

American Politics In Hollywood Film Nbuild | fe4fa6db90069750d51fde55cd2234e1

'Un-American' Hollywood
Hollywood Left and Right
American Film and Politics from Reagan to Bush Jr.
The Representation of the American Presidency in Recent Hollywood Movies
Hollywood and the Great Depression
Camera Politica
Reel Power
The Hollywood Connection
The Big Tomorrow
American History and Contemporary Hollywood Film
Politics, Hollywood Style
Hollywood and Politics
Politics and Film
Hollywood's America
Hollywood's Cold War
Showbiz Politics
Ronald Reagan in Hollywood
Celluloid Saviours
Hollywood Party
American Politics in Hollywood Film
Projecting Politics
Hollywood's Last Golden Age
Hollywood's Last Golden Age
The Hollywood Jim Crow
Politics Goes to the Movies
Politics and Film
The cultural politics of contemporary Hollywood film
Unsettled Scores
When Hollywood Was Right
Hollywood Riots
The Politics of Hollywood Cinema
Cinema Civil Rights
Hollywood Goes to Washington
Make My Day
Screening Enlightenment
Cinema Wars
Presidents in the Movies
Film Propaganda and American Politics
Here's Looking at You
Projecting Politics

Published at a time when American filmmakers are deeply involved in the War on Terror, this authoritative and timely book offers the first comprehensive account of Hollywood's propaganda role during the defining ideological conflict of the 20th century: the Cold War.

Between 1967 and 1976 a number of extraordinary factors converged to produce an uncommonly adventurous era in the history of American film. The end of censorship, the decline of the studio system, economic changes in the industry, and demographic shifts among audiences, filmmakers, and critics created an unprecedented opportunity for a new type of Hollywood movie, one that Jonathan Kirshner identifies as the "seventies film." In *Hollywood's Last Golden Age*, Kirshner shows the ways in which key films from this period—including *Chinatown*, *Five Easy Pieces*, *The Graduate*, and *Nashville*, as well as underappreciated films such as *The Friends of Eddie Coyle*, *Klute*, and *Night Moves*—were important works of art in continuous dialogue with the political, social, personal, and philosophical issues of their times. These "seventies films" reflected the era's social and political upheavals: the civil rights movement, the domestic consequences of the Vietnam war, the sexual revolution, women's liberation, the end of the long postwar economic boom, the Shakespearean saga of the Nixon Administration and Watergate. Hollywood films, in this brief, exceptional moment, embraced a new aesthetic and a new approach to storytelling, creating self-consciously gritty, character-driven explorations of moral and narrative ambiguity. Although the rise of the blockbuster in the second half of the 1970s largely ended Hollywood's embrace of more challenging films, Kirshner argues that seventies filmmakers showed that it was possible to combine commercial entertainment with serious explorations of politics, society, and characters' interior lives.

Politics Goes to the Movies introduces the topic of political representation and ideology by analyzing some of the most important politically themed films across the history of cinema in a refreshing and concise volume. Offering a survey of political cinema from 1915 to present day, topics include: propaganda, Communism, Fascism, revolutionary cinema, and contemporary documentary. Using individual case studies that begin with *The Birth of a Nation* and end with *O.J.: Made in America*, the book introduces how various strands of international politics have been woven through the fabric of cinema by contextualizing each film in its particular historical moment. In addition, Robert Kolker offers formal analyses that explore not only overtly political themes but also how the structural properties of a film can themselves be political—how political films are made, politically. Including films produced across Europe, North Africa, the US, and Latin America, this accessible and engaging book is an ideal introductory text for students of political cinema.

Fantasy and politics are familiar dancing partners that rarely separate, even in the face of post-Election Day realities. But Hollywood has a tradition of punching holes in the fairy tales of electoral promises with films that meditate on what could have been and should have been. With *Hollywood Goes to Washington*, Michael Coyne investigates how the American political film unravels the labyrinthine entanglements of politics and the psyche of the American electorate in order to reveal brutal truths about the state of our democracy. From conspiracy dramas such as *The Manchurian Candidate* to satires like *Wag the Dog*, *Hollywood Goes to Washington* argues that political films in American cinema have long reflected the issues and tensions roiling within American society. Coyne elucidates the mythology, iconography, and ideology embedded in both classic and lesser-known films—including *Gabriel Over the White House*, *Silver City*, *Advise and Consent*, and *The Siege*—and examines the cinematic portrayals of presidents in the White House, the everyman American citizen, and the nebulous enemies who threaten American democracy. The author provocatively contends that whether addressing the threat of domestic fascism in *Citizen Kane* or the disillusionment of Vietnam and paranoia of the post-Watergate era in *Executive Action*, the American political film stands as an important cultural bellwether and democratic force—one that is more vital than ever in the face of decreasing civil liberties in the present-day United States. Compelling and wholly original, *Hollywood Goes to Washington* exposes the political power of the silver screen and its ramifications for contemporary American culture.

