



# A New Deal in Entertainment

Warner Brothers  
in the 1930s

Nick Roddick

# New Deal In Entertainment Warner Brothers In The 1930s

**Nancy Beck Young, William D.  
Pederson, Byron W. Daynes**

## **New Deal In Entertainment Warner Brothers In The 1930s:**

**A New Deal in Entertainment** Nick Roddick, 1983 No Marketing Blurb      **Hollywood and the Great Depression** Iwan Morgan, 2016-10-27 Examines how Hollywood responded to and reflected the political and social changes that America experienced during the 1930s In the popular imagination 1930s Hollywood was a dream factory producing escapist movies to distract the American people from the greatest economic crisis in their nations history But while many films of the period conform to this stereotype there were a significant number that promoted a message either explicitly or implicitly in support of the political social and economic change broadly associated with President Franklin D Roosevelts New Deal programme At the same time Hollywood was in the forefront of challenging traditional gender roles both in terms of movie representations of women and the role of women within the studio system With case studies of actors like Shirley Temple Cary Grant and Fred Astaire as well as a selection of films that reflect politics and society in the Depression decade this fascinating book examines how the challenges of the Great Depression impacted on Hollywood and how it responded to them Topics covered include How Hollywood offered positive representations of working women Congressional investigations of big studio monopolization over movie distribution How three different types of musical genres related in different ways to the Great Depression the Warner Bros Great Depression Musicals of 1933 the Astaire Rogers movies and the MGM akids musicals of the late 1930s The problems of independent production exemplified in King Vidor's *Our Daily Bread* Cary Grants success in developing a debonair screen persona amid Depression conditions Contributors Harvey G Cohen King's College London Philip John Davies British Library David Eldridge University of Hull Peter William Evans Queen Mary University of London Mark Glancy Queen Mary University of London Ina Rae Hark University of South Carolina Iwan Morgan University College London Brian Neve University of Bath Ian Scott University of Manchester Anna Siomopoulos Bentley University J E Smyth University of Warwick Melvyn Stokes University College London Mark Wheeler London Metropolitan University      [American Cinema of the 1930s](#) Ina Rae Hark, 2007 Abstract      *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 Fightseries 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

**When Warners Brought Broadway to Hollywood, 1923-1939** Martin Shingler,2018-01-23 This book offers a different take on the early history of Warner Bros the studio renowned for introducing talking pictures and developing the gangster film and backstage musical comedy The focus here is on the studio s sustained commitment to produce films based on stage plays This led to the creation of a stock company of talented actors to the introduction of sound cinema to the recruitment of leading Broadway stars such as John Barrymore and George Arliss and to films as diverse as The Gold Diggers 1923 The Marriage Circle 1924 Beau Brummel 1924 Disraeli 1929 Lilly Turner 1933 The Petrified Forest 1936 and The Private Lives of Elizabeth and Essex 1939 Even the most crippling effects of the Depression in 1933 did not prevent Warners production of films based on stage plays many being transformed into star vehicles for the likes of Ruth Chatterton Leslie Howard and Bette Davis

**The Oxford Handbook of American Film History** Jon Lewis,2025 In a series of newly commissioned chapters The Oxford Handbook of American Film History offers a new and fully compelling discussion of American film as marked by significant moments of industrial and artistic change Many of the chapters are built upon primary sourced research while others detail aspects of form and style Together the chapters in this book show a history shaped by multiple theses and voices and interests

**Showbiz Politics** Kathryn Cramer Brownell,2014-11-24 Conventional wisdom holds that John F Kennedy was the first celebrity president in no small part because of his innate television savvy But as Kathryn Cramer Brownell shows Kennedy capitalized on a tradition and style rooted in California politics and the Hollywood studio system Since the 1920s politicians and professional showmen have developed relationships and built organizations institutionalizing Hollywood styles structures and personalities in the American political process Brownell explores how similarities developed between the operation of a studio planning a successful electoral campaign and ultimately running an administration Using their business and public relations know how figures such as Louis B Mayer Bette Davis Jack Warner Harry Belafonte Ronald Reagan and members of the Rat Pack made Hollywood connections an asset in a political world being quickly transformed by the media Brownell takes readers behind the camera to explore the negotiations and relationships that developed between key Hollywood insiders and presidential candidates from Dwight Eisenhower to Bill Clinton analyzing how entertainment replaced party spectacle as a strategy to raise money win votes and secure success for all those involved She demonstrates how Hollywood

