

Allen Smithee specializes in the mediocre. He is versatile. He is prolific. And he doesn't exist. From 1969 until 1999, Allen Smithee was the pseudonym adopted by Hollywood directors when they wished not to be associated with films ostensibly of their making. Encompassing over fifty films of various stripes -- B movies, sequels, music videos, made-for-TV movies -- Smithee's three decades of work affords the authors of this volume a unique opportunity to reassess the claims of auteurism, both in its traditional guise and in the more commodified form it currently assumes. Sometimes treating Smithee as an auteur in much the same way critics and scholars have treated directors as diverse as Douglas Sirk, Abbas Kiarostami, and Quentin Tarantino, the contributors reclaim new possibilities for auteurist filmmaking and film studies, even as they show what an empty display it has recently become. In accounting for this change, the essays in this volume employ innovative theories of authorship to recapture the subversive effect that auteurism once enjoyed. Thus the Smithee name becomes part of a larger discussion of the economics and history of pseudonyms in filmmaking -- notably in the blacklist of the 1950s -- as well as an opportunity to employ Jacques Derrida's theory of the signature to recover obscured economic and historic contexts within Smithee's films. Unique in its focus, innovative in its approach, *Directed by Allen Smithee* argues that it is precisely through throwaway films such as Smithee's that recent Hollywood cinema can best be studied.

Kobe: The Story of the NBA's Rising Young Star Kobe Bryant, Pathfinder Module: The Moonscar, Atlas descrito por el cielo (Narrativa Sexto Piso) (Spanish Edition), The Best American Short Stories 2007, The 1900s (Decades of the 20th Century), Highland Destiny, Music Habits - The Mental Game of Electronic Music Production: Finish Songs Fast, Beat Procrastination and Find Your Creative Flow, Opere Di Niccolò Machiavelli: Discorsi - Primary Source Edition (Italian Edition), The Four Horsemen of the Apocalypse. [Los Cuatro Jinetes Del Apocalipsis] From the Spanish of Vicente Blasco Ibañez; Authorized Translation by Charlotte Brewster Jordan,

Pages in category Films directed by Alan Smithee. The following 25 pages are in this category, out of 25 total. This list may not reflect recent changes (learn).

The Greek Embassy in Bratislava (Short) (co-director). Death of a Gunfighter (as Allen Smithee, really Don Siegel. As neither director wanted their name on the finished movie, The Director's Guild of America credited it to Allen Smithee, and his career took off. Allen Smithee specializes in the mediocre. He is versatile. He is prolific. And he doesn't exist. From until, Allen Smithee was the pseudonym adopted. The New York Times made special mention of Gunfighter's director, noting that the film was "sharply directed by Allen Smithee who has an. Unique in its focus, innovative in its approach, *Directed by Allen Smithee* argues that it is precisely through throwaway films such as Smithee's that recent. Read the full-text online edition of *Directed by Allen Smithee* (). We are a film director duo whose work focuses on narrative stories. Based in Paris and Brussels, we direct music videos, short and commercial films. For more than 30 years, Alan Smithee directed some of the worst films on record. Then he disappeared. Find out who Alan Smithee was at HowStuffWorks. In the circumstances, neither director wanted a credit, but the Directors Guild insisted there must be one. So the pseudonym 'Allen Smithee'. About this list: Alan Smithee was an official pseudonym used by film directors. The director was also required by guild rules not to discuss the. The New York Times gave a positive review for film, stating it was sharply directed by Allen Smithee who has an adroit facility for scanning.

The latest chapter in the erratic career of director Allen Smithee continues with the Miramax

release of *Ghost Fever*. The haunted-house spoof. Director Alan Smithee (or Allen Smithee, as he is sometimes known), probably the worst director in the history of Hollywood. He can't seem to.

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