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Topic	Chapter	Remarks

LOVE RULES

SILENT HOLLYWOOD AND THE RISE
OF THE MANAGERIAL CLASS

MARK GARRETT COOPER

Love Rules Silent Hollywood And The Rise Of The Managerial Class

Richard Abel



Love Rules Silent Hollywood And The Rise Of The Managerial Class:

Love Rules Mark Garrett Cooper,2003 Arguing for a sweeping new consideration of the shift from print to cinema as a governing system for organizing modern American social relations this book uncovers an intimate connection between Hollywood romances of the silent era and the empowerment of a managerial class During the 1910s and 1920s American movies told love stories through what rapidly became ubiquitous images Again and again silent features showed lovers separated by seeming happenstance and reunited as if by magical forces Mark Garrett Cooper argues that this magic implies the expertise of the corporate movie studio with its hierarchies of professional experts In other words the Hollywood love story amounts to a managerial technique Through close study of such films as *Birth of a Nation* *Enoch Arden* *The Crowd* *Why Change Your Wife* and *The Jazz Singer* *Love Rules* shows how cinematic romance offers an object lesson in how to arrange American society a lesson that implies that such work can be accomplished only by a managerial class *Love Rules* offers a boldly original account of how the Hollywood feature film supplanted the imagined community of print culture and in doing so played a key role in the transformation of American mass culture *Love Rules* Mark Garrett Cooper,2003 [Hard Hats, Rednecks, and Macho Men](#) Derek Nystrom,2009-10-21 Everywhere you look in 1970s American cinema you find white working class men They bring a violent conclusion to *Easy Rider* murdering the film s representatives of countercultural alienation and disaffection They lurk in the Georgia woods of *Deliverance* attacking outsiders in a manner that evokes the South s recent history of racial violence and upheaval They haunt the singles nightclubs of *Looking for Mr Goodbar* threatening the film s newly liberated heroine with patriarchal violence They strut through the disco clubs of *Saturday Night Fever* dancing to music whose roots in post Stonewall homosexuality invite ambiguity that the men ignore *Hard Hats* *Rednecks* and *Macho Men* argues that the persistent appearance of working class characters in these and other films of the 1970s reveals the powerful role class played in the key social and political developments of the decade such as the decline of the New Left and counterculture the re emergence of the South as the Sunbelt and the rise of the women s and gay liberation movements Examining the youth cult film the neo Western southern and the new nightlife film Nystrom shows how these cinematic renderings of white working class masculinity actually tell us more about the crises facing the middle class during the 1970s than about working class experience itself *Hard Hats* thus demonstrates how these representations of the working class serve as fantasies about a class Other fantasies that offer imaginary resolutions to middle class anxieties provoked by the decade s upheavals Drawing on examples of iconic films from the era *Saturday Night Fever* *Cruising* *Five Easy Pieces* and *Walking Tall* among others Nystrom presents an incisive evocative study of class and American cinema during one of the nation s most tumultuous decades *Screen Ages* John Alberti,2014-11-27 *Screen Ages* is a valuable guide for students exploring the complex and vibrant history of US cinema and showing how this film culture has grown changed and developed Covering key periods from across American cinema history John Alberti explores the social technological and political forces

that have shaped cinematic output and the varied impacts cinema of on US society Each chapter has a series of illuminating key features including Now Playing focusing on films as cinematic events from The Birth of a Nation to Gone with the Wind to Titanic to place the reader in the social context of those viewing the films for the first time In Development exploring changing genres from the melodrama to the contemporary super hero movies The Names Above and Below the Title portraying the impact and legacy of central figures including Florence Lawrence Orson Welles and Wes Anderson Case studies analyzing key elements of films in more depth Glossary terms featured throughout the text to aid non specialist students and expand the readers understanding of changing screen cultures Screen Ages illustrates how the history of US cinema has always been and continues to be one of multiple screens audiences venues and markets It is an essential text for all those wanting to understand of power of American cinema throughout history and the challenges for its future The book is also supported by a companion website featuring additional case studies an interactive blog a quiz bank for each chapter and an online chapter Screen Ages Today that will be updated to discuss the latest developments in American cinema