contributed to the rise of mass mediated politics making the twentieth century not just the age of the political consultant but also the age of showbiz politics *Hollywood's War with Poland, 1939-1945* M.B.B. Biskupski, 2010-01-08 This passionate carefully researched richly detailed well written study reveals the political motives behind WWII Hollywood's portrayal of Poles Choice During World War II Hollywood studios supported the war effort by making patriotic movies designed to raise the nation's morale Often the characterizations were as black and white as the movies themselves Americans and their allies were heroes while everyone else was a villain The peoples of Norway France Czechoslovakia and England were all good because they had been invaded or victimized by Nazi Germany Yet Poland the first country to be invaded by the Third Reich was repeatedly represented in a negative light In this prize winning study Polish historian M B B Biskupski explores why Biskupski presents a close critical study of prewar and wartime films such as *To Be or Not to Be* *In Our Time* and *None Shall Escape* Through memoirs letters diaries and memoranda written by screenwriters directors studio heads and actors Biskupski examines how the political climate and especially pro Soviet sentiment influenced Hollywood films of the time Winner of the Oscar Halecki Prize A Choice Outstanding Academic Title [The Oxford Handbook of Adaptation Studies](#) Thomas Leitch, 2017-03-17 This collection of forty new essays written by the leading scholars in adaptation studies and distinguished contributors from outside the field is the most comprehensive volume on adaptation ever published Written to appeal alike to specialists in adaptation scholars in allied fields and general readers it hearkens back to the foundations of adaptation studies a century and more ago surveys its ferment of activity over the past twenty years and looks forward to the future It considers the very different problems in adapting the classics from the Bible to *Frankenstein* to Philip Roth and the commons from online mashups and remixes to adult movies It surveys a dizzying range of adaptations around the world from Latin American telenovelas to Czech cinema from Hong Kong comics to Classics Illustrated from Bollywood to zombies and explores the ways media as different as radio opera popular song and videogames have handled adaptation Going still further it examines the relations between adaptation and such intertextual practices as translation illustration prequels sequels remakes intermediality and transmediality The volume's contributors consider the similarities and differences between adaptation and history adaptation and performance adaptation and revision and textual and biological adaptation casting an appreciative but critical eye on the theory and practice of adaptation scholars and occasionally each other The Oxford Handbook of Adaptation Studies offers specific suggestions for how to read teach create and write about adaptations in order to prepare for a world in which adaptation already ubiquitous is likely to become ever more important [Michael Curtiz](#) Alan K. Rode, 2017-11-17 Academy Award winning director Michael Curtiz 1886-1962 whose best known films include *Casablanca* 1942 *Yankee Doodle Dandy* 1942 *Mildred Pierce* 1945 and *White Christmas* 1954 was in many ways the anti auteur During his unprecedented twenty seven year tenure at Warner Bros he directed swashbuckling adventures westerns musicals war epics romances historical dramas horror films tearjerkers melodramas comedies and film noir masterpieces The

director's staggering output of 180 films surpasses that of the legendary John Ford and exceeds the combined total of films directed by George Cukor, Victor Fleming, and Howard Hawks. In the first biography of this colorful instinctual artist, Alan K. Rode illuminates the life and work of one of the film industry's most complex figures. He explores the director's little-known early life and career in his native Hungary, revealing how Curtiz shaped the earliest days of silent cinema in Europe before immigrating to the United States in 1926. In Hollywood, Curtiz earned a reputation for explosive tantrums, his difficulty with English, and disregard for the well-being of others. However, few directors elicited more memorable portrayals from their casts, and ten different actors delivered Oscar-nominated performances under his direction. In addition to his study of the director's remarkable legacy, Rode investigates Curtiz's dramatic personal life, discussing his enduring creative partnership with his wife, screenwriter Bess Meredyth, as well as his numerous affairs and children born of his extramarital relationships. This meticulously researched biography provides a nuanced understanding of one of the most talented filmmakers of Hollywood's golden age.

**Hollywood Soundscapes** Helen Hanson, 2019-07-25 The technical crafts of sound in classical Hollywood cinema have until recently remained largely unsung by histories of the studio era. Yet film sound—voice, music, and sound effects—is a crucial aspect of film style and has been key to engaging and holding audiences since the transition to sound by Hollywood's major studios in 1929. This innovative new text restores sound technicians to Hollywood's creative history. Exploring a range of films from the early sound period (1931) through to the late studio period (1948) and drawing on a wide range of archival sources, the book reveals how Hollywood's sound designers worked and why they worked in the ways that they did. The book demonstrates how sound technicians developed conventions designed to tell stories through sound, placing them within the production cultures of studio-era filmmaking and uncovering a history of collective and collaborative creativity. In doing so, it traces the emergence of a body of highly skilled sound personnel able to apply expert technical knowledge in the science of sound to the creation of cinematic soundscapes that are alive with mood and sensation.

**American Political Movies** James Combs, 2013-12-17 Essays here explore the relationship between politics and explicitly political feature films from the beginning of the movie industry to World War I and for each decade through to the 1980s. The included filmography is particularly useful. Originally published in 1990, the method of inquiry put forward in this text is nonetheless extendable to the decades following its publication.

