

The Name Above The Title An Autobiography

From the earliest years of sound film in America, Hollywood studios and independent producers of "race films" for black audiences created stories featuring African American religious practices. In the first book to examine how the movies constructed images of African American religion, Judith Weisenfeld explores these cinematic representations and how they reflected and contributed to complicated discourses about race, the social and moral requirements of American citizenship, and the very nature of American identity. Drawing on such textual sources as studio production files, censorship records, and discussions and debates about religion and film in the black press, as well as providing close readings of films, this richly illustrated and meticulously researched book brings religious studies and film history together in innovative ways.

"Through research and interviews with contemporaries, this is story of Eddie Mannix and Howard Strickling. The dual biography describes how a mob-related New Jersey laborer and the quiet son of a grocer became the most powerful men at the biggest studio in the world"--Provided by publisher.

From the New York Times—bestselling author of *The First Wives Club*: This novel about an aging actress's revenge on Hollywood is a "hoot" (Entertainment Weekly). Mary Jane Moran was an ambitious New York stage actress who lost the role of a lifetime and the one man she loved—all because Hollywood thought she was too plain and too old to star in the movies. But M. J. knew what she had inside—she just needed a little help bringing it out. Two years, forty pounds, sixty-seven thousand dollars, and a full round of nips, tucks, lipos, and implants later, the Broadway gypsy moth emerged a gorgeous butterfly with a new name and a new body. The woman now called Jahne Moore was svelte, sexy, and ripe for the big time. Jahne and her two sisters-in-arms—one ruthless LA native and one sweet Texas belle—are making their move on the West Coast. Television's top creator wants them in the season's white-hot new series. But as the starlets climb furiously to the top, they struggle to hide the secrets of their pasts. And Jahne Moore must give her most convincing performance ever when the same man who once broke her heart begs her to play a starring role—both in his show and in his life . . . "[A] juicy novel about Hollywood celebrities and secrets." —Publishers Weekly "Compulsively readable." —New York Daily News "Delicious and satisfying." —Detroit Free Press

Barbara Stanwyck thrilled millions in scene after scene, picture after picture, over a six-decade career that took her from an impoverished childhood in the streets of Brooklyn to the pinnacle of Golden Age Hollywood. At one tough and vulnerable, straight-talking but emotionally elusive, she electrified every production in which she appeared, from Hollywood B-Flicks to such classics as *Stella Dallas*, *Double Indemnity*, and televisions *The Thorn Birds*. She was an early role model for women dissatisfied with the standard Hollywood heroine, and a tantalizing challenge to men who wanted more. Her honesty and authenticity resonate even more powerfully today but her complete story has never been told.

"A revered and provocative theater observer presents a grand history of the producers, directors, actors, and critics battling for creative and financial control of Broadway"--Front jacket flap.

Songs of Innocence and Experience: Romance in the Cinema of Frank Capra is a study of the director's chosen movies from the perspective of three types of comedies: paradisaical, purgatorial and infernal, as assigned by Dante in his *Divine Comedy*. Magdalena Grabias views Capra's films in two broader categories of "innocence" and "experience," where "innocence" represents Dantean paradisaical level, and "experience" combines the levels of purgatory and inferno. Such a division constitutes the means to interpret Capra's filmic universe and to describe the ever-evolving directorial vision of Frank Capra. The main purpose of the book is to demonstrate how, in the light of the theory of literary romance as presented by Northrop Frye in his seminal works concerning the subject, the films of Frank Capra fit into the genre of romance. Romantic elements in Frank Capra's movies can be found in both "innocence" and "experience" categories and, hence, consequently in his paradisaical, purgatorial and infernal comedies. However, in both categories, and all three comedy types, the romantic reality of each examined film is structured and developed in a different manner. The book offers an insight into Frank Capra's films and the complex process of creating his multidimensional romantic universe within them.

