

# American Film Melodrama Griffith Vidor Minnelli

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**Romance and the Yellow Peril** Gina Marchetti 1994-02-15 Hollywood films about Asians and interracial sexuality are the focus of Gina Marchetti's provocative new work. While miscegenation might seem an unlikely theme for Hollywood, Marchetti shows how fantasy-dramas of interracial rape, lynching, tragic love, and model marriage are powerfully evident in American cinema. The author begins with a discussion of D. W. Griffith's *Broken Blossoms*, then considers later films such as *Shanghai Express*, *Madame Butterfly*, and the recurring geisha movies. She also includes some fascinating "forgotten" films that have been overlooked by critics until now. Marchetti brings the theoretical perspective of recent writing on race, ethnicity, and gender to her analyses of film and television and argues persuasively that these media help to perpetuate social and racial inequality in America. Noting how social norms and taboos have been simultaneously set and broken by Hollywood filmmakers, she discusses the "orientalist" tensions underlying the construction of American cultural identity. Her book will be certain to interest readers in film, Asian, women's, and cultural studies.

**Playing the Race Card** Linda Williams 2020-10-06 The black man suffering at the hands of whites, the white woman sexually threatened by the black man. Both images have long been burned into the

American conscience through popular entertainment, and today they exert a powerful and disturbing influence on Americans' understanding of race. So argues Linda Williams in this boldly inquisitive book, where she probes the bitterly divisive racial sentiments aroused by such recent events as O. J. Simpson's criminal trial. Williams, the author of *Hard Core*, explores how these images took root, beginning with melodramatic theater, where suffering characters acquire virtue through victimization. The racial sympathies and hostilities that surfaced during the trial of the police in the beating of Rodney King and in the O. J. Simpson murder trial are grounded in the melodramatic forms of *Uncle Tom's Cabin* and *The Birth of a Nation*. Williams finds that Stowe's beaten black man and Griffith's endangered white woman appear repeatedly throughout popular entertainment, promoting interracial understanding at one moment, interracial hate at another. The black and white racial melodrama has galvanized emotions and fueled the importance of new media forms, such as serious, "integrated" musicals of stage and film, including *The Jazz Singer* and *Show Boat*. It also helped create a major event out of the movie *Gone With the Wind*, while enabling television to assume new moral purpose with the broadcast of *Roots*. Williams demonstrates how such developments converged to make the televised race trial a form of national entertainment. When prosecutor Christopher Darden accused Simpson's defense team of "playing the race card," which ultimately trumped his own team's gender card, he feared that the jury's sympathy for a targeted black man would be at the expense of the abused white wife. The jury's verdict, Williams concludes, was determined not so much by facts as by the cultural forces of racial melodrama long in the making. Revealing melodrama to be a key element in American culture, Williams argues that the race images it has promoted are deeply ingrained in our minds and that there can be no honest discussion about race until Americans recognize this predicament.

**D.W. Griffith: Master of Cinema** Ira H. Gallen 2015-12-15 Exhaustively researched and accessibly written, *D.W. Griffith: Master of Cinema* is a remarkably comprehensive biography of the legendary director and his days creating his craft at the American Biograph Company between 1908 through 1913. Meticulously detailed, utilizing a wealth of archival documents and photographs, the book effectively details Griffith's place as a film pioneer. Even a casual film fan can see the lines being drawn from the techniques Griffith developed to modern cinematic experience. Ira Gallen's exploration of Griffith's family and his early life sets the stage for his career, and give great context for who he would become. His intricate details about

early stage and film paint such a vivid and evocative picture of the time that you will be truly drawn into another world while reading it.