Hollywood was not always a bastion of liberalism. Following World War II, an informal alliance of movie stars, studio moguls and Southern California business interests formed to revitalize a factionalized Republican Party. Coming together were stars such as John Wayne, Robert Taylor, George Murphy and many others, who joined studio heads Cecil B. DeMille, Louis B. Mayer, Walt Disney and Jack Warner to rebuild the Republican Party. They found support among a large group of business leaders who poured money and skills into this effort, which paid off with the election of George Murphy to the US Senate and of Richard Nixon and Ronald Reagan to the highest office in the nation. This is an exciting story based on extensive new research that will forever change how we think of Hollywood politics.

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.

In *Hollywood Left and Right*, Steven J. Ross tells a story that has escaped public attention: the emergence of Hollywood as a vital center of political life and the important role that movie stars have played in shaping the course of American politics. Ever since the film industry relocated to Hollywood early in the twentieth century, it has had an outsized influence on American politics. Through compelling larger-than-life figures in American cinema—Charlie Chaplin, Louis B. Mayer, Edward G. Robinson, George Murphy, Ronald Reagan, Harry Belafonte, Jane Fonda, Charlton Heston, Warren Beatty, and Arnold Schwarzenegger—*Hollywood Left and Right* reveals how the film industry's engagement in politics has been longer, deeper, and more varied than most people would imagine. As shown in alternating chapters, the Left and the Right each gained ascendancy in Tinseltown at different times. From Chaplin, whose movies almost always displayed his leftist convictions, to Schwarzenegger's nearly seamless transition from action blockbusters to the California governor's mansion, Steven J. Ross traces the intersection of Hollywood and political activism from the early twentieth century to the present. *Hollywood Left and Right* challenges the commonly held belief that Hollywood has always been a bastion of liberalism. The real story, as Ross shows in this passionate and entertaining work, is far more complicated. First, Hollywood has a longer history of conservatism than liberalism. Second, and most surprising, while the Hollywood Left was usually more vocal and visible, the Right had a greater impact on American political life, capturing a senate seat (Murphy), a governorship (Schwarzenegger), and the ultimate achievement, the Presidency (Reagan).

Politics and Film examines popular movies and television shows as indicators of social and political trends to explore the political culture of the United States. Updated to include the popular and controversial movies and shows *American Sniper*, *House of Cards*, *Orange Is the New Black*, and *Twelve Years a Slave*, the second edition investigates popular conceptions of government, the military, intelligence and terrorism, punishment and policing, and recognizes mistakes or dark times in our shared history.

Cinematic depictions of real U.S. presidents from Abraham Lincoln to George W. Bush explore how Hollywood movies represent American history and politics on

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screen. Morgan and his contributors show how films blend myth and reality to present a positive message about presidents as the epitome of America's values and idealism until unpopular foreign wars in Vietnam and Iraq led to a darker portrayal of the imperial presidency, operated by Richard Nixon and Bush 43. This exciting new collection further considers how Hollywood has continually reinterpreted historically significant presidents, notably Abraham Lincoln, Theodore Roosevelt, and Franklin D. Roosevelt, to fit the times in which movies about them were made.

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 nation's 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. Roosevelt's 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 kid musicals of the late 1930s; The problems of independent production exemplified in King Vidor's *Our Daily Bread*; Cary Grant's 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; Ian 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.

From Al Jolson in blackface to *Song of the South*, there is a long history of racism in Hollywood film. Yet as early as the 1930s, movie studios carefully vetted their releases, removing racially offensive language like the "N-word." This censorship did not stem from purely humanitarian concerns, but rather from worries about boycotts from civil rights groups and loss of revenue from African American filmgoers. *Cinema Civil Rights* presents the untold history of how Black audiences, activists, and lobbyists influenced the representation of race in Hollywood in the decades before the 1960s civil rights era. Employing a nuanced analysis of power, Ellen C. Scott reveals how these representations were shaped by a complex set of negotiations between various individuals and organizations. Rather than simply recounting the perspective of film studios, she calls our attention to a variety of other influential institutions, from protest groups to state censorship boards. Scott demonstrates not only how civil rights debates helped shape the movies, but also how the movies themselves provided a vital public forum for addressing taboo subjects like interracial sexuality, segregation, and lynching. Emotionally gripping, theoretically sophisticated, and meticulously researched, *Cinema Civil Rights* presents us with an in-depth look at the film industry's role in both articulating and censoring the national conversation on race.