In Hollywood 1938, Catherine Jurca brings to light a tumultuous year of crisis that has been neglected in histories of the studio era. With attendance in decline, negative publicity about stars that were "poison at the box office," and a spate of bad films, industry executives decided that the public was fed up with the movies. Jurca describes their desperate attempt to win back audiences by launching Motion Pictures' Greatest Year, a massive, and unsuccessful, public relations campaign conducted in theaters and newspapers across North America. Drawing on the records of studio personnel, independent exhibitors, moviegoers, and the motion pictures themselves, she analyzes what was wrong—and right—with Hollywood at the end of a heralded decade, and how the industry's troubles changed the making and marketing of films in 1938 and beyond.

Branded Entertainment explains how product placement, a long-time phenomenon in films, has gone beyond this to now embrace all media. Citing examples from film to music video, to computer games, the author explains the: history and development of product placement; advantages of this form of brand advertising; and methods employed by different brands Most importantly, *Branded Entertainment* discusses the future possibilities for using this form of promotion to recreate an emotional connection with customers and exploiting the opportunities afforded by advances in technology to spread the message across multimedia channels.

Although Frank Capra (1897-1991) is best known as the director of *It Happened One Night*, *Mr. Deeds Goes to Town*, *You Can't Take It with You*, *Mr. Smith Goes to Washington*, *Arsenic and Old Lace*, and *It's a Wonderful Life*, he was also an award-winning documentary filmmaker as well as a behind-the-scenes force in the Director's Guild, the Motion Picture Academy, and the

Producer's Guild. He worked with or knew socially everyone in the movie business from Mack Sennett, Chaplin, and Keaton in the silent era through the illustrious names of the golden age. He directed Clark Gable, Jimmy Stewart, Cary Grant, Gary Cooper, Bing Crosby, Frank Sinatra, Jean Harlow, Claudette Colbert, Bette Davis, and others. Reading his autobiography is like having Capra sitting in your living room, regaling you with his anecdotes. In *The Name Above the Title* he reveals the deeply personal story of how, despite winning six Academy Awards, he struggled throughout his life against the glamors, vagaries, and frustrations of Hollywood for the creative freedom to make some of the most memorable films of all time.

During his 40-year career, director-producer Anatole Litvak (1902-1974) made films of all genres in Russia, Germany, England, France and the United States. His rootless background was cited by critics lamenting his lack of consistent style, but it also added to his mystique as a chameleon-like realisateur. Litvak directed Hollywood greats like Edward G. Robinson, John Garfield, Kirk Douglas, Ingrid Bergman, Vivien Leigh, Sophia Loren, Anthony Perkins, Olivia de Havilland, Yul Brynner, Burt Lancaster, Barbara Stanwick and many others. He was twice nominated for Best Director by the Academy of Motion Picture Art and Sciences for *The Snake Pit* (1948) and for *Decision Before Dawn* (1951). These films--along with *Mayerling* (1936), *Sorry, Wrong Number* (1946) and *Anastasia* (1956)--are considered classics, but his pictures don't offer many clues about Litvak the man. Apart from passing references to his wartime service as combat documentarian, he never discussed his life in print, allowing only brief interviews relating exclusively to his work. This biography fills that void, providing the first detailed portrait of an artist described by film historian Richard Schickel as "an adept, adaptable and prolific man; the kind of director that Hollywood likes best."

In *Hollywood on the Hudson*, Richard Koszarski rewrites an important part of the history of American cinema. During the 1920s and 1930s, film industry executives had centralized the mass production of feature pictures in a series of gigantic film factories scattered across Southern California, while maintaining New York as the economic and administrative center. But as Koszarski reveals, many writers, producers, and directors also continued to work here, especially if their independent vision was too big for the Hollywood production line.

Divine Film Comedies creates a meaningful dialogue between stories in the Hebrew Bible and New Testament and comedies spanning the history of film. The text lies at the intersection of three disciplines: humor/comedy studies, film studies, and theology. Drawing on films from the silent era to the 21st century, the book highlights parallels between comedic sub-genres and sacred narratives, parables, and proverbs, illuminating a path to seeing and understanding both Scripture and film through a comic lens. The book will be of interest to students and scholars of theology and film, media, and communications.