**Color, Hair, and Bone** Linden Lewis 2008 These essays explore various critical dimensions of race from a sociological, anthropological, and literary perspective. They engage with history, either textually, materially, or with respect to identity, in an effort to demonstrate that these discourses

Free and Easy? Sean Griffin 2017-07-24 Introduction -- Overture: musical traditions before cinema -- You ain't heard nothin' yet: the sound revolution -- Face the music and dance: the depression -- Singing a song of freedom: World War II -- There's beauty everywhere: MGM and the freed unit -- Something's gotta give: the postwar musical -- Bustin' out all over: the rise of the musical blockbuster -- In a minor key: the B musical and beyond -- The sound of money: musicals in the 1960s -- Whistling in the dark: a genre in crisis -- Can't stop the music: musicals and the new Hollywood -- Just like Scheherazade: reviving the musical film genre

American Film Melodrama Robert Brendon Lang 1986

**Directory of World Cinema: American Hollywood** Lincoln Geraghty 2010

**Vincente Minnelli** Emanuel Levy 2009-04-14 A profile of the eminent stage and screen director traces his contributions as Radio City Music Hall's first director, his Oscar-winning achievements, and his marriage to Judy Garland. 25,000 first printing.

*The Cinema Book* Bloomsbury Publishing 2019-07-25 The Cinema Book is widely recognised as the ultimate guide to cinema. Authoritative and comprehensive, the third edition has been extensively revised, updated and expanded in response to developments in cinema and cinema studies. Lavishly illustrated in colour, this edition features a wealth of exciting new sections and in-depth case studies. Sections address Hollywood and other World cinema histories, key genres in both fiction and non-fiction film, issues such as stars, technology and authorship, and major theoretical approaches to understanding film.

**Post-Soul Black Cinema** William R. Grant 2004-08-02 This work examines and analyzes how the cinematic image of African Americans became a fixed image with strict rules of depiction both written and unwritten. And, how those very limited and under-informed images would not and could not be challenged or transformed until the power relations in the American film industry began to change and afforded blacks the opportunity at the very least to tell stories from an informed position.

**Overhearing Film Dialogue** Sarah Kozloff 2000-03-30 Through informative discussion of dozens of classic and contemporary films - from "Bringing Up Baby" to "Terms of Endearment", from "Stagecoach" to "Reservoir Dogs"--This text provides a full-length study of the use of dialogue in American film.

Refiguring American Film Genres Nick Browne 1998-04-22 This collection of essays by leading American film scholars charts a whole new territory in genre film criticism. Rather than assuming that genres are self-evident categories, the contributors offer innovative ways to think about types of films, and patterns within films, in a historical context. Challenging familiar attitudes, the essays offer new conceptual frameworks and a fresh look at how popular culture functions in American society. The range of essays is exceptional, from David J. Russell's insights into the horror genre to Carol J. Clover's provocative take on "trial films" to Leo Braudy's argument for the subject of nature as a genre. Also included are essays on melodrama, race, film noir, and the industrial context of genre production. The contributors confront the poststructuralist critique of genre head-on; together they are certain to shape future debates concerning the viability and vitality of genre in studying American cinema.

Directory of World Cinema: American Hollywood Lincoln Geraghty 2012-01-01 With its sprawling celebrity homes, the Walk of Fame, and the iconic sign on the hill, Hollywood is truly the land of stars. Glamorous and larger-than-life, many of the most memorable motion pictures of all time have emanated from its multimillion-dollar film industry, which exports more films per capita than that of any other nation. Directory of World Cinema: American Hollywood lays out the cinematic history of Tinseltown - the industry, the audiences, and, of course, the stars - highlighting important thematic and cultural elements throughout. Profiles and analyses of many of the industry's most talented and prolific directors give insights into their impact on Hollywood and beyond. A slate of blockbuster successes - and notable flops - are here

discussed, providing insight into the ever-shifting aesthetic of Hollywood's enormous global audience. User-friendly and concise yet containing an astonishing amount of information, *Directory of World Cinema: American Hollywood* shows how truly indispensable the Hollywood film industry is and provides a fascinating account of its cultural and artistic significance as it marks its centennial.

**Imperial Affects** Jonna Eagle 2017-07-21 *Imperial Affects* is the first sustained account of American action-based cinema as melodrama. From the earliest war films through the Hollywood Western and the late-century action cinema, imperialist violence and mobility have been produced as sites of both visceral pleasure and moral virtue. Suffering and omnipotence operate as twinned affects in this context, inviting identification with an American national subject constituted as both victimized and invincible—a powerful and persistent conjunction traced here across a century of cinema.

