

blue movie 1969 film

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Introduction

Blue Movie 1969 film is widely recognized as a groundbreaking work in the history of cinema, often credited with pioneering the modern era of adult and explicit filmmaking. Directed by the American filmmaker Andy Warhol, "Blue Movie" holds a distinctive place as one of the earliest films to openly depict sexual activity in a narrative context, challenging societal norms and censorship laws of its time. Released during a period marked by cultural upheaval and shifting attitudes towards sexuality, the film played a pivotal role in the evolution of independent and experimental cinema. This article explores the background, significance, themes, production details, and cultural impact of "Blue Movie" (1969), providing a comprehensive understanding of its place in cinematic history.

Background and Context

The Cultural Landscape of 1969

The year 1969 was a watershed moment in American cultural history, characterized by the countercultural movement, the sexual revolution, and a push against traditional moral values. The emergence of new artistic expressions and a desire for greater personal freedom fueled experimentation across various media, including film. During this time, filmmakers sought to challenge the boundaries of censorship and explore topics previously considered taboo.

Andy Warhol and His Influence

Andy Warhol, renowned as a leading figure in the pop art movement, extended his artistic exploration into the realm of filmmaking. His experimental approach often blurred the lines between art and life, emphasizing themes of consumerism, sexuality, and celebrity culture. Warhol's influence on avant-

garde cinema set the stage for "Blue Movie" by fostering an environment where unconventional narratives and explicit content could be viewed as legitimate artistic expression.

Overview of "Blue Movie" (1969)

Production Details

"Blue Movie" was produced and directed by Andy Warhol in 1969, with a relatively low budget and a minimalist aesthetic. The film features a series of candid, unembellished scenes depicting sexual acts, primarily between male performers. Unlike traditional adult films of the era, "Blue Movie" was less about titillation and more about confronting viewers with raw, unfiltered human sexuality.

Cast and Crew

The film starred Warhol's frequent collaborators and friends, including:

- Viva – a muse and frequent Warhol subject, known for her distinctive presence.
- Taylor Mead – a notable figure in Warhol's Factory scene.
- Gerard Malanga – Warhol's close associate and creative collaborator.

The cast was largely composed of artists, performers, and individuals involved in Warhol's artistic circle, emphasizing the film's experimental and avant-garde nature.

Themes and Artistic Intent

Exploration of Sexuality

"Blue Movie" broke away from the sanitized portrayals of sexuality prevalent in mainstream cinema at the time. Its explicit scenes were presented in a matter-of-fact manner, aiming to depict human intimacy without shame or sensationalism. Warhol's approach was rooted in his belief that art should reflect real life, including its most private and taboo aspects.

Challenging Censorship

The film's explicit content directly challenged censorship laws that governed American cinema. By presenting sexual acts openly, "Blue Movie" questioned societal notions of morality and legality, pushing the boundaries of what was acceptable on screen.

Artistic Expression and Provocation

Beyond its sexual content, "Blue Movie" was a statement on the nature of art and the role of the artist. Warhol sought to provoke viewers into reconsidering their perceptions of sexuality, art, and morality. The film's unpolished aesthetic, long takes, and documentary-style presentation contributed to its raw and authentic tone.

Reception and Controversy

Initial Public and Critical Response

Upon release, "Blue Movie" garnered mixed reactions. Some critics praised it as a courageous and innovative work that expanded the possibilities of cinematic expression. Others condemned it as indecent or obscene, leading to legal challenges and censorship attempts.

Legal Challenges and Censorship

The explicit content led to legal scrutiny, with some authorities attempting to ban or restrict the film's distribution. However, due to its experimental nature and artistic intent, "Blue Movie" often fell into a gray area, sparking debates about freedom of expression and artistic censorship.

Influence on Future Filmmaking

Despite controversy, "Blue Movie" influenced a new wave of independent filmmakers interested in exploring sexuality openly. It contributed to the rise of adult and art films that challenged societal

taboos, laying groundwork for future works that combined artistic vision with explicit content.

Significance in Film History

Pioneering Explicit Cinema

"Blue Movie" is considered one of the first films to depict explicit sexual activity within an artistic framework, making it a pioneer in the genre of adult art cinema. Its frank portrayal of sexuality challenged conventional filmmaking and opened doors for more experimental and boundary-pushing works.