**Michael A. Musmanno** John S. Haller Jr., 2023-03-22 Aimed at scholars and general readers alike, this book offers the first biography of Michael A. Musmanno, a Pittsburgh native who found national and international fame in his storied roles as lawyer, judge, and author of sixteen books, two of which became Hollywood movies. Born to Italian immigrants, Musmanno began working as a coal loader when he was a teenager and he later earned a law degree from Georgetown University. Over the course of his colorful career, Musmanno became best known for serving as appellate attorney in the Sacco-Vanzetti trial, presiding over the Einsatzgruppen trial at Nuremberg, and issuing over 500 impassioned dissents as a justice on the Pennsylvania Supreme Court. John Haller's lively

biography highlights the historical and political significance of these achievements while also illuminating the range and influence of Musmanno's other professional accomplishments. At the same time, Haller's book also looks beneath this public persona. It uncovers striking and sometimes troubling details about Musmanno's private life, including his relationship with a young child who would eventually become his fiancée for a brief time. In telling the story of Musmanno, Haller transforms extensive archival research into an engaging narrative. His book not only charts Musmanno's indelible political influence but also portrays a human figure riven with ambiguity, complexity, and contradiction. Franklin D. Roosevelt and the Shaping of American Political Culture Nancy Beck Young, William D. Pederson, Byron W. Daynes, 2001. Examines FDR and the New Deal era from the perspectives of social and cultural history, political science, popular culture, and political history. **Left of Hollywood** Chris Robé, 2011-11-15. In the 1930s, as the capitalist system faltered, many in the United States turned to the political Left. Hollywood, so deeply embedded in capitalism, was not immune to this shift. *Left of Hollywood* offers the first book-length study of Depression-era Left film theory and criticism in the United States. Rob studies the development of this theory and criticism over the course of the 1930s as artists and intellectuals formed alliances in order to establish an engaged political film movement that aspired toward a popular cinema of social change. Combining extensive archival research with careful close analysis of films, Rob explores the origins of this radical social formation of U.S. Left film culture. Grounding his arguments in the surrounding contexts and aesthetics of a few films in particular—Sergei Eisenstein's *Que Viva Mexico*, Fritz Lang's *Fury*, William Dieterle's *Juarez*, and Jean Renoir's *La Marseillaise*—Rob focuses on how film theorists and critics sought to foster audiences who might push both film culture and larger social practices in more progressive directions. Turning at one point to anti-lynching films, Rob discusses how these movies united black and white film critics, forging an alliance of writers who championed not only critical spectatorship but also the public support of racial equality. Yet despite a stated interest in forging more egalitarian social relations, gender bias was endemic in Left criticism of the era, and female-centered films were regularly discounted. Thus, Rob provides an in-depth examination of this overlooked shortcoming of U.S. Left film criticism and theory. *Love and Marriage Across Social Classes in American Cinema* Stephen Sharot, 2016-11-18. This book is the first comprehensive and systematic study of cross-class romance films throughout the history of American cinema. It provides vivid discussions of these romantic films, analyses their normative patterns and thematic concerns, traces how they were shaped by inequalities of gender and class in American society, and explains why they were especially popular from World War I through the roaring twenties and the Great Depression. In the vast majority of cross-class romance films, the female is poor or from the working class, the male is wealthy or from the upper class, and the romance ends successfully in marriage or the promise of marriage. *The FDR Years* William D. Pederson, 2009. Born in 1882 in New York, Franklin Delano Roosevelt entered public service through the encouragement of the Democratic Party and won the election to the New York Senate in 1910. This book details his administration at the height of the Great Depression as he valiantly led the nation with

the phrase The only thing we have to fear is fear itself      **Film and History** James Chapman,2017-09-16 Film is the pre eminent mass medium of the modern age It is a valuable source of evidence for the study of both the past and the contemporary world and is a social practice that has affected the lives of millions How can historians engage with this important and influential medium Written for both students and teachers Film and History provides a concise accessible introduction to the use of film in historical enquiry and a summary of the main theoretical debates Charts the development of film history as a subject area and a discipline in its own right Considers different approaches to film history including film as an art form as ideology as a historical source and as a social practice Includes case studies to ground discussion of theories and approaches in specific examples Wide ranging and authoritative Film and History equips students with the methods both to analyse film texts and to understand the place of film in history and culture      Grand Design Tino Balio,1995 Covering a tumultuous period of the 1950s this work explores the divorce of movie studios from their theater chains the panic of the blacklist era the explosive emergence of science fiction as the dominant genre and the rise of television and Hollywood s response with widescreen spectacles      *Journalism in the Movies* Matthew C. Ehrlich,2010-10-01 From cynical portrayals like The Front Page to the nuanced complexity of All the President s Men and The Insider movies about journalists and journalism have been a go to film genre since the medium s early days Often depicted as disrespectful hard drinking scandal mongering misfits journalists also receive Hollywood s frequent respect as an essential part of American life Matthew C Ehrlich tells the story of how Hollywood has treated American journalism Ehrlich argues that films have relentlessly played off the image of the journalist as someone who sees through lies and hypocrisy sticks up for the little guy and serves democracy He also delves into the genre s always evolving myths and dualisms to analyze the tensions hero and oppressor objectivity and subjectivity truth and falsehood that allow journalism films to examine conflicts in society at large



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