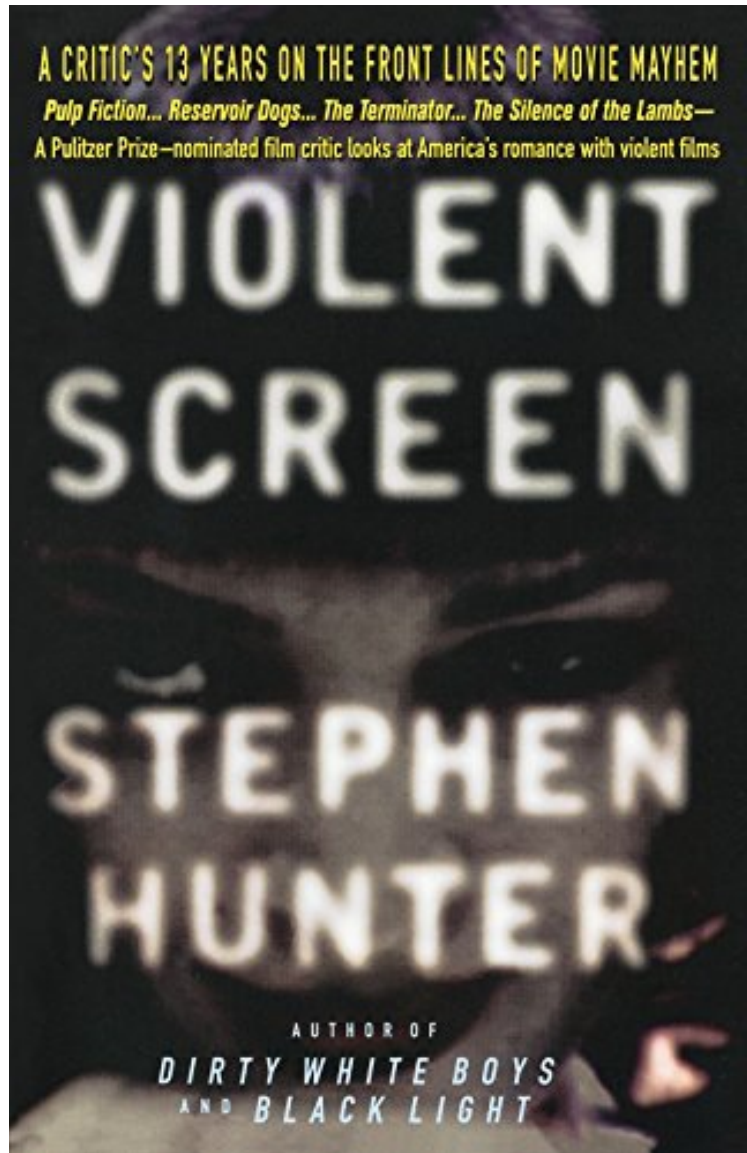


(Library ebook) Violent Screen: A Critic's 13 Years on the Front Lines of Movie Mayhem (Expedition)

Violent Screen: A Critic's 13 Years on the Front Lines of Movie Mayhem (Expedition)

Stephen Hunter

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Stephen Hunter : Violent Screen: A Critic's 13 Years on the Front Lines of Movie Mayhem (Expedition) before purchasing it in order to gage whether or not it would be worth my time, and all praised Violent Screen: A Critic's 13 Years on the Front Lines of Movie Mayhem (Expedition):

2 of 2 people found the following review helpful. You'll probably disagree with half of this book
By Scott Hattrup
I have been a fan of Stephen Hunter's novels for some time now. I think I knew for half that time he had a day job as a movie critic but pushed it to the back of my mind. In trying to acquire my own copies of all his books, I read some excerpts and the reviews and decided to get this and his other book of film reviews because of his blunt, pull no punches style. Fans of the novels should not necessarily get this book. Students of film history or those who like to disagree and debate will get more out of it. Reading this book is like debating a friend about the relative merits of a film you both saw separately. You can have similar tastes in scotch and cigars, and opinions on politics, but still disagree on whether you liked a certain film. Ultimately, any form of artistic expression will have some who like it, and others who do not, regardless of whether it is a movie, or a book of movie reviews. Mr. Hunter and I don't often agree. I did not know that when I bought this book, and I consider myself politically and philosophically aligned with him on many other issues, especially guns. Other reviewers have noted an extensive discussion of firearms in film. I really liked those parts. This book was written several years ago, and is a compilation of movie reviews from approximately ten to fifteen years preceding that. Most of the reviewed movies I have seen. Of those, I disagreed with Mr. Hunter's characterizations and opinions about half the time. He is a thorough student of film history, and weaves a thread tying films of today with those dating back to WWII. That doesn't mean you'll agree with him. This book reads in part like a college textbook on film history, and part op-ed page rant against modern Hollywood. As I read it, I kept hearing the voice of a college professor from 20 years ago assigning me to write a paper comparing and contrasting two films after viewing each one and using a review from Hunter's book as a source. Very strange, since I never took a single course in film. Decide for yourself whether you want to own a very different Stephen Hunter book before buying this one. The other book I own that is most like this one is David Grossman's *On Killing*.
4 of 4 people found the following review helpful. The measure of a mind
By John Bowes
Stephen Hunter is a talented prolific novelist, who also writes insightful movie reviews. It's always interesting to see if you agree with the opinion of a writer you enjoy. But here Hunter has given us himself. There is an epilogue that appears out of place, until you understand just how willing Hunter is to invest himself in his writing.
Excellent and unforgettable.
0 of 0 people found the following review helpful. Five Stars
By Roger Dale Reynolds
Great!