Artistic Legacy

While often controversial, Warhol's "Blue Movie" is recognized for its avant-garde approach and its role in expanding the language of cinema. It exemplifies the intersection of art and sexuality, emphasizing personal expression and societal critique.

Cultural Impact

The film's release contributed to broader societal conversations about sexuality, censorship, and artistic freedom. It reflected and influenced the changing attitudes of the late 1960s, embodying the spirit of rebellion and liberation that defined the era.

Technical Aspects and Style

Cinematic Techniques

"Blue Movie" is characterized by its minimalist style, featuring:

- Long, unedited takes that capture naturalistic performances.
- Natural lighting and unpolished visuals, emphasizing authenticity.

- Lack of traditional narrative structure, focusing instead on raw sequences.

Sound and Editing

The film employs sparse or no sound, aligning with Warhol's experimental approach. The editing is minimal, often leaving scenes uncut to preserve the immediacy and realism of the performances.

Legacy and Modern Perspectives

Influence on Art and Cinema

"Blue Movie" influenced numerous filmmakers and artists interested in exploring sexuality and pushing artistic boundaries. Its legacy persists in the domains of independent film, performance art, and the ongoing dialogue about censorship and artistic freedom.

Critical Reassessment

Over time, some critics have revisited "Blue Movie," recognizing its importance as a pioneering work that challenged the status quo. While its explicit content remains provocative, its artistic intentions are appreciated within the context of Warhol's broader oeuvre.

Ethical and Cultural Discussions

The film continues to stimulate discussions about ethics in art, consent, and the representation of sexuality on screen. Its historical significance underscores the importance of artistic expression in confronting societal taboos and expanding cultural horizons.

Conclusion

"Blue Movie" (1969) stands as a seminal work in the history of experimental and adult cinema. Its daring depictions of sexuality, aligned with Warhol's artistic philosophy, challenged societal norms and

censorship laws, paving the way for future generations of filmmakers and artists to explore human intimacy openly. Despite its controversial reception at the time, the film's legacy endures as a bold statement on freedom of expression, artistic innovation, and the evolving boundaries of cinema. Today, "Blue Movie" remains a critical reference point in discussions about the intersection of art, sexuality, and societal values, illustrating how film can serve as a powerful medium for challenging perceptions and fostering cultural change.

Frequently Asked Questions

What is the film 'Blue Movie' (1969) famous for?

'Blue Movie' (1969), directed by Andy Warhol, is renowned for being one of the first adult films to feature explicit sexual content and for its experimental approach to filmmaking.

Who directed the 1969 film 'Blue Movie'?

The film 'Blue Movie' was directed by Andy Warhol, a leading figure in the pop art movement.

What is the significance of 'Blue Movie' in film history?

'Blue Movie' is considered a pioneering work in adult and underground cinema, challenging traditional norms and pushing boundaries of explicit content in film.

Was 'Blue Movie' (1969) commercially released in theaters?

Due to its explicit content, 'Blue Movie' had a limited or underground release and was not widely distributed in mainstream theaters.

Who are some of the notable participants or actors in 'Blue Movie'?

The film features performances by several of Warhol's Factory associates and friends, often non-professional actors involved in the underground art scene.

How was 'Blue Movie' received by critics and audiences at the time?

The film received mixed reactions; it was celebrated by avant-garde circles for its experimental nature but faced censorship and controversy due to its explicit content.

What is the legacy of 'Blue Movie' (1969) today?

'Blue Movie' is regarded as a landmark in experimental and adult cinema, influencing future filmmakers exploring sexuality and boundaries in film.

Are there any notable themes explored in 'Blue Movie'?

The film explores themes of sexuality, voyeurism, and the intersection of art and explicit content, reflecting Warhol's fascination with sexuality and media.

Is 'Blue Movie' available for viewing today?

Due to its age and controversial content, copies of 'Blue Movie' are rare, but some archives and film festivals specializing in underground cinema may screen or preserve it.

How does 'Blue Movie' compare to other films by Andy Warhol?

While many of Warhol's works are experimental art films with minimal narrative, 'Blue Movie' stands out for its explicit content and provocative approach to sexuality and film.

