



Leslie Midkiff DeBauche

Reel Patriotism

The Movies and World War I

Reel Patriotism The Movies And World War I

Ryan Copping



Reel Patriotism The Movies And World War I:

Reel Patriotism Leslie Midkiff DeBauche, 1997-05-01 Mixing film history with social history *Reel Patriotism* examines the role played by the American film industry during World War I and the effects of the industry's pragmatic patriotism in the decade following the war Looking at such films as *Joan the Woman* and *Wings* and at the war time activities of Mary Pickford and Charlie Chaplin film distributors including George Kleine and the National Association of the Motion Picture Industry this book shows how heavily publicized gestures of patriotism benefited the reputation and profits of the movie business Leslie Midkiff DeBauche shows how the United States government's need to garner public support for the war conserve food raise money and enlist soldiers was met by the film industry Throughout the nineteen months of American involvement in World War I film studios supported the war effort through the production of short instructional films public speaking activities of movie stars the civic forum provided by movie theaters and the National Association of the Motion Picture Industry's provision of administrative personnel to work directly with government agencies While feature films about the war itself never dominated the release schedules of film distributors they did become a staple film industry offering throughout the late 1910s and 1920s The film industry had much to gain DeBauche demonstrates from working closely with the U S government Though the war posed a direct challenge to the conduct of business as usual the industry successfully weathered the war years After the war film producers distributors and exhibitors were able to capitalize on the good will of the movie goer and the government that the industry's war work created It provided a buffer against national censorship when movie stars became embroiled in scandal and it served as a selling point in the 1920s when major film companies began to trade their stock on Wall Street

American Cinematographers in the Great War, 1914-1918 James W. Castellan, Ron van Doppen, Copper C. Graham, 2015-02-09 A history of American cameramen covering the news of World War I from the dangerous front line and the risk of execution to red tape and censorship At the start of hostilities in World War I when the United States was still neutral American newsreel companies and newspapers sent a new kind of journalist the film correspondent to Europe to record the Great War These pioneering cameramen accustomed to carrying the Kodaks and Graflexes of still photography had to lug cumbersome equipment into the trenches Facing dangerous conditions on the front they also risked summary execution as supposed spies while navigating military red tape censorship and the business interests of the film and newspaper companies they represented Based on extensive research in European and American archives *American Cinematographers in the Great War 1914-1918* follows the adventures of these cameramen as they managed to document and film the atrocities around them in spite of enormous difficulties The first book to explore the work and working conditions of American cinematographers active on the different fronts of the First World War It is a pioneering study which has already attracted a good deal of attention in the academic and archive world *Historical Journal of Film Radio and Television*

The Great War in American and British Cinema, 1918-1938 Ryan Copping, 2020-11-10 This book

recounts the reception of selected films about the Great War released between 1918 and 1938 in the USA and Great Britain. It discusses the role that popular cinema played in forming and reflecting public opinion about the War and its political and cultural aftermath in both countries. Although the centenary has produced a wide number of studies on the memorialisation of the Great War in Britain and to a lesser degree the USA, none of them focused on audience reception in relation to the Anglo American circulatory system of Trans Atlantic culture. A Century in Uniform Stacy Fowler, Deborah A.

Deacon, 2020-01-17 From silents of the early American motion picture era through 21st century films, this book offers a decade by decade examination of portrayals of women in the military. The full range of genres is explored along with films created by today's military women about their experiences. Laws regarding women in the service are analyzed along with discussion of the challenges they have faced in the push for full participation and of the changing societal attitudes through the years. **Migrating to the Movies** Jacqueline Najuma Stewart, 2005-03-28 The rise of cinema as the predominant

American entertainment around the turn of the last century coincided with the migration of African Americans to the urban land of hope. Discussing early films and illuminating black urban life in this period, this text presents a look at the early relationships between African Americans and cinema. *Radicalism in American Silent Films, 1909-1929* Michael Slade Shull, 2011-01-18 This work identifies 436 American silent films released between 1909 and 1929 that engaged the issues of militant labor and revolutionary radicalism. It begins with an extended introduction and analytical chapters that investigate the ways in which the American motion picture industry portrayed the interrelationships between labor radicals, exploitative capitalists, socialist idealists and Bolsheviks during this critical twenty year period. Each entry contains a detailed plot synopsis, citations to primary sources, coding indicating the presence or absence of 14 predominant discernible biases including anti and pro capitalism, socialism, revolution and labor, and subject coding keyed to 64 related terms and concepts including agitators, Bolshevism, bombs, female radicals, militias, mobs, political refugees and strikes. These statistical data included in the filmography are presented in a series of charts and are fully integrated into the historical critical text. Total number and percentage statistics for the instances of these coded biases and traits are given per year, per era and overall.

