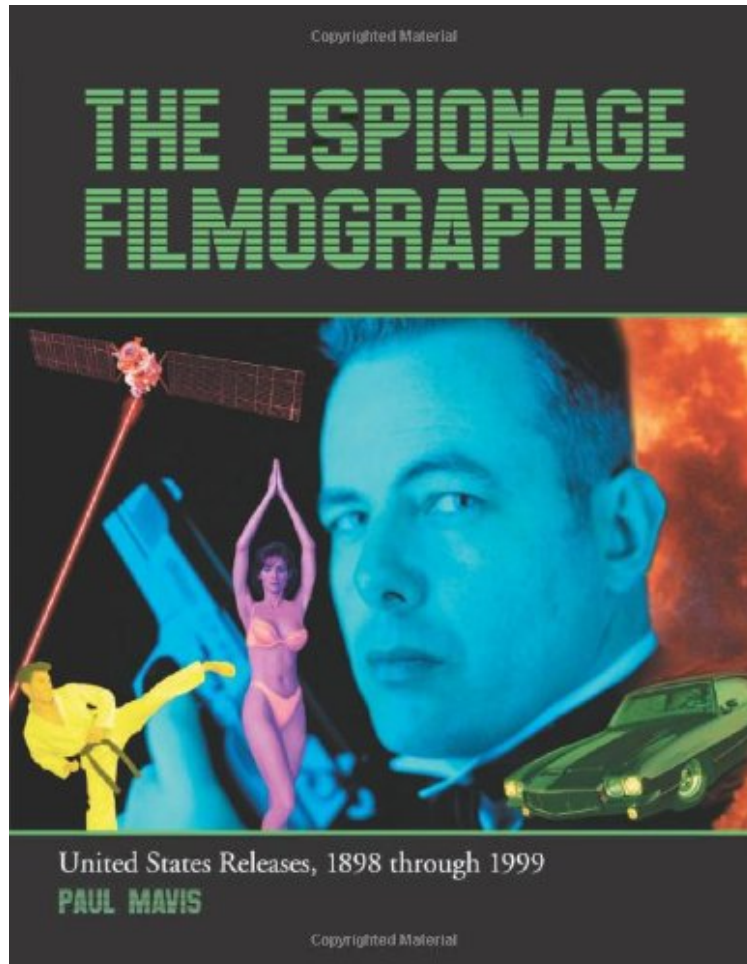


(Get free) The Espionage Filmography: United States Releases, 1898 through 1999

The Espionage Filmography: United States Releases, 1898 through 1999

Paul Mavis

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Paul Mavis : The Espionage Filmography: United States Releases, 1898 through 1999 before purchasing it in order to gage whether or not it would be worth my time, and all praised The Espionage Filmography: United States Releases, 1898 through 1999:

3 of 7 people found the following review helpful. Not authorative enough, alasBy Hans J. WollsteinI am enjoying this A to Z of espionage films as far as it goes, and unlike other reviewers on these pages, I have no problem with the author's personal opinions. In fact, I enjoy agreeing or disagreeing with him. Books like this one without any points of view are meaningless lists, in my opinion. No, where the author fails is in the area of inclusion. Or lack thereof. Mr Mavis completely disregards the biggest repository of espionage mayhem in classic Hollywood: the cliffhanger serials. Spies and secret agents and G-Men were present in nearly every serial made between 1930 and 1956. Even popping up

