

A POLITICAL COMPANION TO AMERICAN FILM

**EDITED BY
GARY CROWDUS**

**FOREWORD BY
EDWARD ASNER**



Political Companion To American Film

**Elizabeth Haas, Terry
Christensen, Peter J. Haas**



Political Companion To American Film:

The Political Companion to American Film Gary Crowdus, 1994 The Political Companion to American Film is an encyclopedic collection of critical essays offering provocative social and political commentary on the work of filmmakers from Woody Allen to Darryl Zanuck and other film personalities from Charles Chaplin to John Wayne film genres from crime Movies to World War II Animated Propaganda Cartoons racial and ethnic portrayals from African Americans to Native Americans social issues from Big Businessmen to the Small Town theoretical and critical issues from the Auteur Theory to Postwar American Film Criticism economic and industrial issues from Conglomerates to the Studio System and much more The Political Companion to American Film features the writing of some of America's leading film critics and authors many of whom are specialists who have literally written the book on their subjects and has been edited by Gary Crowdus Editor in Chief of Cineaste America's leading magazine on the art and politics of the cinema The expertise and critical insights of these contributors are conveyed in a colorful comprehensible and jargon free prose style and many of the essays include recommended bibliographies The Political Companion to American Film will enrich the cinematic experience for the average moviegoer as well as the film scholar

Reelpolitik Ideologies in American Political Film Beverly Merrill

Kelley, 2012-03-22 In Reelpolitik Ideologies in American Political Film Beverly Merrill Kelley examines more than a century of political movie history providing a thorough historical background for diametrically opposed political ideologies in order to facilitate debate and dialectical learning Kelley explores 185 American political movies categorized by ideological themes and presented in chronological order in order to illustrate the history of film as well as the history of the specific political ideology Each chapter includes a case study which provides an in depth analysis of the single film that best illustrates the ideology at hand including The Candidate populism Wall Street elitism The Godfather fascism All the President's Men anti fascism Patton interventionism and M A S H isolationism Reelpolitik Ideologies in American Political Film establishes a paradigmatic analysis of political films that details the cyclical nature of ideological dialectic throughout American history and identifies the values attitudes and beliefs of the voters who choose not to affiliate with Republicans and Democrats and who often determine the outcomes of elections The text also includes an extensive ideological filmology spanning more than 100 years of American cinema This study represents a bold investigation of the political and social values of American film and is an essential text in the study of the relationship between culture and politics

American Film Musical Themes and Forms

Michael Dunne, 2014-12-24 The musical has been called the most popular form of entertainment in the world This work examines the subjects themes and contemporary relevance of Hollywood musicals through their long popularity placing each show in historical and political context and analyzing it in detail A chapter is devoted to how Goldiggers of 1933 1933 and Stand Up and Cheer 1934 deal with the economic crises of the Depression's Another addresses race issues by examining the prevalence of blackface minstrelsy in the 1930s and 1940s looking at productions like Swing Time 1936 and Dixie 1943 Rock