Additional Resources

Blue Movie 1969 Film: A Pioneering Landmark in Erotic Cinema

The 1969 film Blue Movie stands as a groundbreaking work in the history of cinematic art, particularly within the realm of adult and erotic films. Directed by the visionary Andy Warhol, this film is often regarded as one of the first American movies to depict explicit sexual content in a manner that challenged societal norms and pushed the boundaries of conventional filmmaking. Its significance

extends beyond its provocative subject matter, influencing the trajectory of independent and experimental cinema. This comprehensive review delves into every facet of Blue Movie, exploring its origins, thematic content, production nuances, reception, and enduring legacy.

Origins and Context

Historical Background

In the late 1960s, America was undergoing profound cultural shifts—rising sexual liberation, countercultural movements, and a burgeoning interest in experimental art. During this period, filmmakers sought to challenge traditional notions of morality and censorship, aiming to depict sexuality more openly on screen.

Andy Warhol, known primarily as a leading figure of the Pop Art movement, ventured into filmmaking with an experimental spirit. His previous works, such as *Chelsea Girls* (1966) and *The Nude Restaurant* (1967), often blurred the lines between art and cinema, emphasizing a raw, unfiltered portrayal of contemporary life. Warhol's interest in exploring human sexuality and the boundaries of film led him to produce *Blue Movie*.

Blue Movie was conceived as part of Warhol's exploration of eroticism and voyeurism, embodying his fascination with the mundane and the provocative. The film was created amidst a climate where explicit content was largely taboo, making its release a daring act.

Production Details

- **Filming Period:** The film was shot in 1968, with post-production and editing culminating in its release in 1969.
- **Casting:** Warhol's regular troupe of artists, performers, and friends played roles in the film. Notable among them was Viva, a Warhol superstar who became synonymous with his explorations of sexuality.
- **Budget:** The production was modest, typical of Warhol's avant-garde projects, emphasizing experimental content over commercial appeal.
- **Filming Style:** The film employed a *cinéma vérité* aesthetic—long, unedited takes, minimal scripting, and a focus on naturalistic performances and interactions.

Plot and Content Analysis

Synopsis

Blue Movie is less a conventional narrative film and more a visual exploration of sexuality and human intimacy. It features a series of unstructured scenes depicting the sexual encounters between consenting adults, captured in a documentary-like style.

The film's core revolves around a simple premise: showcasing the raw and unfiltered sexual acts of its performers. There is no traditional story arc, dialogue, or character development—just a candid portrayal of intimacy.

Key scenes include:

- Extended shots of sexual activity, emphasizing the physicality and act itself.
- Close-ups and minimal editing, creating an immersive voyeuristic experience.
- A focus on the performers' expressions, body language, and interactions, highlighting authenticity over theatricality.

Thematic Elements

- Sexual Liberation: The film is a testament to the sexual revolution, emphasizing openness, consent, and the naturalness of human sexuality.
- Voyeurism and Observation: Warhol's style invites viewers to observe intimacy without judgment, raising questions about privacy and societal taboos.
- Art and Eroticism: By framing explicit acts as art, Warhol blurs the line between pornography and fine art, challenging viewers' perceptions.
- Existential Reflection: The mundane, unembellished portrayal of sex encourages reflection on human connection and the universality of desire.

Technical Aspects

Cinematography

Warhol's background as a visual artist influenced the film's aesthetic:

- Minimalist Approach: The use of static camera shots, often unedited, emphasizes realism.
- Lighting: Natural or ambient lighting enhances authenticity.
- Camera Work: Handheld and deliberate, creating an intimate and raw feel.

Sound Design

- The film's sound is sparse, often limited to ambient noises and the performers' natural sounds.
- There is little to no musical score, reinforcing the documentary style.

- The emphasis is on visual honesty rather than auditory embellishment.

Editing

- The editing process was minimal, often featuring long uncut takes.
- This approach accentuates the real-time experience and avoids sensationalism.

Reception and Controversy

Initial Reception

Upon its release, Blue Movie garnered a mixture of shock, curiosity, and admiration:

- Controversy: The explicit content defied conventional censorship standards, leading to bans and bans attempts.
- Critics' Views: Some critics dismissed it as pornography; others recognized it as a provocative piece of experimental art.
- Public Response: The general audience was largely unprepared for such candid depictions, resulting in limited commercial distribution.