in westerns and Northwest Mounted Police thrillers. And in the silent era, at least one serial, Wm. Randolph Hearst's PATRIA from 1917, became one of the era's great cause celebres. Why this omission? Probably because Mr Mavis used the American Film Institute Catalog subject categories as his database, which contain only feature films of 5 reels or longer. A totally arbitrary distinction especially when it comes to the pre 1920 era. Yes, the book would have been quite a bit heftier with the inclusion of serials, but would also make much more sense. 19 of 24 people found the following review helpful. Not the definitive work. By orvuus. Not sure what better guides are out there, but this one has some serious flaws. It does have a good index (essential for any filmography, and a number of them surprisingly don't have good indices) and lists a fair number of films. The biggest letdown are the reviews themselves, which veer from descriptive to opinionated consistently. I have no problems with somewhat opinionated reviews, but the author seems to have some crippling prejudices: "worst kind of Regan-era simplified nonsense," is an example of a comment -- but the author also has an axe to grind against Bond films, Hitchcock, and Paul Newman as an actor! Peculiar, and annoying. Very weak in listing cast, crew, director, alternate titles, and other relevant information far more interesting than some of the commentary and remarks on box office draw. Furthermore this book is very out-of-date now, since a number of good films have been re-released on DVD only recently. I would hesitate to buy an updated book by this author, and I think his audience would be better served by far less commentary and "critical" response and a run-down of how well a film did at the box office. I think this is a shame, because I bought this book on the strength of another interesting review by this author and the overwhelmingly positive reviews I saw here. Skip this one. Better filmographies out there: The quirky but extremely useful Overlook film series The Overlook Film Encyclopedia: Horror (The Overlook Film Encyclopedia Series), The Videhound Golden Retriever books Videhound's Golden Movie Retriever 2007 (Videhound's Golden Movie Retriever), and the TLA Video guides TLA Video DVD Guide 2005: The Discerning Film Lover's Guide (Tla Video DVD Guide) 0 of 2 people found the following review helpful. THE Go-To Reference for All Things SPY! By R. Craig. This has become one of my favorite books. I refer to it all the time. I bought it first as a reference source, but I return to it for discovering obscure films I never saw, or had seen and forgotten about. It includes about 99% of the obscure Euro-Spy movies I was looking for originally, and you can't do much better than that. I agree with most of the author's opinions as well - his review of Casino Royale is priceless, for instance - and when I disagree, who cares? A person is entitled to one's opinion. This is a work which offers the reader something new every time he opens it. Highly recommended. (PS: to the snarky armchair critic who bemoaned the fact that this book didn't cover all those dreary, repetitive cliffhanger serials, all I can say is "Thank Goodness!" That would have been a huge waste of the author's - and the reader's - time. You've seen one serial, you've seen 'em all.)

From Sean Connery to Roy Rogers, from comedy to political satire, films that include espionage as a plot device run the gamut of actors and styles. More than just "spy movies," espionage films have evolved over the history of cinema and American culture, from stereotypical foreign spy themes, to patriotic star features, to the Cold War plotlines of the sixties, and most recently to the sexy, slick films of the nineties. This filmography comprehensively catalogs movies involving elements of espionage. Each entry includes release date, running time, alternate titles, cast and crew, a brief synopsis, and commentary. An introduction analyzes the development of these films and their reflection of the changing culture that spawned them. This filmography comprehensively catalogs movies involving elements of espionage. Each entry includes release date, running time, alternate titles, cast and crew, a brief synopsis, and commentary. An introduction analyzes the development of these films and their reflection of the changing culture that spawned them.

From Booklist This volume includes "films that deal with undercover agents of any government, including . . . FBI and CIA agents, postal inspectors, army and Department of Treasury investigators, and other special government agents." Mavis, a freelance writer, begins with an introduction that discusses the power of escapism, the history of spy films, and the reasons they attract an audience. He states, "When a genre character . . . not only makes manifest our secret desires of power and fluidity, but also manages to transcend, subvert and conquer the rules and formalities of our little lives, well, that's why we still have spies up on the screen today." The 1,760 entries are listed in alphabetical order by film title. Each entry includes the year of release, running time, alternate titles, cast and crew members, and a brief synopsis. Entries conclude with comments from Mavis--statements about the film as a whole (such as "Forgettable" [Operation Lovebirds] or "A real find late at night" [Firestarter]) as well as commentary on acting, directing, and audience reception upon release. The length of this commentary can range from one or two sentences to one-third of a page. Occasionally, quotes from film reviews are also included. There are more than 60 black-and-white images with accompanying captions interspersed throughout the filmography; these include movie posters and stills. The author provides a two-page bibliography of works consulted in his research. Two alphabetical indexes provide referencing by film entry number--one lists names of cast members; the other lists crew. The filmography would benefit from a chronological list. Similar in scope and content to The Great Spy Pictures (Scarecrow, 1974) and The Great Spy Pictures II (Scarecrow, 1986) but much more up-to-date, The Espionage Filmography, although priced a bit high, is recommended for comprehensive academic collections and performing arts or film libraries. RBBCopyright American

Library Association. All rights reserved "recommended" --Booklist/RBBAbout the AuthorFreelance writer Paul Mavis has contributed articles to such cinema publications as The Viewsletter and American Movie Classics Magazine. He has also served as the film historian for the Toledo Museum of Art. He lives in Maumee, Ohio.