Love in the Time of Cinema K. McKim, 2011-11-08 Kristi McKim offers close analyses of films in which attachment and detachment intimacy and distance ephemera and endurance become more visible and meaningful Films discussed include Wim Wenders Wings of Desire Agn s Varda s Jacquot de Nantes Doris D rrie s Cherry Blossoms and Olivier Assayas Summer Hours

Global Hollywood 2 Toby Miller, Nitin Govil, John McMurria, Richard Maxwell, Ting Wang, 2019-07-25 Substantially revised and updated this book highlights how Hollywood has transformed itself to attain ever global clout and reach and the material factors underlining Hollywood s apparent artistic success Takes into consideration recent events affecting Hollywood such as 9 11 US foreign policy and developments in consumer technology

Modern European cinema and love Richard Rushton, 2023-05-23 Modern European cinema and love examines nine European directors whose films contain stories about romantic love and marriage The directors are Jean Renoir Ingmar Bergman Alain Resnais Michelangelo Antonioni Agn s Varda Fran ois Truffaut Federico Fellini Jean Luc Godard and ric Rohmer The book approaches questions of love and marriage from a philosophical perspective applying the ideas of authors such as Stanley Cavell Leo Bersani Luce Irigaray and Alain Badiou while also tracing key concepts from Freudian psychoanalysis Each of the filmmakers engages deeply with notions of modern love and marriage often in positive ways but also in ways that question the institutions of love marriage and the couple

Happy Endings in Hollywood Cinema James MacDowell, 2013-07-22 Hollywood happy ending has long been considered among the most famous and standardised features in the whole of narrative filmmaking Yet while ceaselessly invoked this notorious device has received barely any detailed attention from the field of film studies This book is thus the first in depth examination of one of the most overused and under analysed concepts in discussions of popular cinema What exactly is the happy ending Is it simply a cliché as commonly supposed Why has it earned such an unenviable reputation What does it or can it mean Concentrating especially on conclusions featuring an ultimate romantic union the final

couple this wide ranging investigation probes traditional associations between the happy ending and homogeneity closure unrealism and ideological conservatism testing widespread assumptions against the evidence offered by a range of classical and contemporary films

Encyclopedia of Early Cinema Richard Abel,2005 One volume reference work on the first twenty five years of the cinema s international emergence from the early 1890s to the mid 1910s

Twilight of the Idols Mark Lynn Anderson,2011-04-18 Twilight of the Idols revisits some of the sensational scandals of early Hollywood to evaluate their importance for our contemporary understanding of human deviance By analyzing changes in the star system and by exploring the careers of individual stars Wallace Reid Rudolph Valentino and Mabel Normand among them Mark Lynn Anderson shows how the era s celebrity culture shaped public ideas about personality and human conduct and played a pivotal role in the emergent human sciences of psychology anthropology and sociology Anderson looks at motion picture stars who embodied various forms of deviance narcotic addiction criminality sexual perversion and racial indeterminacy He considers how the studios profited from popularizing ideas about deviance and how the debates generated by the early Hollywood scandals continue to affect our notions of personality sexuality and public morals

The Movies as a World Force Ryan Jay Friedman,2019-02-04 Throughout the silent feature era American artists and intellectuals routinely described cinema as a force of global communion a universal language promoting mutual understanding and harmonious coexistence amongst disparate groups of people In the early 1920s film industry leaders began to espouse this utopian view in order to claim for motion pictures an essentially uplifting social function The Movies as a World Force examines the body of writing in which this understanding of cinema emerged and explores how it shaped particular silent films and their marketing campaigns The utopian and universalist view of cinema the book shows represents a synthesis of New Age spirituality and the new liberalism It provided a framework for the first official written histories of American cinema and persisted as an advertising trope even after the transition to sound made movies reliant on specific national languages

