



REGARDING FRANK CAPRA

ERIC SMOODIN

AUDIENCE.
CELEBRITY &
AMERICAN
FILM STUDIES.
1930—1960

Regarding Frank Capra Audience Celebrity And American Film Studies 1930 196

Charles Wolfe



Regarding Frank Capra Audience Celebrity And American Film Studies 1930 196:

Regarding Frank Capra Eric Smoodin, 2005-01-13 Using extensive archival research in fan mail fan magazines army services and educational records Smoodin explores the different reception of Capra films with different popular audiences and how the films meanings were marshalled to a variety of natio

Regarding Frank Capra Eric Loren Smoodin, 2004 From feature films to television production *German Wartime Memory, American Exceptionalism, and Post-Cold War Blockbuster Cinema* Robert Pirro, 2025-08-29 This book excavates the diverse and mostly unnoticed political meanings made available to American and German audiences by the blockbuster films helmed by transplanted West German directors Roland Emmerich and Wolfgang Petersen Through formal film analysis broad consideration of American and German film criticism and reflection on relevant political developments of the post Cold War era the book reveals how traces of Germany's experience of dictatorship and wartime destruction find inadvertent cinematic expression in ways that helped American and German moviegoers find orientation in the changed political and cultural landscape of a newly globalized world To complement and deepen the analysis of the Hollywood output of Emmerich and Petersen the book juxtaposes the creative product of these transplanted directors to examples of a converse cinematic phenomenon considered under the label American Babelsberg which encompasses World War Two themed films shot by American directors in Germany utilizing the production facilities at Babelsberg Focus here is placed particularly on two high profile cinematic releases of the aughts *Valkyrie* 2008 and *Inglourious Basterds* 2009 The magnetic attraction to or nettlesome burden of World War Two memories on these directors of American Babelsberg and German Hollywood is explained in this book by the entwined histories of Germans and Americans the different challenges of national self definition and renewal they faced in the post Cold War world and their long standing and ongoing transatlantic discourse of political ideas and cultural ideals This book will be of great interest to students and scholars of film studies politics popular culture and contemporary history

American Book Publishing Record, 2003 *Internationale Bibliographie der Rezensionen wissenschaftlicher Literatur*, 2007

The Name Above the Title Frank Capra, 1982 Frank Capra Frank Capra, 2004 Few Hollywood directors had a higher profile in the 1930s than Frank Capra 1897 1991 He served as president of the Academy of Motion Picture Arts and Sciences and of the Screen Directors Guild He won three Academy Awards as best director and was widely acclaimed as the man most responsible for making Columbia Pictures a success This popularity was established and sustained by films that spoke to and for the times *It Happened One Night* *Mr Deeds Goes to Town* *Meet John Doe* and *Mr Smith Goes to Washington* These replicated the nation's hopes and dreams for a national community He worked with some of the brightest stars in Hollywood James Stewart Clark Gable Jean Arthur Gary Cooper Barbara Stanwyck Claudette Colbert Bette Davis Donna Reed and Ann Margret Capra's interviews express his connection to the national audience and explore his own story He was a Sicilian immigrant boy who survived rough and tumble beginnings to become Hollywood's most bankable director In reflecting on his