This engrossing tale of intrigue, passion, betrayal, and violence uncovers the true face of communism in Southern California, and names writers and actresses who were seduced by the party's philosophy.

--Teaching Philosophy
Camera Politica is a comprehensive study of Hollywood film during a period of tremendous change in American history, a period that witnessed the end of the American empire, crises in the economy, a failure of political leadership, loss at war, and the rise of the Right.

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.

In *Celluloid Saviours*, the author analyses a corpus of US films dating from the silent era that she calls film blanc. In these fantasy films a guardian spirit with extraordinary powers suspends the ordinary, known laws of time and space, and a main character reforms himself or herself in life-changing ways. The author argues that the historical pattern of film blanc relates to the rise and fall of liberal and reform thought in US politics, specifically to conceptions of human nature as a tabula rasa. This conception is evident both in the early feature films featuring angels such as Chaplin's *The Kid* and much later examples such as the 1980s box office hit, *Trading Places*. She argues that this narrative tradition runs from Hollywood's beginnings to the present day and is foreshadowed in the English ghost stories of Charles Dickens. The classic era of film blanc is epitomised in the enduringly popular film, *It's a Wonderful Life*. More recent examples of narrative form analysed by Caston include *The Truman Show* and *Eternal Sunshine of the Spotless Mind*.

Explores the relationship between the motion picture industry and American politics.

Cinema Wars explores the intersection of film, politics, and US culture and society through a bold critical analysis of the films, TV shows, and documentaries produced in the early 2000s. Offers a thought-provoking depiction of Hollywood film as a contested terrain between conservative and liberal forces. Films and documentaries discussed include: *Black Hawk Down*, *The Dark Knight*, *Star Wars*, *Syriana*, *WALL-E*, *Fahrenheit 9/11* and other Michael Moore documentaries, amongst others. Explores how some films in this era supported the Bush-Cheney regime, while others criticized the administration, openly or otherwise. Investigates Hollywood's treatment of a range of hot topics, from terrorism and environmental crisis to the Iraq war and the culture wars of the 2000s. Shows how Hollywood film in the 2000s brought to life a vibrant array of social protest and helped create cultural conditions to elect Barack Obama.

The *Hollywood Connection* argues that celebrity politics may matter in broader settings than previously understood. The questions presented in this collection are compelling and timely; the diverse methodologies and robust theoretical applications show the effects of fictional media on consumer audiences and implications for American politics.

Focusing on the two decades leading to the beginning of the 21st century, this collection examines central issues in American politics and society through the films of the period. Using everything from Oliver Stone to Disney, Clint Eastwood to John Sayles, *Jurassic Park* to *Dumb and Dumber*, the international array of authors explore a number of themes. These include: the cinematic views of political institutions; of politically significant places; of the projection of major issues such as gender, family, and race; and the cultural politics of the film makers themselves in America at the start of a new century.

The large literature about the politics of Hollywood in the period of McCarthy and the blacklist has largely overlooked political filmmaking during those agitated years. "Hollywood Riots" examines the most vibrant cycle of independently produced political films made while House Committee on Un-American Activities was investigating communists in the film industry. In doing so, it shifts the focus from the politics of Washington to the politics of Los Angeles and from the films of the Hollywood Ten to the more politically complex films of the progressive community at large. Dibbern shows how the movies produced by progressives at the end of the 1950s, including "The Lawless", "The Sound of Fury", "The Underworld", were the logical cinematic parallel to their political and journalistic advocacy fighting the conservative newspapers. In these films they were recasting political events from California's recent past as politically-engaged narratives that were inflected with their own fears of persecution. "Hollywood Riots" re-views the work of notable directors like Joseph Losey and Cy Endfield, as well as introducing unheralded political screenwriters and directors such as Daniel Mainwaring, Jo Pagano, and Leo C. Popkin.

Shows how the US's expansive attempt at cultural globalization helped transform Japan into one of Hollywood's key markets. He also demonstrates the prominent role American cinema played in the political reeducation and reorientation of the Japanese.