**Global Melodrama** Carla Marcantonio 2015-10-07 *Global Melodrama* is the first booklength work to investigate melodrama in a specifically twenty-first century setting across regional and national boundaries, analyzing film texts from a variety of national contexts in the wake of globalization.

**Chinese Films in Focus II** Chris Berry 2019-07-25 Chinese cinema continues to go from strength to strength. After art-house hits like Chen Kaige's *Yellow Earth* (1984) and Wong Kar-wai's *In the Mood for Love* (2000), the Oscar-winning success of Ang Lee's *Crouching Tiger Hidden Dragon* (2000) disproved the old myth that subtitled films could not succeed at the multiplex. *Chinese Films in Focus II* updates and expands the original *Chinese Films in Focus: 25 New Takes* with fourteen brand new essays, to offer thirty-four fresh and insightful readings of key individual films. The new edition addresses films from mainland China, Taiwan, Hong Kong and other parts of the Chinese diaspora and the historical coverage ranges from the 1930s to the present. The essays, by leading authorities on Chinese cinema as well as up-and-coming scholars, are concise, accessible, rich, and on the cutting edge of current research. Each contributor outlines existing writing and presents an original perspective on the film, making this volume a rich resource for classroom use, scholarly research and general reading for anyone wanting to understand more about the historical development and rich variety of Chinese cinema. Contributors: Annette Aw, Chris Berry, Yomi Braester, Felicia Chan, Esther Cheung, Robert Chi, Rey Chow, Mary Farquhar, Carolyn

FitzGerald, Ping Fu, Kristine Harris, Margaret Hillenbrand, Brian Hu, Tan See Kam, Haiyan Lee, Vivian Lee, Helen Hok-Sze Leung, David Leiwei Li, Song Hwee Lim, Kam Louie, Fran Martin, Jason McGrath, Corrado Neri, Jonathan Noble, Beremoce Reynaud, Cui Shuqin, Julian Stringer, Janice Tong, Yiman Wang, Faye Hui Xiao, Gang Gary Xu, Audrey Yue, Yingjin Zhang, John Zou The Editor: Chris Berry is Professor of Film and Television at Goldsmiths, University of London.

*Thomas Dixon Jr. and the Birth of Modern America* Michele K. Gillespie 2009-08 "A sweeping yet rigorous analysis of Dixon and his work. The collection approaches the southern intellectual through multiple methodologies -- from literary theory and film studies to social history and religious studies. We get an exhaustive yet diverse perspective on Dixon's influence and legacy." -- *Journal of American History*

Thomas Dixon Jr. (1864--1946), best remembered today as the author of the racist novels that served as the basis for D. W. Griffith's controversial 1915 classic film *The Birth of a Nation*, also enjoyed great renown in his lifetime as a minister, lecturer, lawyer, and actor. Although this native southerner's blatantly racist, chauvinistic, and white supremacist views are abhorrent today, his contemporary audiences responded enthusiastically to Dixon. In *Thomas Dixon Jr. and the Birth of Modern America*, distinguished scholars of religion, film, literature, music, history, and gender studies offer a provocative examination of Dixon's ideas, personal life, and career and in the process illuminate the evolution of white racism in the early twentieth century and its legacy down to the present. The contributors analyze Dixon's sermons, books, plays, and films seeking to understand the appeal of his message within the white culture of the Progressive era. They also explore the critical responses of African Americans contemporary with Dixon. By delving into the context and complexity of Dixon's life, the contributors also raise fascinating questions about the power of popular culture in forming Americans' views in any age. "An important and valuable addition to the literature on turn-of-the-century white supremacy." -- *Journal of Southern History*