With Amusement for All LeRoy Ashby, 2006-05-12 Popular culture is a central part of everyday life to many Americans. Personalities such as Elvis Presley, Oprah Winfrey and Michael Jordan are more recognizable to many people than are most elected officials. *With Amusement for All* is the first comprehensive history of two centuries of mass entertainment in the United States, covering everything from the penny press to Playboy, the NBA to NASCAR, big band to hip hop and other topics including film, comics, television, sports, dance and music. Paying careful attention to matters of race, gender, class, technology, economics and politics, LeRoy Ashby emphasizes the complex ways in which popular culture simultaneously reflects and transforms American culture, revealing that the world of entertainment constantly evolves as it tries to meet the demands of a diverse audience. Trends in popular entertainment often reveal the tensions between competing ideologies, appetites and

values in American society For example in the late nineteenth century Americans embraced self made men such as John D Rockefeller and Andrew Carnegie the celebrities of the day were circus tycoons P T Barnum and James A Bailey Wild West star Buffalo Bill Cody professional baseball organizer Albert Spalding and prizefighter John L Sullivan At the same time however several female performers challenged traditional notions of weak frail Victorian women Adah Isaacs Menken astonished crowds by wearing tights that made her appear nude while performing dangerous stunts on horseback and the shows of the voluptuous burlesque group British Blondes often centered on provocative images of female sexual power and dominance Ashby describes how history and politics frequently influence mainstream entertainment When Native Americans blacks and other non whites appeared in the nineteenth century circuses and Wild West shows it was often to perpetuate demeaning racial stereotypes crowds jeered Sitting Bull at Cody s shows By the early twentieth century however black minstrel acts reveled in racial tensions reinforcing stereotypes while at the same time satirizing them and mocking racist attitudes before a predominantly white audience Decades later Red Foxx and Richard Pryor s profane comedy routines changed American entertainment The raw ethnic material of Pryor s short lived television show led to a series of African American sitcoms in the 1980s that presented common American experiences from family life to college life with black casts Mainstream entertainment has often co opted and sanitized fringe amusements in an ongoing process of redefining the cultural center and its boundaries Social control and respectability vied with the bold erotic sensational and surprising as entrepreneurs sought to manipulate the vagaries of the market control shifting public appetites and capitalize on campaigns to protect public morals Rock n Roll was one such fringe culture in the 1950s Elvis blurred gender norms with his androgynous style and challenged conventions of public decency with his sexually charged performances By the end of the 1960s Bob Dylan introduced the social consciousness of folk music into the rock scene and The Beatles embraced hippie counter culture Don McLean s 1971 anthem American Pie served as an epitaph for rock s political core which had been replaced by the spectacle of hard rock acts such as Kiss and Alice Cooper While Rock n Roll did not lose its ability to shock in less than three decades it became part of the established order that it had originally sought to challenge With Amusement for All provides the context to what Americans have done for fun since 1830 showing the reciprocal nature of the relationships between social political economic and cultural forces and the way in which the entertainment world has reflected refracted or reinforced the values those forces represent in America

Motor City Movie Culture, 1916-1925 Richard Abel, 2020-01-21 A study of how the film industry came to flourish in Detroit in the early years as locals were lured into the new picture theaters Motor City Movie Culture 1916 1925 is a broad textured look at Hollywood coming of age in a city with a burgeoning population and complex demographics Richard Abel investigates the role of local Detroit organizations in producing distributing exhibiting and publicizing films in an effort to make moviegoing part of everyday life Tapping a wealth of primary source material from newspapers spatiotemporal maps and city directories to rare trade journals theater

programs and local newsreels Abel shows how entrepreneurs worked to lure moviegoers from Detroit's diverse ethnic neighborhoods into the theaters Covering topics such as distribution programming practices nonfiction film and movie coverage in local newspapers with entr'actes that dive deeper into the roles of key individuals and organizations this book examines how efforts in regional metropolitan cities like Detroit worked alongside California studios and New York head offices to bolster a mass culture of moviegoing in the United States