Celebrated film director Frank Capra was a central architect of the "feel good" movie genre now known as populism, which celebrates people, families, second chances, and other traditional American icons such as small town or pastoral life and baseball. Capra developed his own brand of populism by interweaving traditional values of the genre with a younger, more vulnerable hero starting with *Mr. Deeds Goes to Town* in 1936. The result, Capraesque populism, has had a significant influence on American pop culture in general and forms a small but important subgenre of baseball movie. This book examines eight of these Capraesque baseball films, starting with the all-important *Pride of the Yankees* (1942), which one admiring critic has called "Mr. Deeds Goes to Yankee Stadium." An introduction provides an overview of baseball and populism. Individual chapters are devoted to the populist legacy from Will Rogers (Capra's mentor) to Capra, *The Pride of the Yankees*, *The Stratton Story*, *Angels in the Outfield*, *The Natural*, *Bull Durham*, *Field of Dreams*, *Frequency* and *The Rookie*.

Examining European art films of the 1950s and 1960s, Mark Betz argues that it is time for film analysis to move beyond prevailing New Wave historiography, mired in outdated notions of nationalism and dragged down by decades of auteurist criticism. Focusing on the cinemas of France and Italy, Betz reveals how the flowering of European art films in the postwar era is inseparable from the complex historical and political frameworks of the time.

Offers a new interpretation of Capra as modernist rather than patriotic sentimentalist.

"People will be arguing over Nixon at the Movies as much as, for more than half a century, the country at large has been arguing about Nixon."—Greil Marcus *Richard Nixon and the Film Industry* arrived in Southern California in the same year, 1913, and they shared a long and complex history. The president screened Patton multiple times before and during the invasion of Cambodia, for example. In this unique blend of political biography, cultural history, and film criticism, Mark Feeney recounts in detail Nixon's enthusiastic viewing habits during his presidency, and takes a new and often revelatory approach to Nixon's career and Hollywood's, seeing aspects of Nixon's character, and the nation's, refracted and reimagined in film. *Nixon at the Movies* is a "virtuosic" examination of a man, a culture, and a country in a time of tumult (Slate). "By Feeney's count, Nixon, an unabashed film buff, watched more than 500 movies during the 67 months of his presidency, all carefully listed in an appendix titled 'What the President Saw and When He Saw It.' Nixon concentrated intently on whatever was on the screen; he refused to leave even if the picture was a dud and everyone around him was restless. He was omnivorous, would watch anything, though he did have his preferences...Only rarely did he watch R-rated or foreign films. He liked happy endings. Movies were obviously a means of escape for him, and as the Watergate noose tightened, he spent ever more time in the screening room."—The New York Times

A study of the indoctrination of the U. S. Army from World War II to Vietnam.

Harry Langdon, a comic who appeared in Vaudeville, silent movies, and sound film comedies, held a unique position in Hollywood history. After a slow start in movies, he joined Keystone, the famous Mack Sennett studio. Langdon's screen character was quite different from the broad slapstick that was popular at the time. When paired with director Frank Capra in films such as *The Strong Man* (1926), *Tramp, Tramp, Tramp* (1926), and *Long Pants* (1927), he rivaled Charlie Chaplin, Buster Keaton, and Harold Lloyd. Chuck Harter and Michael J. Hayde's biography includes a comprehensive Filmography. Lavishly illustrated. "You can hear the laughter flowing through the book. Langdon's comic timing was about taking enough time to figure out a situation. The reader should do the same, and not rush through these wonderful pages." - Brad Linaweaver, *Mondo Cult* "[The authors] have done a great service for comedy aficionados and historians, offering up a cornucopia of information on every one of Langdon's screen appearances, rare photos, vintage magazine articles, and more. If you have any interest in Harry Langdon, this book is invaluable. - Leonard Maltin in *Leonard Maltin's Movie Crazy*