and roll culture which started in the 1950s and threatened America with teenage sex and rebellion is addressed through such hits as *Girl Crazy* 1943 *Bye Bye Birdie* 1963 and *Grease* 1978 The work also explores dance as a signifier of character the geography of musicals such as New York or the South fantasy settings Fred Astaire and Gene Kelly and the musical biopic mentioning biographies of such figures as Ziegfeld Cohan Rogers and Hart Cole Porter and Jerome Kern A later chapter discusses intertextuality in such shows as *Singin in the Rain* 1952 which refers to many earlier musicals *Kiss Me Kate* 1953 which refers to *Taming of the Shrew* and *All That Jazz* 1970 which refers to the life and work of Bob Fosse The work concludes with an examination of the continuing popularity of the musical with such hits as *Moulin Rouge* 2001 and *Chicago* 2002 Instructors considering this book for use in a course may request an examination copy here **The Cinematic City** David Clarke, 2005-08-19 Illustrated throughout with movie stills a diverse selection of films genres cities and historical periods are examined by leading names in the field to offer an innovative insight into the interconnection of city and screenscapes *In the Public Domain* Lori Cox Han, Diane J. Heith, 2012-02-01 The public presidency how presidents rely on the mass media public opinion and various communication strategies has become an increasingly important aspect of presidential governance and leadership during the past two decades In the Public Domain gathers together noted presidency and communication scholars to explore the relationship between the president and the American public the current state of the public presidency and the challenges that recent presidents have faced in developing an effective means of communicating and maintaining a strong presidential image Specific topics include how presidents use public leadership to pursue their policy goals and objectives the importance of public opinion rhetorical strategies and public activities external factors such as party politics and news media coverage the cultivation of presidential legacy and access to documents in presidential libraries **Projecting Politics** Elizabeth Haas, Terry Christensen, Peter J. Haas, 2015-04-10 The new edition of this influential work updates and expands the scope of the original including more sustained analyses of individual films from *The Birth of a Nation* to *The Wolf of Wall Street* An interdisciplinary exploration of the relationship between American politics and popular films of all kinds including comedy science fiction melodrama and action adventure *Projecting Politics* offers original approaches to determining the political contours of films and to connecting cinematic language to political messaging A new chapter covering 2000 to 2013 updates the decade by decade look at the Washington Hollywood nexus with special areas of focus including the post 9 11 increase in political films the rise of political war films and films about the 2008 economic recession The new edition also considers recent developments such as the *Citizens United* Supreme Court decision the controversy sparked by the film *Zero Dark Thirty* newer generation actor activists and the effects of shifting industrial financing structures on political content A new chapter addresses the resurgence of the disaster apocalyptic film genre with particular attention paid to its themes of political nostalgia and the turn to global settings and audiences Updated and expanded chapters on nonfiction film and advocacy documentaries the politics of race and African American film and women

and gender in political films round out this expansive timely new work A companion website offers two additional appendices and further materials for those using the book in class *Literary Adaptations in Black American Cinema* Barbara Tepa Lupack,2002 By contrast in the works of black writers from Oscar Micheaux to Toni Morrison the black experience has been more fully more accurately and usually more sympathetically realized and from the early days of film select filmmakers have looked to that literature as the basis for their productions *The Hollywood War Film* Robert Eberwein,2009-10-19 The Hollywood War Film offers readers a lively introduction to the theory history stars and major films constituting this vital genre from Hollywood s earliest days to the current moment Combines broad historical and theoretical coverage of the genre with in depth analysis of specific films Includes chapters on All Quiet on the Western Front World War II combat films Platoon and Full Metal Jacket Eastwood s Iwo Jima films and Iraq war films An ideal text for perennially popular courses on the war film genre **Here's Looking at You** Ernest D. Giglio,2005 Here s Looking at You Hollywood Film Politics examines the tangled relationship between politics and Hollywood which manifests itself in celebrity involvement in political campaigns and elections and in the overt and covert political messages conveyed by Hollywood films The book s findings contradict the film industry s assertion that it is simply in the entertainment business and examines how while the majority of Hollywood films are strictly commercial ventures hundreds of movies ranging from Birth of a Nation to Fahrenheit 9 11 do indeed contain political messages Here s Looking at You serves as a basic text for political film courses and as a supplement in American government and film studies courses and will also appeal to film buffs and people in the film industry

Historical Dictionary of American Cinema Keith M. Booker,2011-03-17 One of the most powerful forces in world culture American cinema has a long and complex history that stretches through more than a century This history not only includes a legacy of hundreds of important films but also the evolution of the film industry itself which is in many ways a microcosm of the history of American society as a whole The Historical Dictionary of American Cinema provides broad coverage of the people films companies techniques themes and genres that have made American cinema such a vital part of world cinema This is done through a chronology an introductory essay a bibliography and over 500 cross referenced dictionary entries This book is an excellent access point for students researchers and anyone wanting to know more about the history of American Cinema **Film & the Law** Steve Greenfield,2001-09-07 This text has several aims that seek to set out the boundaries of the study of film and the law It draws upon the work that has been produced to date by both American and English law academics but offers a critical analysis of where the subject area is and where further study may take it