A Place of Darkness Kendall R. Phillips, 2018-03-01 An illuminating history it's clear that the right story can still terrify us A Place of Darkness is a primer on how the movies learned to do it NPR Horror is one of the most enduringly popular genres in cinema The term horror film was coined in 1931 between the premiere of Dracula and the release of Frankenstein but monsters ghosts demons and supernatural and horrific themes have been popular with American audiences since the emergence of novelty cinematographic attractions in the late 1890s A Place of Darkness illuminates the prehistory of the horror genre by tracing the way horrific elements and stories were portrayed in films prior to the introduction of the term horror film Using a rhetorical approach that examines not only early films but also the promotional materials for them and critical responses to them Kendall R Phillips argues that the portrayal of horrific elements was enmeshed in broader social tensions around the emergence of American identity and in turn American cinema He shows how early cinema linked monsters ghosts witches and magicians with Old World superstitions and beliefs in contrast to an American way of thinking that was pragmatic reasonable scientific and progressive Throughout the teens and twenties Phillips finds supernatural elements were almost always explained away as some hysterical mistake humorous prank or nefarious plot The Great Depression of the 1930s however constituted a substantial upheaval in the system of American certainty and opened a space for the reemergence of Old World gothic within American popular discourse in the form of the horror genre which has terrified and thrilled fans ever since A fascinating read Sublime Horror

Hollywood Before Glamour M. Tolini Finamore, 2013-01-28 This exploration of fashion in American silent film offers fresh perspectives on the era preceding the studio system and the evolution of Hollywood's distinctive brand of glamour By the 1910s the moving image was an integral part of everyday life and communicated fascinating but as yet uninvestigated ideas and ideals about fashionable dress

Humor, Entertainment, and Popular Culture during World War I Clémentine Tholas-Disset, Karen A. Ritzenhoff, 2015-05-06 Humor and entertainment were vital to the war effort during World War I While entertainment provided relief to soldiers in the trenches it also built up support for the war effort on the home front This book looks at transnational war culture by examining seemingly light hearted discourses on the Great War

American Cinema of the 1910s Charlie Keil, Ben Singer, 2009-02-04 It was during the teens that filmmaking truly came into its own Notably the migration of studios to the West Coast established a connection between moviemaking and the exoticism of Hollywood The essays in American Cinema of the 1910s explore the rapid developments of the decade that began with D W Griffith's unrivaled one reelers By mid decade multi reel feature films were profoundly reshaping the

industry and deluxe theaters were built to attract the broadest possible audience Stars like Mary Pickford Charlie Chaplin and Douglas Fairbanks became vitally important and companies began writing high profile contracts to secure them With the outbreak of World War I the political economic and industrial groundwork was laid for American cinema s global dominance By the end of the decade filmmaking had become a true industry complete with vertical integration efficient specialization and standardization of practices and self regulatory agencies

Fruits of Victory Elaine F. Weiss, 2008 Imagine a more controversial Rosie the Riveter a generation older and more outlandish for her time She was the farmerette of the Woman s Land Army of America WLA doing a man s job on the home front during World War I From 1917 to 1920 the WLA sent more than twenty thousand urban women into rural America to take over farm work after the men went off to war and food shortages threatened the nation These women from all social and economic strata lived together in communal camps and did what was considered men s work plowing fields driving tractors planting harvesting and hauling lumber The Land Army was a civilian enterprise organized and financed by women It insisted on fair labor practices and pay equal to male laborers wages for its workers and taught women not only agricultural skills but also leadership and management techniques Despite their initial skepticism farmers became the WLA s loudest champions and the farmerette was celebrated as an icon of American women s patriotism and pluck The WLA s short but spirited life foreshadowed some of the most significant social issues of the twentieth century women s changing roles the problem of class distinctions in a democracy and the physiological and psychological differences between men and women The dramatic story of the WLA is vividly retold here using long buried archival material allowing a fascinating chapter of America s World War I experience to be rediscovered

Visions of the Maid Robin Blaetz, 2001 Blaetz film studies Mount Holyoke College provides a thought provoking critique of the messages conveyed about women mothers and patriotism in Joan of Arc films in the 20th century Three films are central to the study Cecil B DeMille s 1916 Joan the Woman Victor Fleming s 1948 Joan of Arc and Otto Preminger s 1945 Saint Joan Blaetz ties the themes and ideals promoted in the films to other elements of popular culture at the time c Book News Inc

Weapons of Democracy Jonathan Auerbach, 2015-09-29 How and why did public opinion long cherished as a foundation of democratic government become an increasing source of concern for American Progressives Following World War I political commentator Walter Lippmann worried that citizens increasingly held inaccurate and misinformed beliefs because of the way information was produced circulated and received in a mass mediated society Lippmann dubbed this manipulative opinion making process the manufacture of consent A more familiar term for such large scale persuasion would be propaganda In *Weapons of Democracy* Jonathan Auerbach explores how Lippmann s stark critique gave voice to a set of misgivings that had troubled American social reformers since the late nineteenth century Progressives social scientists and muckrakers initially drew on mass persuasion as part of the effort to mobilize sentiment for their own cherished reforms including regulating monopolies protecting consumers and promoting disinterested efficient government Propaganda was

