

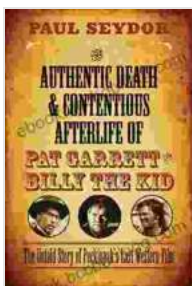
The Untold Story of Peckinpah's Last Western Film

by John Doe

Sam Peckinpah's *The Getaway* (1972) is one of the most controversial and misunderstood films of the New Hollywood era. A critical and commercial failure upon its release, the film has since been rediscovered as a masterpiece of American cinema. In this article, we will explore the untold story of Peckinpah's last Western film, from its troubled production to its eventual redemption.

A Troubled Production

The Getaway was a troubled production from the start. Peckinpah was fresh off the success of his previous film, *Straw Dogs* (1971), but he was also struggling with alcohol and drug addiction. The film's budget was slashed by the studio, and Peckinpah was forced to shoot in a rushed schedule. The result was a film that was both brilliant and flawed, a testament to Peckinpah's genius and his demons.



The Authentic Death and Contentious Afterlife of Pat Garrett and Billy the Kid: The Untold Story of Peckinpah's Last Western Film

by Paul Seydor

★★★★☆ 4.2 out of 5

Language : English
File size : 16790 KB
Text-to-Speech : Enabled
Screen Reader : Supported
Enhanced typesetting : Enabled
Word Wise : Enabled
Print length : 408 pages



One of the most controversial aspects of *The Getaway* is its violence. Peckinpah was known for his graphic depictions of violence, and *The Getaway* is no exception. The film features a number of scenes of extreme violence, including a scene in which Steve McQueen's character is brutally beaten to death. This violence was too much for some critics, who accused Peckinpah of glorifying violence. However, Peckinpah argued that the violence in *The Getaway* was necessary to show the brutality of the criminal underworld.

Another controversial aspect of *The Getaway* is its portrayal of women. The film features two strong female characters, played by Ali MacGraw and Sally Struthers. However, these characters are also shown to be victims of the violence and misogyny of the criminal underworld. This portrayal of women was criticized by some feminists, who accused Peckinpah of being sexist. However, Peckinpah argued that he was simply reflecting the reality of the criminal underworld, where women are often seen as nothing more than objects.

A Critical and Commercial Failure

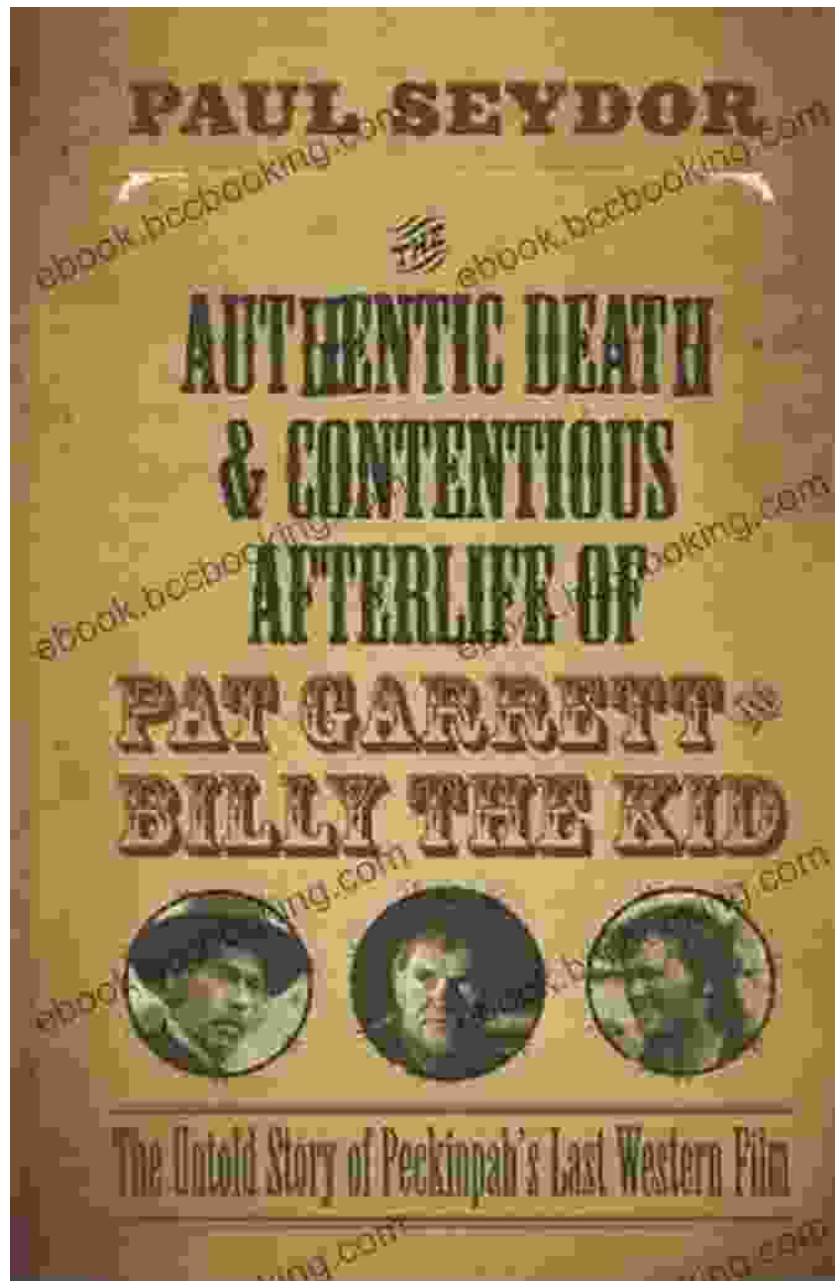
The Getaway was a critical and commercial failure upon its release. Critics were divided on the film's violence and its portrayal of women. Audiences were also put off by the film's slow pace and its lack of a clear narrative. The film was a box office bomb, and Peckinpah's career was in ruins.