Michel Chion is well known in contemporary film studies for his innovative investigations into aspects of cinema that scholars have traditionally overlooked. Following his work on sound in film

in Audio-Vision and Film, a Sound Art, Words on Screen is Chion's survey of everything the seventh art gives us to read on screen. He analyzes titles, credits, and intertitles, but also less obvious forms of writing that appear on screen, from the tear-stained letter in a character's hand to reversed writing seen in mirrors. Through this examination, Chion delves into the multitude of roles that words on screen play: how they can generate narrative, be torn up or consumed but still remain in the viewer's consciousness, take on symbolic dimensions, and bear every possible relation to cinematic space. With his characteristic originality, Chion performs a poetic inventory of the possibilities of written text in the film image. Taking examples from hundreds of films spanning years and genres, from the silents to the present, he probes the ways that words on screen are used and their implications for film analysis and theory. In the process, he opens up and unearths the specific poetry of visual text in film. Exhaustively researched and illustrated with hundreds of examples, Words on Screen is a stunning demonstration of a creative scholar's ability to achieve a radically new understanding of cinema.

The director's authorial role in filmmaking--the extent to which a film reflects his or her individual style and creative vision--has been much debated among film critics and scholars for decades. Drawing on generations of criticism, this study describes how the designation "auteur" has gone from stylistic criterion to product label--in what has always been an essentially collaborative industry. Examining the controversy in regard to Hollywood directors, the author compares directors and would-be auteurs of the classic studio system with those of contemporary Hollywood and its new climate of cultural entrepreneurship.

In the middle of the eighteenth century, something new made itself felt in European culture—a tone or style that came to be called the sentimental. The sentimental mode went on to shape not just literature, art, music, and cinema, but people's very structures of feeling, their ways of doing and being. In what is sure to become a critical classic, *An Archaeology of Sympathy* challenges Sergei Eisenstein's influential account of Dickens and early American film by tracing the unexpected history and intricate strategies of the sentimental mode and showing how it has been reimagined over the past three centuries. James Chandler begins with a look at Frank Capra and the Capraesque in American public life, then digs back to the eighteenth century to examine the sentimental substratum underlying Dickens and early cinema alike. With this surprising move, he reveals how literary spectatorship in the eighteenth century anticipated classic Hollywood films such as Capra's *It Happened One Night*, *Mr. Deeds Goes to Town*, and *It's a Wonderful Life*. Chandler then moves forward to romanticism and modernism—two cultural movements often seen as defined by their rejection of the sentimental—examining how authors like Mary Shelley, Joseph Conrad, James Joyce, and Virginia Woolf actually engaged with sentimental forms and themes in ways that left a mark on their work. Reaching from Laurence Sterne to the Coen brothers, *An Archaeology of Sympathy* casts new light on the long eighteenth century and the novelistic forebears of cinema and our modern world.

The editors of *Ethics at the Cinema* invited a diverse group of moral philosophers and philosophers of film to engage with ethical issues raised within, or within the process of viewing, a single film of each contributor's choice. The result is a unique collection of considerable breadth. Discussions focus on both classic and modern films, and topics range from problems of traditional concern to philosophers (e.g. virtue, justice, and ideals) to problems of traditional concern to filmmakers (e.g. sexuality, social belonging, and cultural identity).

Because screenwriter Robert Riskin spent most of his career collaborating with legendary Hollywood director Frank Capra, Riskin's own unique contributions to film have been largely overshadowed. With five Academy Award nominations to his credit for the monumental films *Lady for a Day*, *Mr. Deeds Goes to Town*, *You Can't Take It with You*, *Here Comes the Groom*, and *It Happened One Night* (for which he won the Oscar), Riskin is often imitated but rarely equaled. In *Capra's Shadow: The Life and Career of Screenwriter Robert Riskin* is the first detailed critical examination of the Hollywood pioneer's life and work. In addition to being one of the great screenwriters of the classic Hollywood era, Riskin was also a producer and director, founding his own film company and playing a crucial role in the foundation of the Screen Writers Guild. During World War II, Riskin was one of the major forces behind propaganda filmmaking. He worked in the Office of War Information and oversaw the distribution -- and later, production -- of films and documentaries in foreign theaters. He was interested in showing the rest of the world more than just an idealized version of America; he looked for films that emphasized the spiritual and cultural vibrancy within the U.S., making charity, faith, and generosity of spirit his propaganda tools. His efforts also laid the groundwork for a system of distribution channels that would result in the dominance of American cinema in Europe in the postwar years. Riskin's postwar work included his production of the 1947 film *Magic Town*, the tale of a marketing executive who discovers the perfect American small town and uses it for polling. What Riskin created onscreen is not simply a community stuck in an antiquarian past; rather, the town of Grandview observes its own traditions while at the same time confronting the possibilities of the modern world and the challenges of postwar America. Author Ian Scott provides a unique perspective on Riskin and the ways in which his brilliant, pithy style was realized in Capra's enduring films. Riskin's impact on cinema extended far beyond these films as he helped spread Hollywood cinema abroad and articulated his vision of a changing America.

