

# NEW JACK CITY



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"De wet van de Drugs is de Wet van de Straat..."  
 Keihard, meedogenloos en zonder waagje is "New Jack City", de film met i.a. de mega-hit "I Wanna See You Up". In Harlem gebeurt van alles op straat. Een dossier meer of minder doet en niet veel Centraal Maat de "New Jack Gang" alias de "Cash Money Brothers". In deze adaltpungie is het onderscheid tussen een junk, een pusher of een smelt nauwelijks te zien. Slachtoffers zijn het allemaal. Maar als grootstoveel wordt dat een echte mededinger inuit string te gaan betekent dat oorlog in de straten! "NEW JACK CITY" is - ondanks het geweld, de knobpartijen en de actie - een waarschuwing voor ons allemaal. Met in de hoofdrollen i.a. ICE-T en JUDG NELSON.



Leegte ca. 90 minuten • Kleur • Nederlands ondertiteld • Actie • Copyright © 1991 Warner Bros. • All rights reserved • RFI Stereo

A JACKSON/MCHERRY Productie "NEW JACK CITY" • WESLEY SNIPES • ICE T • CHRIS ROCK • MARI VAN PEBBLES en JUDG NELSON uitloft te STEVEN KEMPER Productie Design: CHARLES C. BENNETT  
 Director of Photography: FRANCIS LEMMY Co-Producer: PRESTON L. HOLMES Music by MICHEL COLOMBIER  
 Story by THOMAS LEE WRIGHT Screenplay by THOMAS LEE WRIGHT and BARRY MICHAEL COOPER  
 Produced by BOB MCHERRY and GEORGE JACKSON Directed by MARI VAN PEBBLES



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WESLEY SNIPES

NEW JACK CITY

Action Collection

7



Action Collection

WESLEY SNIPES



NEW JACK CITY

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# New Jack Cinema

**Steven D. Kendall**



## **New Jack Cinema:**

**Hip Hop on Film** Kimberley Monteyne, 2013-09-13 Early hip hop film musicals have either been expunged from cinema history or excoriated in brief passages by critics and other writers. *Hip Hop on Film* reclaims and reexamines productions such as *Breakin'* 1984, *Beat Street* 1984, and *Krush Groove* 1985 in order to illuminate Hollywood's fascinating efforts to incorporate this nascent urban culture into conventional narrative forms. Such films presented musical conventions against the backdrop of graffiti-splattered trains and abandoned tenements in urban communities of color, setting the stage for radical social and political transformations. Hip hop musicals are also part of the broader history of teen cinema, and films such as Charlie Ahearn's *Wild Style* 1983 are here examined alongside other contemporary youth-oriented productions. As suburban teen films banished parents and children to the margins of narrative, action hip hop musicals, by contrast, presented inclusive and unconventional filial groupings that included all members of the neighborhood. These alternative social configurations directly referenced specific urban social problems which affected the stability of inner-city families following diminished governmental assistance in communities of color during the 1980s. Breakdancing, a central element of hip hop musicals, is also reconsidered. It gained widespread acclaim at the same time that these films entered the theaters, but the nation's newly discovered dance form was embattled, caught between a multitude of institutional entities such as the ballet academy, advertising culture, and dance publications that vied to control its meaning, particularly in relation to delineations of gender. As street-trained breakers were enticed to join the world of professional ballet, this newly forged relationship was recast by dance promoters as a way to invigorate and remasculinize European dance, while young women simultaneously critiqued conventional masculinities through an appropriation of breakdance. These multiple and volatile histories influenced the first wave of hip hop films and even structured the sleeper hit *Flashdance* 1983. This forgotten, ignored, and maligned cinema is not only an important aspect of hip hop history but is also central to the histories of teen film, the postclassical musical, and even institutional dance. Kimberley Monteyne places these films within the wider context of their cultural antecedents and reconsiders the genre's influence.

**American Film Cycles** Amanda Ann Klein, 2011-12-01 A series of movies that share images, characters, settings, plots, or themes, film cycles have been an industrial strategy since the beginning of cinema. While some have viewed them as subgenres, mini-genres, or nascent film genres, Amanda Ann Klein argues that film cycles are an entity in their own right and a subject worthy of their own study. She posits that film cycles retain the marks of their historical, economic, and generic contexts and therefore can reveal much about the state of contemporary politics, prevalent social ideologies, aesthetic trends, popular desires, and anxieties. *American Film Cycles* presents a series of case studies of successful film cycles, including the melodramatic gangster films of the 1920s, the 1930s *Dead End Kids* cycle, the 1950s juvenile delinquent teenpic cycle, and the 1990s ghetto action cycle. Klein situates these films in several historical trajectories: the Progressive movement of the 1910s and 1920s, the beginnings of America's involvement in World War II, the

birth of the teenager in the 1950s and the drug and gangbanger crises of the early 1990s She shows how filmmakers audiences film reviewers advertisements and cultural discourses interact with and have an impact on the film texts Her findings illustrate the utility of the film cycle in broadening our understanding of established film genres articulating and building upon beliefs about contemporary social problems shaping and disseminating deviant subcultures and exploiting and reflecting upon racial and political upheaval