Legal and Censorship Issues

- The film faced censorship challenges due to explicit sexual content.
- It was often shown in underground film circles or art galleries rather than mainstream cinemas.

- Warhol's approach to distribution was unconventional—often employing private screenings and art exhibitions.

Legacy in Artistic and Cinematic Context

- Influence on Erotic and Art Films: The film paved the way for later works that combined art and explicit content, challenging censorship and societal norms.
- Impact on Independent Cinema: It demonstrated that provocative content could serve as serious art, inspiring future independent filmmakers.
- Warhol's Artistic Philosophy: The film exemplified Warhol's interest in everyday life, capturing raw human experiences in a candid manner.

Legacy and Significance

Innovative Aspects

- Pioneering Erotic Cinema: As one of the first American films to openly depict explicit sexual acts, Blue Movie broke new ground.
- Blurring Art and Pornography: Warhol's conceptual framing elevated the film beyond mere pornography into the realm of conceptual art.
- Voyeuristic Aesthetic: Its documentary style set a precedent for future films that sought to depict real-life intimacy.

Influence on Future Filmmakers and Artists

- Inspired the rise of independent and experimental filmmakers willing to explore taboo subjects.
- Encouraged artists to incorporate sexuality into their work without shame or censorship.
- Contributed to the broader cultural acceptance of discussing and depicting sexuality openly.

Enduring Cultural Impact

- Historical Significance: Blue Movie remains a crucial artifact illustrating the intersection of art, sexuality, and societal boundaries at a pivotal cultural moment.
- Academic Interest: Scholars study it as a pioneering work in both avant-garde and erotic cinema.
- Modern Perspectives: Today, it is appreciated for its historical importance and as a bold experiment in cinematic honesty.

Conclusion

Blue Movie (1969) is more than just an explicit film; it is a daring piece of artistic expression that challenged societal norms and expanded the possibilities of what cinema could depict. As a pioneering work by Andy Warhol, it exemplifies the avant-garde spirit, emphasizing raw honesty, voyeurism, and the artistic potential of sexuality. Its influence echoes through the realms of independent filmmaking, art, and discussions on censorship and morality. While controversial and provocative, Blue Movie remains an essential milestone in the ongoing dialogue about the boundaries of art and the human experience.

In reflecting on Blue Movie, one recognizes its importance not merely as an artifact of erotic cinema but as an audacious statement on authenticity, human connection, and the courage to confront societal

taboos head-on.

Blue Movie 1969 Film

blue movie 1969 film: On Women's Films Ivone Margulies, Jeremi Szaniawski, 2019-07-25 *On Women's Films* looks at contemporary and classic films from emerging and established makers such as Maria Augusta Ramos, Xiaolu Guo, Valérie Massadian, Lynne Ramsay, Lucrecia Martel, Rakhshan Bani-Etemad, Chantal Akerman, or Claire Denis. The collection is also tuned to the continued provocation of feminist cinema landmarks such as Chick Strand's *Soft Fiction*; Barbara Loden's *Wanda*; Valie Export's *Invisible Adversaries*, Cecilia Mangini's *Essere donna*. Attentive to minor moments, to the pauses and the charge and forms bodies adopt through cinema, the contributors suggest the capacity of women's films to embrace, shape and question the world.

blue movie 1969 film: Sex Scene Eric Schaefer, 2014-03-21 *Sex Scene* suggests that what we have come to understand as the sexual revolution of the late 1960s and early 1970s was actually a media revolution. In lively essays, the contributors examine a range of mass media—film and television, recorded sound, and publishing—that provide evidence of the circulation of sex in the public sphere, from the mainstream to the fringe. They discuss art films such as *I am Curious (Yellow)*, mainstream movies including *Midnight Cowboy*, sexploitation films such as *Mantis in Lace*, the emergence of erotic film festivals and of gay pornography, the use of multimedia in sex education, and the sexual innuendo of *The Love Boat*. Scholars of cultural studies, history, and media studies, the contributors bring shared concerns to their diverse topics. They highlight the increasingly fluid divide between public and private, the rise of consumer and therapeutic cultures, and the relationship between identity politics and individual rights. The provocative surveys and case studies in this nuanced cultural history reframe the sexual revolution as the mass sexualization of our mediated world. Contributors. Joseph Lam Duong, Jeffrey Escoffier, Kevin M. Flanagan, Elena Gorfinkel, Raymond J. Haberski Jr., Joan Hawkins, Kevin Heffernan, Eithne Johnson, Arthur Knight, Elana Levine, Christie Milliken, Eric Schaefer, Jeffrey Sconce, Jacob Smith, Leigh Ann Wheeler, Linda Williams