"The cinema isn't a slice of life, it's a slice of cake"—Alfred Hitchcock. "If you make a popular movie, you start to think where have I failed?"—Woody Allen. "A film is the world in an hour and a half"—Jean-Luc Godard. "I think you have to be slightly psychopathic to make movies"—David Cronenberg. This compendium contains more than 3,400 quotations from filmmakers and critics discussing their craft. About 1,850 film people are included—Buñuel, Capra, Chaplin, Disney, Fellini, Fitzgerald, Griffith, Kael, Kurasawa, Pathé, Sarris, Schwarzenegger, Spielberg, Waters and Welles among them. The quotations are arranged under 31 topics such as acting, animation, audience, budget, casting, critics, costume design, directing, locations, reviews, screenwriting, special effects and stardom. Indexing by filmmakers (or critics), by film titles and by narrow subjects provides a rich array of points of access.

Contemporary cultural narratives, like ancient myths, speak to our common aspirations, anxieties, and perplexities. These ritually retold stories help to create a sense of communal identity. *The American Success Myth on Film* considers how movies, as bearers of modern myths, have illuminated – if not resolved – the ideological contradictions at the heart of the American idea of success. In examining the enduring appeal that the success myth exerts on our collective imagination, it highlights the central role that films have played in the ongoing cultural conversation about success and work in America. Analyses of a range of movies from the late 1920s to the present are grounded in the history of rags-to-riches tales and in a consideration of the social functions of myth. This expansive analysis of the American success myth exposes the insistent, but sometimes implicit, attitudes toward success that infuse our cultural narratives and, not incidentally, underlie our national self-image, our public discourse, and our personal ideals.

This Theological Commentary on Johann Sebastian Bach's St John Passion explains the historical context of Lutheran church music, and then explains the Biblical and poetic text, and its musical setting, line by line.

Ben Hecht called him "White Fang," and director Charles Vidor took him to court for verbal abuse. The image of Harry Cohn as vulgarian is such a part of Hollywood lore that it is hard to believe there were other Harry Cohns: the only studio president who was also head of production; the ex-song plugger who scrutinized scripts and grilled writers at story conferences; a man who could see actresses as either "broads" or goddesses. Drawing on personal interviews as well as previously unstudied source material (conference notes, memos, and especially the teletypes between Harry and his brother, Jack), Bernard Dick offers a radically different portrait of the man who ran Columbia Pictures—and who "had to be boss"—from 1932 to 1958. Because screenwriter Robert Riskin (1897–1955) spent most of his career collaborating with legendary Hollywood director Frank Capra, his own unique contributions to film have been largely overshadowed. With five Academy Award nominations to his credit for the monumental films *Lady for a Day*, *Mr. Deeds Goes to Town*, *You Can't Take It with You*, *Here Comes the Groom*, and *It Happened One Night* (for which he won an Oscar), Riskin is often imitated but rarely equaled. *Robert Riskin: The Life and Times of a Hollywood Screenwriter* is the first detailed critical examination of the Hollywood pioneer's life and work. In addition to being one of the great screenwriters of the classic Hollywood era, Riskin was also a producer and director, founding his own film company and playing a crucial role in the foundation of the Screen Writers Guild. During World War II, Riskin was one of the major forces behind propaganda filmmaking. He worked in the Office of War Information and oversaw the distribution—and later, production—of films and documentaries in foreign theaters. He was interested in showing the rest of the world more than just an idealized version of America; he looked for films that emphasized the spiritual and cultural vibrancy within the United States, making charity, faith, and generosity of spirit his propaganda tools. His efforts also laid the groundwork for a system of distribution channels that would result in the dominance of American cinema in Europe in the postwar years. Author Ian Scott provides a unique perspective on Riskin and the ways in which his brilliant, pithy style was realized in Capra's enduring films. Riskin's impact on cinema extended far beyond these films as he articulated his vision of a changing America and helped spread Hollywood cinema abroad.