D.W. Griffith's the Birth of a Nation Melvyn Stokes,2008-01-15 In this deeply researched and vividly written volume Melvyn Stokes illuminates the origins production reception and continuing history of this ground breaking aesthetically brilliant and yet highly controversial movie By going back to the original archives particularly the NAACP and D W Griffith Papers Stokes explodes many of the myths surrounding The Birth of a Nation 1915 Yet the story that remains is fascinating

the longest American film of its time Griffith's film incorporated many new features including the first full musical score compiled for an American film. It was distributed and advertised by pioneering methods that would quickly become standard. Through the high prices charged for admission and the fact that it was shown at first only in live theaters with orchestral accompaniment, *Birth* played a major role in reconfiguring the American movie audience by attracting more middle class patrons. But if the film was a milestone in the history of cinema, it was also undeniably racist. Stokes shows that the darker side of this classic movie has its origins in the racist ideas of Thomas Dixon Jr and Griffith's own Kentuckian background and earlier film career. The book reveals how as the years went by the campaign against the film became increasingly successful. In the 1920s for example the NAACP exploited the fact that the new Ku Klux Klan which used Griffith's film as a recruiting and retention tool was not just anti black but also anti Catholic and anti Jewish as a way to mobilize new allies in opposition to the film. This crisply written book sheds light on both the film's racism and the aesthetic brilliance of Griffith's filmmaking. It is a must read for anyone interested in the cinema.

Matthau Rob Edelman, Audrey E. Kupferberg, 2002. Funny yet down to earth, honest yet full of exaggeration, actor Walter Matthau (1920-2000) will always occupy a place in America's heart as one of the great comic talents of his generation. Born Walter Matuschanskayasky into Jewish tenements on New York's Lower East Side, he was a child actor in New York Yiddish theater and later a World War II Air Force radioman/gunner. He paid dues for ten years on Broadway in summer stock and on television before landing his film debut *The Kentuckian* in 1955. By the time of his 1968 casting as cantankerous but lovable slob Oscar Madison in the film version of Neil Simon's *The Odd Couple*, Matthau had won major Hollywood stardom. Based on dozens of interviews and extensive research, this book covers the breadth of his often complicated personal life and multi-faceted career, including his unforgettable performances in such films as *The Fortune Cookie*, *A Guide for the Married Man*, *Plaza Suite*, *Charley Varrick*, *The Taking of Pelham One Two Three*, *The Sunshine Boys*, *The Bad News Bears*, *California Suite*, and *Grumpy Old Men*.

Hollywood's Cold War Tony Shaw, 2007-09-19. Hollywood's Cold War

The Politics of Serial Television Fiction Sebastian Naumann, 2025-03-18. Fictional TV politics played a pivotal role in the popular imaginaries of the 2010s across cultures. Examining this curious phenomenon, Sebastian Naumann provides a wide-ranging analysis of the rapidly evolving landscape of contemporary political series. Proposing a novel structural model of serial television, he offers an innovative methodological framework for comparative textual analysis that integrates sociocultural, economic, sociotechnical, narratological, and aesthetic perspectives. This study furthermore explores how the changing affordances of nonlinear television impact serial storytelling and identifies key narrative trends and recurring themes in contemporary TV political fiction.

The Marxist and the Movies Larry Ceplair, 2007-11-16. As part of its effort to expose Communist infiltration in the United States and eliminate Communist influence on movies from 1947-1953, the House Committee on Un-American Activities subpoenaed hundreds of movie industry employees suspected of membership in the Communist Party. Most of them, including screenwriter Paul Jarrico (1915-1997), invoked the Fifth

Amendment and refused to answer questions about their political associations They were all blacklisted In The Marxist and the Movies Larry Ceplair narrates the life movie career and political activities of Jarrico the recipient of an Oscar nomination for his screenplay for Tom Dick and Harry 1941 and the producer of Salt of the Earth 1954 one of the most politically besieged films in the history of the United States Though Jarrico did not reach the upper echelon of screenwriting he worked steadily in Hollywood until his blacklisting He was one of the movie industry s most engaged Communists working on behalf of dozens of social and political causes Song of Russia 1944 was one of the few assignments that allowed him to express his political beliefs through his screenwriting craft Though MGM planned the film as a conventional means of boosting domestic support for the USSR a wartime ally of the United States it came under attack by a host of anti Communists Jarrico fought the blacklist in many ways and his greatest battle involved the making of Salt of the Earth Jarrico other blacklisted individuals and the families of the miners who were the subject of the film created a landmark film in motion picture history As did others on the blacklist Jarrico decided that Europe offered a freer atmosphere than that of the cold war United States Although he continued to support political causes while living abroad he found it difficult to find remunerative black market screenwriting assignments On the scripts he did complete he had to use a pseudonym or allow the producers to give screen credit to others Upon returning to the United States in 1977 he led the fight to restore screen credits to the blacklisted writers who like himself had been denied screen credit from the late 1940s to the mid 1960s Despite all the obstacles he encountered Jarrico never lost his faith in the progressive potential of movies and the possibility of a socialist future The Marxist and the Movies details the relationship between a screenwriter s work and his Communist beliefs From Jarrico s immense archive interviews with him and those who knew him best and a host of other sources Ceplair has crafted an insider s view of Paul Jarrico s life and work placing both in the context of U S cultural history