blue movie 1969 film: Sex For Sale Ronald Weitzer, 2022-11-22 Since the publication of the second edition in 2010, the field of sex work studies has expanded. This fully updated edition of *Sex for Sale: Prostitution, Pornography, and Erotic Dancing* presents an innovative, in-depth, and nuanced analysis of sex work, its risks, and benefits, and pays attention to newer and everchanging types of sex work and its actors, as well as public policies and laws that govern its trade. Now in its third edition, this volume includes updated research on traditional forms of sexual labor and incorporates original, empirically grounded research on newer or less researched phenomena. New chapters explore the use of technology among street sellers, blurring the line between street and online solicitation, in addition to chapters on historical prostitution, transgender workers, illicit massage parlors, male strippers, commercial webcamming, alternative policies and legal systems, and the sex workers' rights movement. The combination of cutting-edge and comprehensive analyses and carefully constructed methodologies in *Sex for Sale* makes it an excellent source of information for scholars and university students in gender studies, sociology, and criminology.

blue movie 1969 film: A is for Archive Matt Wrban, Blake Gopnik, Neil Printz, 2019-01-01 Showcasing the artist's vast and personal archive, this carefully researched book unveils an eclectic selection of objects including artworks, fashion, photographs, and ephemera--everything from Autograph to Zombies.

blue movie 1969 film: Dirty Words and Filthy Pictures Jeremy Geltzer, 2016-01-04 Boxing, porn, and the beginnings of movie censorship -- The rise of salacious cinema -- State regulations

emerge -- Mutual and the capacity for evil -- War, nudity, and birth control -- Self-regulation reemerges -- Midnight movies and sanctioned cinema -- Sound enters the debate -- Tension increases between free speech and state censorship -- Threats from abroad and domestic disturbances -- Outlaws and miracles -- State censorship statutes on the defense -- Devil in the details : film and the Fourth and Fifth Amendments -- Dirty words : profanity and the patently offensive -- Filthy pictures : obscenity from nudie cuties to fetish films -- The porno chic : from Danish loops to Deep throat -- Just not here : content regulation through zoning -- Is censorship necessary? -- The politics of profanity

blue movie 1969 film: Sex and Film B. Forshaw, 2015-02-27 Sex and Film is a frank, comprehensive analysis of the cinema's love affair with the erotic. Forshaw's lively study moves from the sexual abandon of the 1930s to filmmakers' circumvention of censorship, the demolition of taboos by arthouse directors and pornographic films, and an examination of how explicit imagery invaded modern mainstream cinema.

blue movie 1969 film: The 1961-1970: American Film Institute Catalog of Motion Pictures Produced in the United States American Film Institute, 1997 Back in print after more than fifteen years, this American Film Institute Catalog covers the decade of the sixties. This was the era in which films began to challenge the taboos on sex and violence and treated social issues in a new light. Included in this volume are *The Wild Bunch*, *Bonnie and Clyde*, *Guess Who's Coming to Dinner?* and *Who's Afraid of Virginia Woolf?* The decade also produced such all-time classics as *The Sound of Music*, *To Kill a Mockingbird*, and *The Graduate*.