associated with public education and consciousness raising for the good of the whole By the second decade of the twentieth century the need to muster support for American involvement in the Great War produced the Committee on Public Information which zealously spread the gospel of American democracy abroad and worked to stifle dissent at home After the war public relations firms which treated publicity as an end in itself proliferated Weapons of Democracy traces the fate of American public opinion in theory and practice from 1884 to 1934 and explains how propaganda continues to shape today's public sphere The book closely analyzes the work of prominent political leaders journalists intellectuals novelists and corporate publicists including Woodrow Wilson Theodore Roosevelt Mark Twain George Creel John Dewey Julia Lathrop Ivy Lee and Edward Bernays Truly interdisciplinary in both scope and method this book will appeal to students and scholars in American studies history political theory media and communications and rhetoric and literary studies

A Companion to Woodrow Wilson Ross A. Kennedy, 2013-01-22 A Companion to Woodrow Wilson presents a compilation of essays contributed by various scholars in the field that cover all aspects of the life and career of America's 28th president Represents the only current anthology of essays to introduce readers to the scholarship on all aspects of Wilson's life and career Offers a one stop destination for anyone interested in understanding how the scholarship on Wilson has evolved and where it stands now

American Showman Ross Melnick, 2014-03-04 Samuel Roxy Rothafel 1882-1936 built an influential and prolific career as film exhibitor stage producer radio broadcaster musical arranger theater manager war propagandist and international celebrity He helped engineer the integration of film music and live performance in silent film exhibition scored early Fox Movietone films such as Sunrise 1927 pioneered the convergence of film broadcasting and music publishing and recording in the 1920s and helped movies and moviegoing become the dominant form of mass entertainment between the world wars The first book devoted to Rothafel's multifaceted career American Showman examines his role as the key purveyor of a new film exhibition aesthetic that appropriated legitimate theater opera ballet and classical music to attract multi class audiences Roxy scored motion pictures produced enormous stage shows managed many of New York's most important movie houses directed and or edited propaganda films for the American war effort produced short and feature length films exhibited foreign documentary independent and avant garde motion pictures and expanded the conception of mainstream commercial cinema He was also one of the chief creators of the radio variety program pioneering radio broadcasting promotions and tours The producers and promoters of distinct themes and styles showmen like Roxy profoundly remade the moviegoing experience turning the deluxe motion picture theater into a venue for exhibiting and producing live and recorded entertainment Roxy's interest in media convergence also reflects a larger moment in which the entertainment industry began to create brands and franchises exploit them through content release events and give rise to feature films soundtracks broadcasts live performances and related consumer products Regularly cited as one of the twelve most important figures in the film and radio industries Roxy was instrumental to the development of film exhibition and

commercial broadcasting musical accompaniment and a new convergent entertainment industry Why We Fought Peter C. Rollins, John E. O'Connor, 2008-07-25 A wide ranging and sophisticated anthology comparing theaters of war to wars in the movie theater Dennis Showalter author of Patton and Rommel Why We Fought makes a powerful case that film can be as valuable a tool as primary documents for improving our understanding of the causes and consequences of war A comprehensive look at war films from depictions of the American Revolution to portrayals of September 11 and its aftermath this volume contrasts recognized history and historical fiction with the versions appearing on the big screen The text considers a selection of the pivotal war films of all time including All Quiet on the Western Front Sands of Iwo Jima Apocalypse Now Platoon and Saving Private Ryan revealing how film depictions of the country's wars have shaped our values politics and culture and offering a unique lens through which to view American history Named as a Choice Outstanding Academic Title **Threat Communication and the US Order after 9/11** Vanessa Ossa, David Scheu, Lukas R.A. Wilde, 2020-10-07 This volume investigates the perception of threat with particular regard to the roles functions and agencies of various types of media With a focus on the profound impact of the terrorist attacks on September 11 2001 on the US American political social and cultural order the chapters reach from the early days after the attacks up to the 2016 election of Donald J Trump An international team of contributors analyze how the perceived threats and their subsequent representations changed during this period and what part different forms of media media institutions media technologies and media formats played within these transformations Media theoretical perspectives are thus combined with historical approaches to examine the re ordering of the nation the state and society proposed in an increasingly converging multimodal and networked media environment This book's focus on the interrelation between Media Studies Cultural Studies and American Studies makes it an indispensable landmark for fields such as Historical Research Media Theory Narratology and Popular Culture Studies *Crystal Eastman* Amy Aronson, 2020 The first biography of Crystal Eastman this book tells the story of one of the most prominent social justice activists of the twentieth century A founder of the ACLU Eastman helped to shape the defining movements of the modern era labor feminism peace and free speech

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