Masculine Interests Robert Lang (film studies) 2002 In the 1930s a band of smart and able young men, some still in their twenties, helped Franklin D. Roosevelt transform an American nation in crisis. They were the junior officers of the New Deal. Thomas G. Corcoran, Benjamin V. Cohen, William O. Douglas, Abe Fortas, and James Rowe helped FDR build the modern Democratic Party into a progressive coalition whose command over power and ideas during the next three decades seemed politically invincible. This is

the first book about this group of Rooseveltians and their linkage to Lyndon Johnson's Great Society and the Vietnam War debacle. Michael Janeway grew up inside this world. His father, Eliot Janeway, business editor of Time and a star writer for Fortune and Life magazines, was part of this circle, strategizing and practicing politics as well as reporting on these men. Drawing on his intimate knowledge of events and previously unavailable private letters and other documents, Janeway crafts a riveting account of the exercise of power during the New Deal and its aftermath. He shows how these men were at the nexus of reform impulses at the electoral level with reform thinking in the social sciences and the law and explains how this potent fusion helped build the contemporary American state. Since that time efforts to reinvent government by "brains trust" have largely failed in the U.S. In the last quarter of the twentieth century American politics ceased to function as a blend of broad coalition building and reform agenda setting, rooted in a consensus of belief in the efficacy of modern government. Can a progressive coalition of ideas and power come together again? *The Fall of the House of Roosevelt* makes such a prospect both alluring and daunting.

Melodrama in Contemporary Film and Television M. Stewart 2014-07-03 *Melodrama in Contemporary Film and Television* debates the ways in which melodrama expresses and gives meaning to: trauma and pathos; memory and historical re-visioning; home and borders; gendered and queer relations; the family and psychic identities; the national and emerging public cultures; and morality and ethics.

*Cinema and Painting* Angela Dalle Vacche 1996 The visual image is the common denominator of cinema and painting, and indeed many filmmakers have used the imagery of paintings to shape or enrich the meaning of their films. In this discerning new approach to cinema studies, Angela Dalle Vacche discusses how the use of pictorial sources in film enables eight filmmakers to comment on the interplay between the arts, on the dialectic of word and image, on the relationship between artistic creativity and sexual difference, and on the tension between tradition and modernity. Specifically, Dalle Vacche explores Jean-Luc Godard's iconophobia (*Pierrot Le Fou*) and Andrei Tarkovsky's iconophilia (*Andrei Rubleov*), Kenji Mizoguchi's split allegiances between East and West (*Five Women around Utamaro*), Michelangelo Antonioni's melodramatic sensibility (*Red Desert*), Eric Rohmer's project to convey interiority through images (*The Marquise of O*), F. W. Murnau's debt to Romantic landscape painting (*Nosferatu*), Vincente

Minnelli's affinities with American Abstract Expressionism (*An American in Paris*), and Alain Cavalier's use of still life and the close-up to explore the realms of mysticism and femininity (*Thérèse*). While addressing issues of influence and intentionality, Dalle Vacche concludes that intertextuality is central to an appreciation of the dialogical nature of the filmic medium, which, in appropriating or rejecting art history, defines itself in relation to national traditions and broadly shared visual cultures.

**Imitations of Life** Marcia Landy 1991 On melodrama.

**The Films of D. W. Griffith** Scott Simmon 1993-07-30 An introduction to the work of the first widely acknowledged master filmmaker.

*Vincente Minnelli* Jean-Loup Bourget 2009 A comprehensive scholarly examination of Vincente Minnelli, one of American cinema's central filmmakers.

The Making of "Mammy Pleasant" Lynn Maria Hudson 2003 "Pleasant's legacy is steeped in scandal and lore. Was she a voodoo queen who traded in sexual secrets? A madam? A murderer? In *The Making of "Mammy Pleasant,"* Lynn M. Hudson examines the folklore of this remarkable woman's real and imagined powers.

*Stagestruck Filmmaker* David Mayer 2009-03-01 An actor, a vaudevillian, and a dramatist before he became a filmmaker, D. W. Griffith used the resources of theatre to great purpose and to great ends. In pioneering the quintessentially modern medium of film from the 1890s to the 1930s, he drew from older, more broadly appealing stage forms of melodrama, comedy, vaudeville, and variety. In *Stagestruck Filmmaker*, David Mayer brings Griffith's process vividly to life, offering detailed and valuable insights into the racial, ethnic, class, and gender issues of these transitional decades. Combining the raw materials of theatre, circus, minstrelsy, and dance with the newer visual codes of motion pictures, Griffith became the first acknowledged artist of American film. *Birth of a Nation* in particular demonstrates the degree to which he was influenced by the racist justifications and distorting interpretations of the Civil War and the Reconstruction era. Moving through the major phases of Griffith's career in chapters organized around