blue movie 1969 film: Swedish Cinema and the Sexual Revolution Elisabet Björklund, Mariah Larsson, 2016-07-13 Swedish cinema became recognized for daring representations of sexuality with such films as *One Summer of Happiness* (1951), *The Silence* (1963), *I Am Curious (Yellow)* (1967) and a wave of sex films in the late 1960s and 1970s. The association between Swedish film and sexuality shows up frequently in popular culture. From *Taxi Driver* (1976) to *Mad Men* (2007-2015), dirty Swedish movie references abound. Yet the connection has attracted little critical attention. In this collection of new essays, Swedish and American scholars go beyond popular misconceptions to explore the origins, influences and reception of sexuality in Swedish cinema during the sexual revolution on both sides of the Atlantic. A broad range of topics are covered, from analyses of key films, to a behind-the-scenes study of the Swedish Film Institute, which played a significant role in opposing Swedish film censorship.

blue movie 1969 film: The Exploding Eye Wheeler W. Dixon, 1997-01-01 Explores the work of lesser-known American experimental filmmakers whose films, though well-received and influential, have been excluded from the dominant film canon.

blue movie 1969 film: Hollywood and the Female Body Stephen Handzo, 2020-01-17 From the first, brief moving images of female nudes in the 1880s to the present, the motion picture camera made the female body a battleground in what we now call the culture wars. Churchmen feared the excitation of male lust; feminists decried the idealization of a body type that devalued the majority of women. This history of Hollywood's treatment of women's bodies traces the full span of the motion picture era. Primitive peepshow images of burlesque dancers gave way to the artistic nudity of the 1910s when model Audrey Munson and swimmer Annette Kellerman contended for the title of American Venus. Clara Bow personified the qualified sexual freedom of the 1920s flapper. Jean Harlow, Mae West and the scantily clad chorus girls of the early 1930s provoked the Legion of Decency to demand the creation of a Production Code Administration that turned saucy Betty Boop into a housewife. Things loosened up during World War II when Betty Grable and Rita Hayworth ruled the screen. The postwar years saw the blonde bombshells and mammary madness of the 1950s while the 1960's brought bikini-clad sex kittens. With the replacement of the Production Code by a ratings system in 1968, nudity and sex scenes proliferated in the R-rated movies of the 1970s and 1980s. Recent movies, often directed by women, have pointed the way toward a more egalitarian future. Finally, the #MeToo movement and the fall of Harvey Weinstein have forced the industry to confront its own sexism. Each chapter of this book situates movies, famous and obscure, into the context of changes in the movie industry and the larger society.

blue movie 1969 film: *Records and Briefs of the United States Supreme Court* , 1832

blue movie 1969 film: *The Joy of Torment* Salman Akhtar, Lisa Crilley, 2024-11-21 A search for answers on the subject of sadomasochism: its origins, forms and functions, nature, and societal status. An international group of distinguished psychiatrists, psychologists, and psychoanalysts investigate the riddle of sadomasochism from heuristic, ontogenetic, nosological, psychodynamic, sociocultural, and therapeutic perspectives. With contributions from Prachi Akhavi, Salman Akhtar, Ruth Axelrod-Praes, Lisa Crilley, Victoria Curea, Tom DeRose, Nilofer Kaul, Otto Kernberg, Arsalan Malik, Jack Novick, Kerry Kelly Novick, Philip A. Ringstrom, Louis Rothschild, Asmita Sharma, and Benny Weiss-Steider.

blue movie 1969 film: *Canadian Film and Video* Loren R. Lerner, 1997-01-01 This extensive bibliography and reference guide is an invaluable resource for researchers, practitioners, students, and anyone with an interest in Canadian film and video. With over 24,500 entries, of which 10,500 are annotated, it opens up the literature devoted to Canadian film and video, at last making it readily accessible to scholars and researchers. Drawing on both English and French sources, it identifies books, catalogues, government reports, theses, and periodical and newspaper articles from Canadian and non-Canadian publications from the first decade of the twentieth century to 1989. The work is bilingual; descriptive annotations are presented in the language(s) of the original publication. *Canadian Film and Video / Film et vidéo canadiens* provides an in-depth guide to the work of over 4000 individuals working in film and video and 5000 films and videos. The entries in Volume I cover topics such as film types, the role of government, laws and legislation, censorship, festivals and awards, production and distribution companies, education, cinema buildings, women and film, and video art. A major section covers filmmakers, video artists, cinematographers, actors, producers, and various other film people. Volume II presents an author index, a film and video title index, and a name and subject index. In the tradition of the highly acclaimed publication *Art and Architecture in Canada* these volumes fill a long-standing need for a comprehensive reference tool for Canadian film and video. This bibliography guides and supports the work of film historians and practitioners, media librarians and visual curators, students and researchers, and members of the general public with an interest in film and video.