Baltimore Sun film critic Stephen Hunter is an unrivaled master of his craft. This extraordinary collection includes the best of Hunter's movie reviews, taking aim at one hundred of the most important (or notorious) violent films released since 1982. With an incisive, machine-gun style of writing, Hunter pulls no punches when he bashes *Blue Velvet*, *Tombstone*, and *Legends of the Fall*. And he doesn't hold back in his praise of *The Wild Bunch*, *Goodfellas*, and *Reservoir Dogs*. Commenting on movies and society, Tarantino, Stone, and Peckinpah, Arnold Schwarzenegger, Sly Stallone, and Glenn Close, Hunter cuts right to the bone in exposing our flaws, fantasies, and flat-out love affair with blood and gore. His reviews are classics, and this collection is like a straight shot of pure adrenaline electrifying jolt of truth and insight no moviegoer can ignore. A virtual laundry list of sex and violence: film noir, outlaws, sexual obsession, horror, westerns, war, action-adventure, race and domestic violence . . . will delight cineaste and casual browser alike.
Library Journal

From Library Journal
Since long before Robert Dole's condemnation of Hollywood, on-screen sex and violence as well as their companion issue, censorship, have been the focus of hot debate. Critics' views on these issues are often enlightening, and these two books present many thought-provoking perspectives on the artistic, historic, social, and cultural aspects of the subject—ultimately proving that there are no simple criteria on the cinematic front. Essays on individual films from such top-notch critics as Andrew Sarris and Judith Crist appear in *Flesh and Blood*. Representative of 25-plus years of film, scores of articles are grouped into various subtopics under the headings of "Flesh," "Blood," and "Censorship." A broad spectrum of opinions, linked by editor Keough's articles, examine some tough issues (AIDS, senseless brutality, exploitation of women, blasphemy, graphic sex, etc.) with approaches that range from scholarly to humanistic to satiric. *Violent Screen*, on the other hand, offers pithy reviews and articles solely from the engaging pen of Hunter (*Dirty White Boys*, LJ 10/15/94). He categorizes by genre, thus creatively organizing a virtual laundry list of sex and violence: film noir, outlaws, sexual obsession, horror, westerns, war, action-adventure, race, and domestic violence, to name a few. And many of the summary articles have provocative social/historical angles (e.g., "Changing Film Images of Vietnam"). Covering the gamut from Philadelphia to Rambo to *Blue Velvet*, both these works will delight cineaste and casual browser alike and either contains enough grist for several years of debate on the subject. Both are well recommended for circulating libraries with cinema collections.
Carol J. Binkowski, Bloomfield, N.J.
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From the Back Cover
In this book, his first as movie critic, Hunter does what no one else has done - identified the most important or notorious 100 movies released since 1982, organized them by topic, and analyzed them for how they uniquely deal with, and what they say about, violence. Because it deals with a subject on the minds of many Americans and American politicians, *Violent Screen* is thus extraordinarily timely. Yet, as a serious book by a serious reviewer, it is timeless, too. It's also entertaining. Hunter's movie-reviewing is rife with energy, humor, sharp-edged analysis, and intensity. He's a man who loves the movies so

much he can't walk away from a reviewing job at a daily newspaper despite earning substantial sums on each of the novels he now writes. His first book of non-fiction will appeal to the millions of film and video lovers whose idea of entertainment is a regular trip to the movie theater or the video store, and whose idea of a good discussion is one centering on a recent or important movie they've seen at home or in a theater. About the Author Stephen Hunter is the author of 20 novels and the retired chief film critic for the Washington Post, where he won the 2003 Pulitzer Prize for Distinguished Criticism. His novels include *The Third Bullet*; *Sniper's Honor*; *I, Sniper*; *I, Ripper*; and *Point of Impact*, which was adapted for film and TV as *Shooter*. Hunter lives in Baltimore, Maryland.