Films examined include: *Master and Commander - the Far Side of the World*, *The Coneheads*, *X2*, *The Postman*, *Taxi Driver*, *Working Girl*, *Mr. Smith Goes to Washington*, *Robocop*, *Showgirls*, *The Passion of the Christ*, *Last Tango in Paris*, *Pulp Fiction*, *Kill Bill: Vol. 2*.

The concept of "un-Americanism," so vital to the HUAC crusade of the 1940s and 1950s, was resoundingly revived in the emotional rhetoric that followed the September 11th terrorist attacks. Today's political and cultural climate makes it more crucial than ever to come to terms with the consequences of this earlier period of repression and with the contested claims of Americanism that it generated. "Un-American" Hollywood reopens the intense critical debate on the blacklist

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era and on the aesthetic and political work of the Hollywood Left. In a series of fresh case studies focusing on contexts of production and reception, the contributors offer exciting and original perspectives on the role of progressive politics within a capitalist media industry. Original essays scrutinize the work of individual practitioners, such as Robert Rossen, Joseph Losey, Jules Dassin, and Edward Dmytryk, and examine key films, including *The Robe*, *Christ in Concrete*, *The House I Live In*, *The Lawless*, *The Naked City*, *The Prowler*, *Body and Soul*, and *FTA*.

In this second edition of *American Politics in Hollywood Film*, Ian Scott takes up his analysis of political content and ideology through movies and contends that American culture and the institutional process continues to be portrayed, debated and influenced

Thesis (M.A.) from the year 1998 in the subject American Studies - Culture and Applied Geography, grade: 1,0, LMU Munich, 300 entries in the bibliography, language: English, abstract: In Hollywood film history, the U.S. president has had many images - a brave leader, an incompetent fool, a lovable hero. One thing is for certain: No matter what era, Presidents, whether fictional or real, are frequent fodder for filmmakers. After Vietnam and the revelations of Watergate, however, the number of films with presidential portrayals steadily decreased, and the depictions that did appear generally cast a corrupt or inept Chief Executive. It is therefore more than surprising why filmmakers today have decided to produce such an incredibly large number of films as compared to the last two decades. Presidents have been portrayed as minor characters in dozens of Hollywood films, either for inspirational purposes or simply to keep the plot moving. Lately, not only the number of President films has increased significantly, but there is also a clear tendency to let the Presidents move towards center stage, and they are now often pictured as the protagonists. This phenomenon opens up a whole range of questions: How are the Presidents depicted? Is there a certain trend in the portrayals? Or are those portrayed all different from each other? Are there differences or similarities to older characterizations? What does this tell us about Hollywood's view of the Presidency? Has it suddenly changed? And what are the reasons for such a sudden boost in the number of films? By taking a closer look at a selection of Hollywood productions, this paper provides an attempt to find answers to these questions. Of the string of fictional Presidents that American filmmakers have recently created, some are more loathsome than their real-life counterparts, others more heroic. Both types seem designed to connect with audiences' hopes and fears - what the Hollywood dream factory does best. Interestingly,

Between 1967 and 1976 a number of extraordinary factors converged to produce an uncommonly adventurous era in the history of American film. The end of censorship, the decline of the studio system, economic changes in the industry, and demographic shifts among audiences, filmmakers, and critics created an unprecedented opportunity for a new type of Hollywood movie, one that Jonathan Kirshner identifies as the "seventies film." In *Hollywood's Last Golden Age*, Kirshner shows the ways in which key films from this period—including *Chinatown*, *Five Easy Pieces*, *The Graduate*, and *Nashville*, as well as underappreciated films such as *The Friends of Eddie Coyle*, *Kluge*, and *Night Moves*—were important works of art in continuous dialogue with the political, social, personal, and philosophical issues of their times. These "seventies films" reflected the era's social and political upheavals: the civil rights movement, the domestic consequences of the Vietnam war, the sexual revolution, women's liberation, the end of the long postwar economic boom, the Shakespearean saga of the Nixon Administration and Watergate. Hollywood films, in this brief, exceptional moment, embraced a new aesthetic and a new approach to storytelling, creating self-consciously gritty, character-driven explorations of moral and narrative ambiguity. Although the rise of the blockbuster in the second half of the 1970s largely ended Hollywood's embrace of more challenging films, Kirshner argues that seventies filmmakers showed that it was possible to combine commercial entertainment with serious explorations of politics, society, and characters' interior lives.

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.