*Listen to Rap!* Anthony J. Fonseca, 2019-09-26 *Listen to Rap Exploring a Musical Genre* provides an overview of this kinetic and poetic musical genre for scholars of rap and curious novices alike *Listen to Rap Exploring a Musical Genre* discusses the 50 most influential commercially successful and important rappers rap crews bands rap albums and rap singles Rap began as an American phenomenon so the book's emphasis is on Americans although it also includes information on Canadian British Indian and African rappers and crews Its organization makes information easily accessible for readers and the emphasis on the sound of the music gives readers a new angle from which to appreciate the music Unlike other titles in the series this volume concentrates solely on rap music Included in the book are rappers who range from the earliest practitioners of the genre to rappers who are redefining the genre today A background section introduces the genre while a legacy section shows how rap has cemented its place in the world Additionally another section shows the tremendous impact rap has had on popular culture

**Hollywood's Africa after 1994** MaryEllen Higgins, 2012-11-01 *Hollywood's Africa after 1994* investigates Hollywood's colonial film legacy in the postapartheid era and contemplates what has changed in the West's representations of Africa How do we read twenty first century projections of human rights issues child soldiers genocide the exploitation of the poor by multinational corporations dictatorial rule truth and reconciliation within the contexts of celebrity humanitarianism new military humanitarianism and Western support for regime change in Africa and beyond A number of films after 1994 such as *Black Hawk Down* *Hotel Rwanda* *Blood Diamond* *The Last King of Scotland* *The Constant Gardener* *Shake Hands with the Devil* *Tears of the Sun* and *District 9* construct explicit and implicit arguments about the effects of Western intervention in Africa Do the emphases on human rights in the films offer a poignant expression of our shared humanity Do they echo the colonial tropes of former civilizing missions Or do human rights violations operate as yet another mine of sensational images for Hollywood's spectacular storytelling The volume provides analyses by academics and activists in the fields of African studies English film and media studies international relations and sociology across continents This thoughtful and highly engaging book is a valuable resource for those who seek new and varied approaches to films about Africa Contributors Harry Garuba and Natasha Himmelman Margaret R Higgonnet with Ethel R Higgonnet Joyce B Ashuntantang Kenneth W Harrow Christopher Odhiambo Ricardo Guthrie Clifford T Manlove Earl Conteh Morgan Bennetta Jules Rosette J R Osborn and Lea Marie Ruiz Ade Christopher Garland Kimberly Nichele Brown Jane Bryce Iyunolu Osagie Dayna Oscherwitz

**Cinema**, 1929 **Making a Promised Land** Paula J. Massood, 2013-01-22 *Making a Promised Land* examines the interconnected histories of African American

representation urban life and citizenship as documented in still and moving images of Harlem over the last century Paula J Massood analyzes how photography and film have been used over time to make African American culture visible to itself and to a wider audience and charts the ways in which the Mecca of the New Negro became a battleground in the struggle to define American politics aesthetics and citizenship Visual media were first used as tools for uplift and education With Harlem s downturn in fortunes through the 1930s narratives of black urban criminality became common in sociological tracts photojournalism and film These narratives were particularly embodied in the gangster film which was adapted to include stories of achievement economic success and later in the century a nostalgic return to the past Among the films discussed are Fights of Nations 1907 Dark Manhattan 1937 The Cool World 1963 Black Caesar 1974 Malcolm X 1992 and American Gangster 2007 Massood asserts that the history of photography and film in Harlem provides the keys to understanding the neighborhood s symbolic resonance in African American and American life especially in light of recent urban redevelopment that has redefined many of its physical and demographic contours

**Gender, Ethnicity and Sexuality in Contemporary American Film** Davies Jude Davies,2020-03-31 Over the past ten years Hollywood has devoted big budgets and established stars to films about controversial issues while identities previously considered marginal have come into prominence on the big screen The authors examine the issues raised by these developments bringing together debates in identity politics with film studies and launching an innovative theorisation of cinematic representation of identity Movies from Forrest Gump to Philadelphia from Malcolm X to Falling Down have engaged explicitly with notions of multiculturalism and identity politics This book is concerned pre eminently with the meanings put into circulation by these mainstream films and audiences readings of them It provides a brief and accessible introduction to such issues as arguments over positive and negative images and the relationship between cultural representation and political power

**Cinema** ,1962 **The Cinema of John Sayles** Mark Bould,2009 Through discussion of films such as Return of the Secaucus 7 The Brother from Another Planet Matewan and Sunshine State this study uncovers themes of racial and sexual otherness capitalist excess and the erosion of community in the work of John Sayles *The New Movie Magazine* ,1930 **Cinema News** ,1916 *Cinema Art* ,1927

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