Meet the Mertz Rob Edelman,Audrey Kupferberg,2013-08-27 Meet the Mertz is an expansive dual biography chronicling the lives of two of America s most popular situation comedy actors William Frawley and Vivian Vance who portrayed Fred and Ethel Mertz on I Love Lucy This meticulously researched book contains interviews with Frawley s and Vance s colleagues friends and relatives and explores their personal and professional lives before during and after I Love Lucy With a complete filmography and videography of each Meet the Mertz finally sets the record straight on the lives and legacies of these compelling stars who detested one another You ll learn about Vance s successful Broadway career prior to I Love Lucy Frawley s vaudevillian roots and his passion for baseball Vance s nervous breakdown after the collapse of her first marriage Frawley s drinking and carousing Lucille Ball s caustic relationship with both of her costars Vance s hatred of being known to the world as Ethel Mertz

Emile de Antonio Emile De Antonio,Douglas Kellner,Dan Streible,2000 Innovative documentary filmmaker friend of Andy Warhol John Cage Jasper Johns Robert Rauschenberg and other leading figures of the New York art world radical leftist critic of the Establishment and legendary bon vivant Emile de Antonio 1919 1989 was a

larger than life personality and a key figure in the development of post war American cinema The films de Antonio made between 1963 and 1989 including Point of Order Rush to Judgment In the Year of the Pig Painters Painting and Millhouse A White Comedy revolutionized the documentary format and inspired a generation of artists and filmmakers A decade after his death his cinematic legacy ranging from the brilliantly edited compilation of the 1954 Army McCarthy hearings that helped construct Senator Joseph McCarthy s reputation as a rogue demagogue Point of Order to a meditative juxtaposition of documents about F B I director J Edgar Hoover and intimate footage drawn from the filmmaker s own life Mr Hoover and I remains unparalleled in American documentary film Emile de Antonio A Reader is the first full length volume devoted to this major American filmmaker It collects interviews with and writings by de Antonio reviews and other critical material that detail the genesis production history and reception of his films a comprehensive filmography and an in depth biographical essay Offering a long overdue assessment of de Antonio s career this indispensable book also makes a significant contribution to our understanding of American independent cinema at its most politically engaged

Lost Illusions David A. Cook, 2002-03-15 This volume examines the development of film and the film industry during the 1970s and the political and economic background that influenced it

Cinema in the Cold War Cyril Buffet, 2017-10-02 The film industry was an important propaganda element during the Cold War As with other conflicts the Cold War was fought not just with weapons but with words and images Throughout the conflict cinema was a reflection of the societies the ideologies and the political climates in which the films were produced On both sides great stars major companies famous scriptwriters and filmmakers were enlisted to help the propaganda effort It was not only propaganda that was created by the cinema of the Cold War it also articulated criticism and the movie industries were centres of the fabrication of modern myths The cinema was undoubtedly a place of Cold War confrontation and rivalry and yet there were aesthetic technical narrative exchanges between West and East All genres of film contributed to the Cold War thrillers westerns comedies musicals espionage films documentaries cartoons science fiction historical dramas war films and many more These films shaped popular culture and national identities creating vivid characters like James Bond Alec Leamas Harry Palmer and Rambo While the United States and the Soviet Union were the two main protagonists in this on screen duel other countries such as Britain Germany Poland Italy and Czechoslovakia also played crucially important parts and their prominent cinematographic contributions to the Cold War are all covered in this volume This book was originally published as a special issue of Cold War History

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