Originally published in 1994, this important book traces the rise of film propaganda in the 20th Century, discussing specifically how film can be used to manipulate public perception and opinions. Two distinct areas are covered: war propaganda, including feature and documentary films regarding warfare; and civilian propaganda, including films that address a variety of political subjects. Although the focus is American film and American politics, this book offers insights for all those interested in the affect of film on the minds of citizens of any country or state.

Adopting and developing a 'cultural politics' approach, this comprehensive study explores how Hollywood movies generate and reflect political myths about social and personal life that profoundly influence how we understand power relations. Instead of looking at genre, it employs three broad categories of film. 'Security' films present ideas concerning public order and disorder, citizen-state relations and the politics of fear. 'Relationalities' films highlight personal and intimate politics, bringing norms about identities, gender and sexuality into focus. In 'socially critical' films, particular issues and ideas are endowed with more overtly political significance. The book considers these categories as global political technologies implicated in hegemonic and 'soft power' relations whose reach is both deep and broad.

The Politics of Hollywood Cinema radically transforms our understanding of cinema's potential to be politically engaging and challenging. Examining several films from Hollywood's classical era, including *Marked Woman*, *Mr Smith Goes to Washington*, *Born Yesterday*, *On the Waterfront* and *It Should Happen to You*, alongside contemporary theories of democracy advanced by Ernesto Laclau, Chantal Mouffe, Claude Lefort, Étienne Balibar and Jacques Rancière, Richard Rushton argues that popular films can offer complex subtle, relevant and controversial approaches to democracy and politics.

Named a Best Book of the Year by *Financial Times* "Singular, stylish and slightly intoxicating in its scope." —*Rolling Stone* Acclaimed media critic J. Hoberman's masterful and majestic exploration of the Reagan years as seen through the unforgettable movies of the era *The Third Book* in a brilliant and ambitious trilogy, celebrated cultural and film critic J. Hoberman's *Make My Day* is a major new work of film and pop culture history. In it he chronicles the Reagan years, from the waning days of the Watergate scandal when disaster films like *Earthquake* ruled the box office to the nostalgia of feel-good movies like *Rocky* and *Star Wars*, and the delirium of the 1984 presidential campaign and beyond. Bookended by the Bicentennial celebrations and the Iran-Contra affair, the period of Reagan's ascendance brought such movie events as *Jaws*, *Apocalypse Now*, *Blade Runner*, *Ghostbusters*, *Blue Velvet*, and *Back to the Future*, as well as the birth of MTV, the Strategic Defense Initiative, and the Second Cold War. An exploration of the synergy between American politics and popular culture, *Make My Day* is the concluding volume of Hoberman's *Found Illusions* trilogy; the first volume, *The Dream Life*, was described by *Slate's* David Edelstein as "one of the most vital cultural histories I've ever read"; *Film Comment* called the second, *An Army of Phantoms*, "utterly compulsive reading." Reagan, a supporting player in Hoberman's previous volumes, here takes center stage as the peer of Indiana Jones and John Rambo, the embodiment of a Hollywood that, even then, no longer existed.

The story of racial hierarchy in the American film industry The #OscarsSoWhite campaign, and the content of the leaked Sony emails which revealed, among many other things, that a powerful Hollywood insider didn't believe that Denzel Washington could "open" a western genre film, provide glaring evidence that the opportunities for people of color in Hollywood are limited. In *The Hollywood Jim Crow*, Maryann Erigha tells the story of inequality, looking at the practices and biases that limit the production and circulation of movies directed by racial minorities. She examines over 1,300 contemporary films, specifically focusing on directors, to show the key elements at work in maintaining "the Hollywood Jim Crow." Unlike the Jim Crow era where ideas about innate racial inferiority and superiority were the grounds for segregation, Hollywood's version tries to use economic and cultural explanations to justify the underrepresentation and stigmatization of Black filmmakers. Erigha exposes the key elements at work in maintaining Hollywood's racial hierarchy, namely the relationship between genre and race, the ghettoization of Black directors to black films, and how Blackness is perceived by the Hollywood producers and studios who decide what gets made and who gets to make it. Erigha questions the notion that increased representation of African Americans behind the camera is the sole answer to the racial inequality gap. Instead, she suggests focusing on the obstacles to integration for African American film directors. Hollywood movies have an expansive reach and exert tremendous power in the national and global production, distribution, and exhibition of popular culture. *The Hollywood Jim Crow* fully dissects the racial inequality embedded in this industry, looking at alternative ways for African Americans to find success in Hollywood and suggesting how they can band together to forge their own career paths.