key films or groups of films, Mayer provides a mesmerizing account of the American stage and cinema in the final years of the nineteenth century and the first three decades of the twentieth century. Griffith's relationship to the theatre was intricate, complex, and enduring. Long recognized as the dominant creative figure of American motion pictures, throughout twenty-six years of making more than five hundred films he pillaged, adapted, reshaped, revitalized, preserved, and extolled. By historicizing his representations of race, ethnicity, and otherness, Mayer places Griffith within an overall template of American life in the years when film rivaled and then surpassed the theatre in popularity.

*New Tunisian Cinema* Robert Lang 2014-04-01 Tunisian cinema is often described as the most daring of all Arab cinemas. For many, Tunisia appeared to be a model of equipoise between "East" and "West," and yet, during Zine El Abidine Ben Ali's presidency, from 1987 to 2011, the country became the most repressive state in the Maghreb. Against considerable odds, a generation of filmmakers emerged in the mid-1980s to make films that are allegories of resistance to the increasingly illiberal trends that were marking their society. In *New Tunisian Cinema*, Robert Lang focuses on eight films by some of the nation's best-known directors, including *Man of Ashes* (1986), *Bezness* (1992) and *Making Of* (2006) by Nouri Bouzid, *Halfaouine* (1990) by Férid Boughedir, *The Silences of the Palace* (1994) by Moufida Tlatli, *Essaïda* (1997) by Mohamed Zran, *Bedwin Hacker* (2002) by Nadia El Fani, and *The TV Is Coming* (2006) by Moncef Dhouib. He explores the political economy and social, historical, and psychoanalytic dimensions of these works and the strategies filmmakers deployed to preserve cinema's ability to shape debates about national identity. These debates, Lang argues, not only helped initiate the 2011 uprising that ousted Ben Ali's regime but also did much to inform and articulate the aspirations of the Tunisian people in the new millennium.

*The Birth of a Nation* Robert Lang 1994 *The Birth of a Nation* follows the lives of two white families divided by, and enduring, the American Civil War, and includes elaborate cameos of historical events such as the assassination of Abraham Lincoln.

*Hearths of Darkness* Tony Williams 2014-11-27 *Hearths of Darkness: The Family in the American Horror Film* traces the origins of the 1970s family horror subgenre to certain aspects of American culture and

classical Hollywood cinema. Far from being an ephemeral and short-lived genre, horror actually relates to many facets of American history from its beginnings to the present day. Individual chapters examine aspects of the genre, its roots in the Universal horror films of the 1930s, the Val Lewton RKO unit of the 1940s, and the crucial role of Alfred Hitchcock as the father of the modern American horror film. Subsequent chapters investigate the key works of the 1970s by directors such as Larry Cohen, George A. Romero, Brian De Palma, Wes Craven, and Tobe Hooper, revealing the distinctive nature of films such as *Bone*, *It's Alive*, *God Told Me To*, *Carrie*, *The Exorcist*, *Exorcist 2*, *The Texas Chainsaw Massacre*, as well as the contributions of such writers as Stephen King. Williams also studies the slasher films of the 1980s and 1990s, such as the *Friday the 13th* series, *Halloween*, the remake of *The Texas Chainsaw Massacre*, and *Nightmare on Elm Street*, exploring their failure to improve on the radical achievements of the films of the 1970s. After covering some post-1970s films, such as *The Shining*, the book concludes with a new postscript examining neglected films of the twentieth and early twenty-first century. Despite the overall decline in the American horror film, Williams determines that, far from being dead, the family horror film is still with us. Elements of family horror even appear in modern television series such as *The Sopranos*. This updated edition also includes a new introduction.