American Film History Cynthia Lucia,Roy Grundmann,Art Simon,2015-09-08 This authoritative collection of introductory and specialized readings explores the rich and innovative history of this period in American cinema Spanning an essential range of subjects from the early 1900s Nickelodeon to the decline of the studio system in the 1960s it combines a broad historical context with careful readings of individual films Charts the rise of film in early twentieth century America from its origins to 1960 exploring mainstream trends and developments along with topics often relegated to the margins of standard film histories Covers diverse issues ranging from silent film and its iconic figures such as Charlie Chaplin to the coming of sound and the rise of film genres studio moguls and later the Production Code and Cold War Blacklist Designed with both students and scholars in mind each section opens with an historical overview and includes chapters that provide close careful readings of individual films clustered around specific topics Accessibly structured by historical period offering valuable cultural social and political contexts Contains careful close analysis of key filmmakers and films from the era including D W

Griffith Charles Chaplin Buster Keaton Erich von Stroheim Cecil B DeMille Don Juan The Jazz Singer I Am a Fugitive from a Chain Gang Scarface Red Dust Glorifying the American Girl Meet Me in St Louis Citizen Kane Bambi Frank Capra's Why We Fight series The Strange Love of Martha Ivers Rebel Without a Cause Force of Evil and selected American avant garde and underground films among many others Additional online resources such as sample syllabi which include suggested readings and filmographies for both general specialized courses will be available online May be used alongside American Film History Selected Readings 1960 to the Present to provide an authoritative study of American cinema through the new millennium

Dying to Belong Martha P. Nochimson, 2007-05-21 This fascinating book begins with a new definition of the gangster film and a challenging exploration of the Hong Kong and Hollywood screen traditions Illuminates the way gangster films deal with the ambiguities of modern life correcting the notion that this genre is inconsequential sensationalism Contends that both American and Hong Kong gangster films are against the grain reactions to the central fable of modern democracies that promise immigrant and other outsiders that they can become social insiders Clarifies crucial and fascinating differences between American and Hong Kong approaches to enjoining the discussion of immigrant histories by placing them in counterpoint with each other Draws on a range of American films ranging from Public Enemy and Scarface to Gangs of New York Goodfellas and The Godfather Explores a number of Hong Kong's 21st century gangster films including Andrew Lau's great trilogy Infernal Affairs and Election and Election 2 directed by Hong Kong auteur Johnnie To Concludes with an exclusive interview with The Sopranos creator David Chase

Flickers of Desire Jennifer M. Bean, 2011 Today we are so accustomed to consuming the amplified lives of film stars that the origins of the phenomenon may seem inevitable in retrospect But the conjunction of the terms movie and star was inconceivable prior to the 1910s Flickers of Desire explores the emergence of this mass cultural phenomenon asking how and why a cinema that did not even run screen credits developed so quickly into a venue in which performers became the American film industry's most lucrative mode of product individuation Contributors chart the rise of American cinema's first galaxy of stars through a variety of archival sources newspaper columns popular journals fan magazines cartoons dolls postcards scrapbooks personal letters limericks and dances The iconic status of Charlie Chaplin's little tramp Mary Pickford's golden curls Pearl White's daring stunts or Sessue Hayakawa's expressionless mask reflect the wild diversity of a public's desired ideals while Theda Bara's seductive turn as the embodiment of feminine evil George Beban's performance as a sympathetic Italian immigrant or G M Anderson's creation of the heroic cowboy outlaw character transformed the fantasies that shaped American filmmaking and its vital role in society

Universal Women Mark Garrett Cooper, 2010-03-10 Between 1912 and 1919 the Universal Film Manufacturing Company credited eleven women with directing at least 170 films but by the mid 1920s all of these directors had left Universal and only one still worked in the film industry at all This book explores how corporate movie studios interpret and act on institutional culture in deciding what it means to work as a man or woman In focusing on issues of institutional change

the author challenges interpretations that explain women's exile from the film industry as the inevitable result of a transhistorical sexism or as an effect of a broadly cultural revision of gendered work roles. He examines the relationship between institutional organization and aesthetic conventions during the formative years when women filmmakers such as Ruth Ann Baldwin, Cleo Madison, Ruth Stonehouse, Elise Jane Wilson, and Ida May Park directed films for Universal.