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American motion pictures still dominate the world market with an impact that is difficult to measure. Their role in American culture has been a powerful one since the 1930s and is a hallmark of our culture today. Though much has been written about the film industry, there has been very little systematic attention paid to the ideology of its creative elite. How does the outlook of that elite impact on the portrayals of America that appear on the screen? How do their views interact with the demands of the market and the structure of the industry to determine the product that is seen by mass audiences? Hollywood's America is a marvellously rich and careful discussion of these questions. It combines a meticulous systematic content analysis of fifty years of top-grossing films with a history of the changing structure of the industry. To that mixture it adds an in-depth survey of Hollywood's creative elite, comparing them to other leadership groups. The result is a balanced discussion of unique breadth and depth on a subject of national importance. Placing the film industry in the context of American society as a whole, the authors point out that Hollywood's creative leadership impacts the larger society even as it is influenced by that society. The creators of films cannot remove themselves too far from the values of the audiences that they serve. However, the fact that films are made by a relatively small number of people, who, as the authors demonstrate, tend to share a common outlook, means that, over time, motion pictures have had an undeniable impact on the beliefs, lifestyles, and action of Americans. This study contributes to the debate over the role and influence of those who create and distribute the products of mass culture in the United States. The book also contains a devastating critique of the poststructuralist theories that currently dominate academic film criticism, demonstrating how they fail in their attempt to explain the political significance of motion pictures.

Hollywood has a growing fascination with America's past. This book offers an analysis of how and why contemporary Hollywood films have sought to mediate American history. It considers whether or how far contemporary films have begun to unravel the unifying myths of earlier films and periods.

This volume of primary documents seeks to engage readers interested in the multiple meanings of Hollywood and politics by using a topical approach: election politics, public policy, war and patriotism, social movements, cultural values. The time period covered ranges from the 1934 California gubernatorial election through the War in Iraq; sources include transcripts of various Congressional testimonies, public addresses, letters, speeches, and interviews.

The Hollywood careers of Aaron Copland and Hanns Eisler brought the composers and their high art sensibility into direct conflict with the premier producer of America's potent mass culture. Drawn by Hollywood's potential to reach—and edify—the public, Copland and Eisler expertly wove sophisticated musical ideas into Hollywood and, each in their own distinctive way, left an indelible mark on movie history. Sally Bick's dual study of Copland and Eisler pairs interpretations of their writings on film composing with a close examination of their first Hollywood projects: Copland's music for *Of Mice and Men* and Eisler's score for *Hangmen Also Die!* Bick illuminates the different ways the composers treated a film score as means of expressing their political ideas on society, capitalism, and the human condition. She also delves into Copland's and Eisler's often conflicted attempts to adapt their music to fit Hollywood's commercial demands, an enterprise that took place even as they wrote hostile critiques of the film industry.

In a revealing book showing the startling connections between national politics and Hollywood movies, May offers a bold, fresh interpretation of American culture from the New Deal through the Cold War. 69 halftones. 31 tables.

Hollywood is often characterized as a stronghold of left-liberal ideals. In *Reel Power*, Matthew Alford shows it is in fact deeply complicit in serving the interests of the most regressive U.S. corporate and political forces. Films like *Transformers*, *Terminator: Salvation* and *Black Hawk Down* are constructed with Defense Department assistance as explicit cheerleaders for the U.S. military, but Matthew Alford also emphasizes how so-called radical films like *Three Kings*, *Hotel Rwanda* and *Avatar* present watered-down alternative visions of American politics that serve a similar function. *Reel Power* is the first book to examine the internal workings of contemporary Hollywood as a politicized industry as well as scores of films across all genres. No matter what the progressive impulses of some celebrities and artists, Alford shows how they are part of a system that is hard-wired to encourage American global supremacy and frequently the use of state violence.

This fascinating work examines in detail the relationship between American politics and films, from *Birth of a Nation* to *Fahrenheit 9/11*. It provides a decade-by-decade survey of politics and films of all types - comedies and dramas to biographies and documentaries - as well as a helpful framework that students and general readers can use to analyze the political content of films. The book also features an examination of film techniques as they relate to political films, an exploration of the effects of real-world politics on Hollywood, and a practical guide to writing film analysis, as well as a guide to web-based film resources and an extensive "Political Filmography." Throughout the book, the authors emphasize both the political messages transmitted through films and the political values that are reflected in them.

This book analyzes major films about the American political process since the 1930s. It considers the films' major themes about politics, ideology, and representation of race and gender over the past several decades.

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