life almost every one of his films was a parable of acclaim verging on disaster He spent much of the 1940s in uniform while making films for the War Department Although Capra was an optimist World War II and his series of Why We Fight films called his legendary optimism into question His postwar film *It's a Wonderful Life* 1946 gave an answer to those questions with an astonishing directness Capra never equaled again In 1971 he published his autobiography *The Name Above the Title* Many of the interviews collected here come from this period when as an elder statesman of motion picture art and history he reflected on his long career The interviews portray the Capra legend vividly and demonstrate why the warm relations between Capra and his audiences continue to inspire acclaim and admiration Leland Poague a professor of English at Iowa State University is the editor of *Conversations with Susan Sontag* University Press of Mississippi He is the author of *Another Frank Capra* and *The Cinema of Frank Capra: An Approach to Film Comedy* Frank Capra Joseph McBride, 2011-06-02 Moviegoers often assume Frank Capra's life resembled his beloved films such as *Mr Smith Goes to Washington* and *It's a Wonderful Life* A man of the people faces tremendous odds and by doing the right thing triumphs But as Joseph McBride reveals in this meticulously researched definitive biography the reality was far more complex a true American tragedy Using newly declassified U S government documents about Capra's response to being considered a possible subversive during the post World War II Red Scare McBride adds a final chapter to his unforgettable portrait of the man who gave us *It Happened One Night* *Mr Deeds Goes to Town* and *Meet John Doe* *Frank Capra* Robert Sklar, Vito Zagarrro, Frank Capra's films have had a lasting impact on American culture His powerful depiction of American values myths and ideals was central famous Hollywood films as *It Happened One Night* *Mr Smith Goes to Washington* and *It's a Wonderful Life* These pre war films are remembered for their depiction of an individual's overcoming adversity populist politics and an unflappable optimist view of life This collection of nine essays by leading international film historians analyzes Capra's filmmaking during his most prolific period from 1928 to 1939 taking a closer look at the more complex aspects of his work They trace his struggles for autonomy against Columbia Pictures head Harry Cohn his reputation as an amateur and the ways in which working within studio modes of production may have enhanced the director's strengths The contributors also place their critiques within the context of the changing fortunes of the Hollywood studio system the impact of the Depression and Capra's working relationships with other studio staff and directors The contributors' access to nineteen newly restored Capra films made at Columbia during this period fills this collection with some of the most comprehensive critiques available on the director's early body of work

Another Frank Capra Leland Poague, 1994 *Another Frank Capra* offers a new interpretation of the great Hollywood director beyond the patriotic sentimentalist or the cynical opportunist that he has been taken for Often cast as a cinematic simpleton or primitive Capra's exploitation of the stylistic and narrative resources of cinema was in fact extremely self-conscious and adventurous in ways typical of artistic modernism His modernism is also evident in his repeated and strong identification with female characters Informed by recent work in genre theory and feminist psychology *Another Frank Capra*

shows Capra to be a proto feminist director whose feminism has been entirely neglected by previous critics Frank Capra Charles J. Maland,1995 From the early cinematic career of Frank Capra to the psychologically revealing films of Martin Scorsese the books in this series offer an authoritative guide to the study of film and its trends by studying individual filmmakers and cinematic movements American Vision Raymond Carney,1996 **Frank Capra** Richard Glatzer,John Raeburn,1975 Frank Capra Charles Wolfe,1987 *Frank Capra* Robert Sklar,Vito Zagarrío,1998 Frank Capra's films have had a lasting impact on American culture His powerful depiction of American values myths and ideals was central famous Hollywood films as *It Happened One Night* *Mr Smith Goes to Washington* and *It's a Wonderful Life* These pre war films are remembered for their depiction of an individual's overcoming adversity populist politics and an unflappable optimistic view of life This collection of nine essays by leading international film historians analyzes Capra's filmmaking during his most prolific period from 1928 to 1939 taking a closer look at the more complex aspects of his work They trace his struggles for autonomy against Columbia Pictures head Harry Cohn his reputation as an amateur and the ways in which working within studio modes of production may have enhanced the director's strengths The contributors also place their critiques within the context of the changing fortunes of the Hollywood studio system the impact of the Depression and Capra's working relationships with other studio staff and directors The contributors access to nineteen newly restored Capra films made at Columbia during this period fills this collection with some of the most comprehensive critiques available on the director's early body of work **Frank Capra** James R. Silke,1971 **Frank Capra and the Cinema of Identity** Malcolm Scott,2018 This study proposes a new definition of Frank Capra's work as a cinema of identity focusing on his reflection on American national identity as well as his own positioning as a US immigrant With chapters on films such as *It's a Wonderful Life* the book offers a fresh appraisal of this celebrated director and his often problematic films *Frank Capra* Richard Griffith,1949 The Films of Frank Capra Victor Scherle,William Turner Levy,1977 **Frank Capra and the Image of the Journalist in American Film** Joe Saltzman,2002

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