**Spectacles of Reform** Amy E Hughes 2012-12-17 In the nineteenth century, long before film and television brought us explosions, car chases, and narrow escapes, it was America's theaters that thrilled audiences, with "sensation scenes" of speeding trains, burning buildings, and endangered bodies, often in melodramas extolling the virtues of temperance, abolition, and women's suffrage. Amy E. Hughes scrutinizes these peculiar intersections of spectacle and reform, revealing the crucial role that spectacle has played in American activism and how it has remained central to the dramaturgy of reform. Hughes traces the cultural history of three famous sensation scenes—the drunkard with the delirium tremens, the fugitive slave escaping over a river, and the victim tied to the railroad tracks—assessing how these scenes conveyed, allayed, and denied concerns about the rights and responsibilities of citizenship. These images also appeared in printed propaganda, suggesting that the coup de théâtre was an essential part of American reform culture. Additionally, Hughes argues that today's producers and advertisers continue to exploit the affective dynamism of spectacle, reaching an even broader audience through film, television, and the Internet. To be attuned to the dynamics of spectacle, Hughes argues, is to understand how we

see. Her book will interest not only theater historians, but also scholars and students of political, literary, and visual culture who are curious about how U.S. citizens saw themselves and their world during a pivotal period in American history.

The Griffith Project, Volume 10 Paolo Cherchi Usai 2019-07-25 No other silent film director has been so extensively studied as D. W. Griffith. However, only a small group of his more than five hundred films had been the subject of a systematic analysis. Now, for the first time in film studies, the complete creative output of Griffith - from 'Professional Jealousy '(1907) to 'The Struggle' (1931) - is explored in this multi-volume collection of contributions from an international team of leading scholars in the field. Created as a companion to the ongoing retrospective held by the Pordenone Silent Film Festival, 'The Griffith Project 'is now an indispensable guide to his work. This is the final volume of the project.

**Performing Difference** Jonathan C. Friedman 2008-12-24 *Performing Difference* is a compilation of seventeen essays from some of the leading scholars in history, criticism, film, and theater studies. Each author examines the portrayal of groups and individuals that have been traditionally marginalized or excluded from dominant historical narratives. As a meeting point of several fields of study, this book is organized around three meta-themes: race, gender, and genocide. Included are analyses of films and theatrical productions from the United States, as well as essays on cinema from Southern and Central America, Europe, and the Middle East. Topically, the contributing authors write about the depiction of race, ethnicities, gender and sexual orientation, and genocides. This volume assesses how the performing arts have aided in the social construction of the 'other' in differing contexts. Its fundamental premise is that performance is powerful, and its unifying thesis is that the arts remain a major forum for advancing a more nuanced and humane vision of social outcasts, not only in the realm of national imaginations, but in social relations as well.

**America's Corporate Art** Jerome Christensen 2012-01-11 Contrary to theories of single person authorship, *America's Corporate Art* argues that the corporate studio is the author of Hollywood motion pictures, both during the classical era of the studio system and beyond, when studios became players in global dramas staged by massive entertainment conglomerates. Hollywood movies are examples of a commodity that,

until the digital age, was rare: a self-advertising artifact that markets the studio's brand in the very act of consumption. The book covers the history of corporate authorship through the antithetical visions of two of the most dominant Hollywood studios, Warner Bros. and MGM. During the classical era, these studios promoted their brands as competing social visions in strategically significant pictures such as MGM's *Singin' in the Rain* and Warner's *The Fountainhead*. Christensen follows the studios' divergent fates as MGM declined into a valuable and portable logo, while Warner Bros. employed *Batman*, *JFK*, and *You've Got Mail* to seal deals that made it the biggest entertainment corporation in the world. The book concludes with an analysis of the Disney-Pixar merger and the first two *Toy Story* movies in light of the recent judicial extension of constitutional rights of the corporate person.