Cinema and the Wealth of Nations Lee Grieveson, 2018-01-02 The silver screen and the gold standard The Panama Caper Empire of liberty Liberty bonds The State of extension The work of film in the age of Fordist mechanization The Pan American road to happiness and friendship Highways of Empire League of corporations The silver chains of mimesis The golden harvest of the silver screen Welfare media The world of tomorrow today **Sounding American** Jennifer Fleeger, 2014 Introduction Archiving America sound technology and musical representation Opera cut short from the castrato to the film fragment Selling jazz short Hollywood and the fantasy of musical agency Operas and jazz in the score toward a new spectatorship Conclusion **Ready for My Closeup** David M. Lubin, 2025-08-12 For readers of Sam Wasson and Glenn Frankel a cultural history about the making and lasting significance of *Sunset Boulevard* whose piercing and in many ways prophetic critiques of fame continue to resonate today Great films are born of great collaborations and *Sunset Boulevard* represents one of the most extraordinary confluences of cinematic talent in film history but its production was surprisingly fraught filled with unexpected twists Why was William Holden who had never caught fire as a leading man hired to play Joe Gillis after the fastest rising star in the business dropped out at the last minute After Mae West and Mary Pickford turned down the now iconic role of Norma Desmond how did Billy Wilder convince Gloria Swanson who had long been absent from Hollywood at this point to leave her low paying job as a TV talk show host to join the cast From the writers room during Billy Wilder and Charles Brackett's final collaboration to the moment when the film won three Academy Awards scholar and former Rolling Stone staffer David M. Lubin takes readers on a fascinating journey through film history that proves once and for all why *Sunset Boulevard* is one of the most iconic films in cinematic history Just in time for the film's 75th anniversary **Ready for My Closeup** breathes life into a beloved masterpiece of American cinema **Ashcan Art, Whiteness, and the Unspectacular Man** Alexis L. Boylan, 2017-04-20 Arriving in New York City in the first decade of the twentieth century six painters Robert Henri John Sloan Everett Shinn Glackens George Luks and George Bellows subsequently known as the Ashcan Circle faced a visual culture that depicted the urban man as a diseased body under assault Ashcan artists countered this narrative manipulating the bodies of construction workers tramps entertainers and office workers to stand in visual opposition to popular political and commercial cultures They did so by repeatedly positioning white male bodies as having no cleverness no moral authority no style and no particular charisma crafting with consistency an unspectacular man This was an attempt both radical and deeply insidious to make the white male body stand outside visual systems of knowledge to resist the disciplining powers of commercial capitalism and to simply be with no justification or rationale Ashcan Art Whiteness and

the Unspectacular Man maps how Ashcan artists reconfigured urban masculinity for national audiences and reimagined the possibility and privilege of the unremarkable white male body thus shaping dialogues about modernity gender and race that shifted visual culture in the United States Americanizing the Movies and Movie-Mad Audiences, 1910-1914 Richard Abel, 2006-08-28 This engaging deeply researched study provides the richest and most nuanced picture we have to date of cinema both movies and movie going in the early 1910s At the same time it makes clear the profound relationship between early cinema and the construction of a national identity in this important transitional period in the United States Richard Abel looks closely at sensational melodramas including westerns cowboy cowboy girl and Indian pictures Civil War films especially girl spy films detective films and animal pictures all popular genres of the day that have received little critical attention He simultaneously analyzes film distribution and exhibition practices in order to reconstruct a context for understanding moviegoing at a time when American cities were coming to grips with new groups of immigrants and women working outside the home Drawing from a wealth of research in archive prints the trade press fan magazines newspaper advertising reviews and syndicated columns the latter of which highlight the importance of the emerging star system Abel sheds new light on the history of the film industry on working class and immigrant culture at the turn of the century and on the process of imaging a national community

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