blue movie 1969 film: *The Hollywood Renaissance* Yannis Tzioumakis, Peter Krämer, 2018-06-28 In December 1967, *Time* magazine put Bonnie and Clyde on its cover and proudly declared that Hollywood cinema was undergoing a 'renaissance'. For the next few years, a wide range of formally and thematically challenging films were produced at the very centre of the American film industry, often (but by no means always) combining success at the box office with huge critical acclaim, both then and later. This collection brings together acknowledged experts on American cinema to examine thirteen key films from the years 1966 to 1974, starting with *Who's Afraid of Virginia Woolf?*, a major studio release which was in effect exempted from Hollywood's Production Code and thus helped to liberate American filmmaking from (self-)censorship. Long-standing taboos to do with sex, violence, race relations, drugs, politics, religion and much else could now be broken, often in conjunction with extensive stylistic experimentation. Whereas most previous scholarship has examined these developments through the prism of auteurism, with its tight focus on film directors and their oeuvres, the contributors to this collection also carefully examine production histories and processes. In doing so they pay particular attention to the economic underpinnings and collaborative nature of filmmaking, the influence of European art cinema as well as of exploitation, experimental and underground films, and the connections between cinema and other media (notably publishing, music and theatre). Several chapters show how the innovations of the Hollywood Renaissance relate to further changes in American cinema from the mid-1970s onwards.

blue movie 1969 film: *Warhol's Working Class* Anthony E. Grudin, 2017-10-20 This book explores Andy Warhol's creative engagement with social class. During the 1960s, as neoliberalism perpetuated the idea that fixed classes were a mirage and status an individual achievement, Warhol's work appropriated images, techniques, and technologies that have long been described as

generically “American” or “middle class.” Drawing on archival and theoretical research into Warhol’s contemporary cultural milieu, Grudin demonstrates that these features of Warhol’s work were in fact closely associated with the American working class. The emergent technologies Warhol conspicuously employed to make his work—home projectors, tape recorders, film and still cameras—were advertised directly to the working class as new opportunities for cultural participation. What’s more, some of Warhol’s most iconic subjects—Campbell’s soup, Brillo pads, Coca-Cola—were similarly targeted, since working-class Americans, under threat from a variety of directions, were thought to desire the security and confidence offered by national brands. Having propelled himself from an impoverished childhood in Pittsburgh to the heights of Madison Avenue, Warhol knew both sides of this equation: the intense appeal that popular culture held for working-class audiences and the ways in which the advertising industry hoped to harness this appeal in the face of growing middle-class skepticism regarding manipulative marketing. Warhol was fascinated by these promises of egalitarian individualism and mobility, which could be profound and deceptive, generative and paralyzing, charged with strange forms of desire. By tracing its intersections with various forms of popular culture, including film, music, and television, Grudin shows us how Warhol’s work disseminated these promises, while also providing a record of their intricate tensions and transformations.

blue movie 1969 film: *Snuff* Mark McKenna, 2022-10-15 *Snuff* (1976) occupies a unique place in cinematic history, as the first commercially successful film to capitalise upon the myth of the ‘snuff’ movie. By blending cinema verité styling with a media moral panic, savvy producer Allan Shackleton’s blending of a long-forgotten exploitation film with a newly filmed bloody, if unconvincing conclusion, only served to consolidate the belief that somewhere, at some time, someone was killed on camera in an attack that was as much about the sexual gratification of the film’s intended audience, as it was about the commercial rewards for those producing the film. In the years since its release, the film has been routinely cited as ‘evidence’ of the snuff movie’s existence, contributing to a cultural history that exists outside of the film. This book explores the production, distribution and exhibition of the film *Snuff*, alongside that cultural history, considering how a scarcely seen exploitation film contributed to a popular understanding of the snuff movie. It assesses the cultural, cinematic and political legacy of the film and asks whether the established definition of what might constitute a snuff movie, that was defined 45 years ago, is sufficient in an attention economy that is based upon participatory culture.