*Silent Film and U.S. Naturalist Literature* Katherine Fusco 2016-03-17 Typically, studies of early cinema's relation to literature have focused on the interactions between film and modernism. When film first emerged, however, it was naturalism, not modernism, competing for the American public's attention. In this media ecosystem, the cinema appeared alongside the works of authors including Charlotte Perkins Gilman, Jack London, and Frank Norris. Drawing on contemporaneous theories of time and modernity as well as recent scholarship on film, narrative, and naturalism, this book moves beyond traditional adaptation studies approaches to argue that both naturalism and the early cinema intervened in the era's varying experiments with temporality and time management. Specifically, it shows that American naturalist novels are constructed around a sustained formal and thematic interrogation of the relationship between human freedom and temporal inexorability and that the early cinema developed its norms in the context of naturalist experiments with time. The book identifies the silent cinema and naturalist novel's shared privileging of narrative progress over character development as a symbolic solution to social and aesthetic concerns ranging from systems of representation, to historiography, labor reform, miscegenation, and birth control. This volume thus establishes the dynamic exchange between silent film and naturalism, arguing that in the products of this exchange, personality figures as excess bogging down otherwise efficient narratives of progress. Considering naturalist authors and a diverse range of early film genres, this is the first book-length study of the reciprocal media exchanges that took place when the cinema was new. It will be a valuable resource to those with interests in Adaptation Studies, American Literature, Film History, Literary Naturalism, Modernism, and Narrative Theory.

**Interpretation and Film Studies** Phillip Novak 2020-07-31 This book argues that the sustained interpretation of individual movies has, contrary to conventional wisdom, never been a major preoccupation of film studies—that, indeed, the field is marked by a dearth of effective, engaging, and enlightening critical analyses of single films. The book makes this case by surveying what has been written about four historically important and well-known movies (D. W. Griffith's *Way Down East*, Marcel Carné's *Port of Shadows*, Mike Nichols's *The Graduate*, and Michelangelo Antonioni's *Red Desert*), none of which has been the focus of sustained critical attention, and by exhaustively examining the kinds of work published in four influential film journals (*Cinema Journal*, *Screen*, *Wide Angle*, and *Movie*). The book goes on to argue for the value of the work of interpretation, illustrating this value through extended analyses of Roman Polanski's *Chinatown* and Christopher Nolan's *Memento*, both of which thematize interpretation. Novak demonstrates the causes and consequences of reading poorly and the importance of reading well.

**Working-Class Hollywood** Steven J. Ross 2020-06-30 This path-breaking book reveals how Hollywood became "Hollywood" and what that meant for the politics of America and American film. *Working-Class Hollywood* tells the story of filmmaking in the first three decades of the twentieth century, a time when going to the movies could transform lives and when the cinema was a battleground for control of American consciousness. Steven Ross documents the rise of a working-class film movement that challenged the dominant political ideas of the day. Between 1907 and 1930, worker filmmakers repeatedly clashed with censors, movie industry leaders, and federal agencies over the kinds of images and subjects audiences would be allowed to see. The outcome of these battles was critical to our own times, for the victors got to shape the meaning of class in twentieth-century America. Surveying several hundred movies made by or about working men and women, Ross shows how filmmakers were far more concerned with class conflict during the silent era than at any subsequent time. Directors like Charlie Chaplin, D. W. Griffith, and William de Mille made movies that defended working people and chastised their enemies. Worker filmmakers went a step further and produced movies from *A Martyr to His Cause* (1911) to *The Gastonia Textile Strike* (1929) that depicted a unified working class using strikes, unions, and socialism to transform a nation. J. Edgar Hoover considered these class-conscious productions so dangerous that he assigned secret agents to spy on worker filmmakers. Liberal and radical films declined

in the 1920s as an emerging Hollywood studio system, pressured by censors and Wall Street investors, pushed American film in increasingly conservative directions. Appealing to people's dreams of luxury and upward mobility, studios produced lavish fantasy films that shifted popular attention away from the problems of the workplace and toward the pleasures of the new consumer society. While worker filmmakers were trying to heighten class consciousness, Hollywood producers were suggesting that class no longer mattered. Working-Class Hollywood shows how silent films helped shape the modern belief that we are a classless nation.

*American Film Melodrama* Robert Lang 1989 "The difficulty for men or the impossibility for women of living up to patriarchal society's ideal order is the very stuff of melodrama," writes Robert Lang in this daring work on what the author sees as the central genre of American film. Lang contends that the true melodrama is essentially an Oedipal drama--a dramatization of the ways in which we are all formed within a matrix of familial imperatives. As he interprets them, these imperatives are often crippling reflections of patriarchy. Revealing how melodrama both submits to patriarchal ideology and confronts it, he believes that we can learn from it either how to be happier on its terms--which are the terms of life in Western society--or how to find our way out of the familial labyrinth. Lang traces the development of melodrama in the first fifty years of the American cinema by offering detailed interpretations of Griffith's *Way Down East*, *The Mother and the Law*, and *Broken Blossoms*; Vidor's *The Crowd*, *Stella Dallas*, and *Ruby Gentry*; and Minnelli's *Madame Bovary*, *Some Came Running*, and *Home from the Hill*. Drawing on the insights of Irigaray, Kristeva, Deleuze and Guattari, Peter Brooks, and several contemporary film theorists, he focuses on the psychoanalytic aspects of the films to bring us new insights into the way we live our lives.