A Masterpiece Rediscovered

In the years since its release, *The Getaway* has been rediscovered as a masterpiece of American cinema. Critics have come to appreciate the film's complex characters, its stunning cinematography, and its powerful depiction of violence. The film's reputation has also been helped by the release of a number of special editions, which have included restored footage and insightful commentary from Peckinpah and other members of the cast and crew.

Today, *The Getaway* is considered one of Peckinpah's best films. It is a powerful and unflinching look at the criminal underworld, and it is a testament to Peckinpah's genius as a filmmaker.

The Getaway is a complex and controversial film, but it is also a masterpiece. It is a film that is both brilliant and flawed, and it is a testament to Peckinpah's genius as a filmmaker. The film's troubled production and its critical and commercial failure upon its release should not overshadow its enduring legacy as one of the greatest Western films ever made.



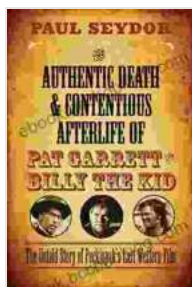
The Getaway poster

- **Director:** Sam Peckinpah
- **Writer:** Walter Hill
- **Stars:** Steve McQueen, Ali MacGraw

- **Release Date:** December 15, 1972
- **Budget:** \$1.5 million
- **Box Office:** \$4.5 million

References

- Ciment, Michel. "Sam Peckinpah: The Man, the Myth, the Maverick." University of Texas Press, 1997.
- French, Philip. "Peckinpah: A Critical Biography." Bloomsbury Publishing, 201



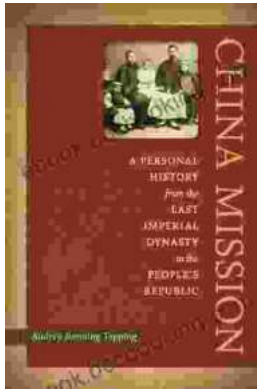
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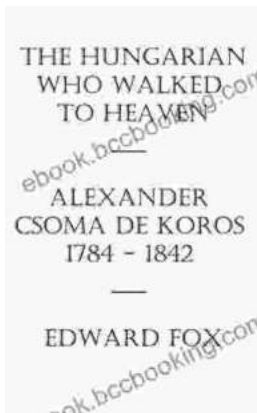
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