blue movie 1969 film: Dictionary of World Biography Barry Jones, 2022-11-30 Jones, Barry Owen (1932-). Australian politician, writer and lawyer, born in Geelong. Educated at Melbourne High School and Melbourne University, he was a public servant, high school teacher, television and radio performer, university lecturer and lawyer before serving as a Labor MP in the Victorian Parliament 1972-77 and the Australian House of Representatives 1977-98. He took a leading role in reviving the Australian film industry and abolishing the death penalty in Australia, and was the first politician to raise public awareness of global warming, the ‘post-industrial’ society, the IT revolution, biotechnology, the rise of ‘the Third Age’ and the need to preserve Antarctica as a wilderness. In the *Hawke Government, he was Minister for Science 1983-90, Prices and Consumer Affairs 1987, Small Business 1987-90 and Customs 1988-90. He became a member of the Executive Board of UNESCO, Paris 1991-95 and National President of the Australian Labor Party 1992-2000, 2005-06. He was Deputy Chairman of the Constitutional Convention 1998. His books include *Decades of Decision 1860-* (1965), *Joseph II* (1968) and *Age of Apocalypse* (1975), and he edited *The Penalty Is Death* (1968, revised and expanded 2022). *Sleepers, Wake! Technology and the Future of Work* was published by Oxford University Press in 1982, became a bestseller and has been translated into Chinese, Japanese, Korean, Swedish and braille. The fourth edition was published in 1995. *Knowledge Courage Leadership: Insights & Reflections*, a collection of speeches and essays, appeared in 2016. He received a DSc in 1988 for his services to science and a DLitt in 1993 for his work on information theory. Elected FTSE (1992), FAHA (1993), FAA (1996) and FASSA (2003), he is the only person to have become a Fellow of four of Australia’s five learned Academies. Awarded an

AO in 1993, named as one of Australia's 100 'living national treasures' in 1997, he was elected a Visiting Fellow Commoner of Trinity College, Cambridge in 1999. His autobiography, *A Thinking Reed*, was published in 2006 and *The Shock of Recognition*, about music and literature, in 2016. In 2014 he received an AC for services 'as a leading intellectual in Australian public life'. *What Is to Be Done* was published by Scribe in 2020.

blue movie 1969 film: British Trash Cinema Ian Hunter, 2019-07-25 BRITISH TRASH CINEMA is the first overview of the wilder shores of British exploitation and cult paracinema from the 1950s onwards. From obscure horror, science fiction and sexploitation, to art-house camp, Hammer's prehistoric fantasies and the worst British films ever made, author I.Q. Hunter draws on rare archival material and new primary research to take us through the weird and wonderful world of British trash cinema. Beginning by outlining the definitions of trash films and their place in British film history, Hunter explores topics including: Hammer's overlooked fantasy films, the emergence of the sexploitation film in the 1950s and 60s, the sex industry in the 1970s, Ken Russell's high camp Gothic and erotic adaptations since the 1980s, gross-out comedies, revenge films, and contemporary straight-to-DVD horror and erotica.

blue movie 1969 film: Cocaine Fiends and Reefer Madness Michael Starks, 2015-04-28

From the very beginning, filmmakers have struggled to free themselves from censorship and manipulation by special-interest groups, and this struggle is clearly evident in the history of drug films. *Cocaine Fiends and Reefer Madness* is an exhaustive exploration of the history of the depiction of psychoactive drugs in motion pictures from Thomas Edison's *Opium Smoker* (1894) to *Cocaine Cowboys* (1978). Included are over 400 silent and 1,000 sound films as well as nearly 500 drug-abuse films, 85 experimental films, and 135 television programs. More than 150 stills, most never before published and many extremely rare, illustrate the text. Arranged chronologically as well as by drug type and often by country, this book shows that, far from being a recent phenomenon, drug films were made in nearly every country and period that produced a significant body of films. Visit Edison's first film studio, reflect on the filmic consequences of Cocteau's opium addiction with Kenneth Anger's early experiences with magic mushrooms, see Charles Laughton smuggling cocaine inside a statue of the Buddha, and watch Douglas Fairbanks, Sr., consuming vast quantities of opium and cocaine in a World War I Sherlock Holmes parody.

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