**Genre and Hollywood** Stephen Neale 2000 Steve Neale here discusses all the major concepts, theories and accounts of Hollywood and genre, as well as key genres which theorists have written about, from horror to the Western.

Hollywood Melodrama and the New Deal Anna Siomopoulos 2012 While many critics have analyzed the influence of the FDR administration on Hollywood films of the era, most of these studies have focused either on New Deal imagery or on studio interactions with the federal government. Neither type of study

explores the relationship between film and the ideological principles underlying the New Deal. This book argues that the most important connections between the New Deal and Hollywood melodrama lie neither in the New Deal iconography of these films, nor in the politics of any one studio executive. Rather, the New Deal figures prominently in Hollywood melodramas of the Depression era because these films engage the political ideas underlying welfare state policies—ideas that extended the reach of government into the private realm. As the author shows, Hollywood melodramas interrogated New Deal principles of liberal empathy—consumer citizenship, the refeudalization of the state, and minimal economic redistribution—only to support welfare-state ideology in the end.

**Film Genre Reader IV** Barry Keith Grant 2012-12-01 From reviews of the third edition: "Film Genre Reader III lives up to the high expectations set by its predecessors, providing an accessible and relatively comprehensive look at genre studies. The anthology's consideration of the advantages and challenges of genre studies, as well as its inclusion of various film genres and methodological approaches, presents a pedagogically useful overview." –Scope Since 1986, Film Genre Reader has been the standard reference and classroom text for the study of genre in film, with more than 25,000 copies sold. Barry Keith Grant has again revised and updated the book to reflect the most recent developments in genre study. This fourth edition adds new essays on genre definition and cycles, action movies, science fiction, and heritage films, along with a comprehensive and updated bibliography. The volume includes more than thirty essays by some of film's most distinguished critics and scholars of popular cinema, including Charles Ramírez Berg, John G. Cawelti, Celestino Deleyto, David Desser, Thomas Elsaesser, Steve Neale, Thomas Schatz, Paul Schrader, Vivian Sobchack, Janet Staiger, Linda Williams, and Robin Wood.

*Nazi Film Melodrama* Laura Heins 2013-09-16 Cultural productions in the Third Reich often served explicit propaganda functions of legitimating racism and glorifying war and militarism. Likewise, the proliferation of domestic and romance films in Nazi Germany also represented an ideological stance. Rather than reinforcing traditional gender role divisions and the status quo of the nuclear family, these films were much more permissive about desire and sexuality than previously assumed. Focusing on German romance films, domestic melodramas, and home front films from 1933 to 1945, *Nazi Film Melodrama* shows how melodramatic elements in Nazi cinema functioned as part of a project to move affect, body,

and desire beyond the confines of bourgeois culture and participate in a curious modernization of sexuality engineered to advance the imperialist goals of the Third Reich. Offering a comparative analysis of Nazi productions with classical Hollywood films of the same era, Laura Heins argues that German fascist melodramas differed from their American counterparts in their negative views of domesticity and in their use of a more explicit antibourgeois rhetoric. Nazi melodramas, film writing, and popular media appealed to viewers by promoting liberation from conventional sexual morality and familial structures, presenting the Nazi state and the individual as dynamic and revolutionary. Some spectators objected to the eroticization and modernization of the public sphere under Nazism, however, pitting Joseph Goebbels' Ministry of Propaganda against more conservative film audiences in a war over the very status of domesticity and the shape of the family. Drawing on extensive archival research, this perceptive study highlights the seemingly contradictory aspects of gender representation and sexual morality in Nazi-era cinema.