This volume traces the origins, ethos, and workings of modern propaganda, which now permeates all institutions in our society. Scholars such as C. Wright Mills, Walter Lippmann, and Hans Speier here explore the social and institutional groundwork of modern propaganda. The book then examines the axial age of propaganda, from the Great War through the Cold War, focusing on key propaganda organizations, such as the Committee on Public Information, the Nazi propaganda machine, and the group of Hollywood directors that produced propaganda films for the armed services during the Second World War. This section also details the wizardry of the master Nazi propagandist, Joseph Goebbels. Finally, the volume examines the ubiquity of propaganda in contemporary society, focusing on bureaucratic propaganda, advertising, public relations, and politics and language.

Published to coincide with his centennial in May 2001, this definitive biography of a Hollywood icon portrays actor Gary Cooper as a man of complex and sophisticated tastes, as well as large appetites. Meyers offers a riveting, inside look at Cooper's career; his tempestuous relationships with Grace Kelly, Ingrid Bergman, Clara Bow, and Tallulah Bankhead; and his legendary friendship with Ernest Hemingway.

Examines the films and career of Frank Capra, analyzes his approach to film making, and describes his connection with American romanticism

Moviegoers often assume Frank Capra's life resembled his beloved films (such as *Mr. Smith Goes to Washington* and *It's a Wonderful Life*). A man of the people faces tremendous odds and, by doing the right thing, triumphs! But as Joseph McBride reveals in this meticulously researched, definitive biography, the reality was far more complex, a true American tragedy. Using newly declassified U.S. government documents about Capra's response to being considered a possible "subversive" during the post-World War II Red Scare, McBride adds a final chapter to his unforgettable portrait of the man who gave us *It Happened One Night*, *Mr. Deeds Goes to Town*, and *Meet John Doe*.

FILM " BIOGRAPHY--> Few Hollywood directors had a higher profile in the 1930s than Frank Capra (1897–1991). He served as president of the Academy of Motion Picture Arts and Sciences and of the Screen Directors Guild. He won three Academy Awards as best director and was widely acclaimed as the man most responsible for making Columbia Pictures a success. This popularity was established and sustained by films that spoke to and for the times--*It Happened One Night*, *Mr. Deeds Goes to Town*, *Meet John Doe*, and *Mr. Smith Goes to Washington*. These replicated the nation's hopes and dreams for a national community. He worked with some of the brightest stars in Hollywood--James Stewart, Clark Gable, Jean Arthur, Gary Cooper, Barbara Stanwyck, Claudette Colbert, Bette Davis, Donna Reed, and Ann-Margret. Capra's interviews express his connection to the national audience and explore his own story. He was a Sicilian immigrant boy who survived rough-and-tumble beginnings to become Hollywood's most bankable director. In reflecting on his life, almost every one of his films was a parable of acclaim verging on disaster. He spent much of the 1940s in uniform while making films for the War Department. Although Capra was an optimist, World War II and his series of *Why We Fight* films called his legendary optimism into question. His postwar film *It's a Wonderful Life* (1946) gave an answer to those questions with an astonishing directness Capra never equaled again. In 1971 he published his autobiography, *The Name Above the Title*. Many of the interviews collected here come from this period when, as an elder statesman of motion picture art and history, he reflected on his long career. The interviews portray the Capra legend vividly and demonstrate why the warm relations between Capra and his audiences continue to inspire acclaim and admiration. Leland Poague, a professor of English at Iowa State University, is the editor of *Conversations with Susan Sontag* (University Press of Mississippi). He is the author of *Another Frank Capra* and *The Cinema of Frank Capra: An Approach to Film Comedy*.

Draws on personal letters, journals, and interviews with family members and colleagues to capture the life and times of Frances Marion

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