



King Vidor American

Judith Weisenfeld



King Vidor American:

King Vidor, American Raymond E. Durnat, Scott Simmon, 2023-11-15 This in depth look at Hollywood director King Vidor s complex career follows Vidor from his first attempts to rival Hollywood in his home state of Texas through his fifty year long struggle with the classic Hollywood studio system This in depth look at Hollywood director King Vidor s complex career follows Vidor from his first attempts to rival Hollywood in his home state of Texas through his fifty year long struggle with the classic Hollywood studio system **King Vidor, American** Raymond Durnat, Scott Simmon, 1988-01-01 This in depth look at Hollywood director King Vidor s complex career follows Vidor from his first attempts to rival Hollywood in his home state of Texas through his fifty year long struggle with the classic Hollywood studio system King Vidor, American Raymond Durnat, Scott Simmon, 1988-01-01 Hollywood director King Vidor 1894 1982 was acknowledged as a master by movie showmen and cinema critics alike but the range of his films made him impossible to pigeonhole With *The Big Parade* 1925 he created the first modern war film and MGM s first major hit *The Crowd* 1928 looked at ordinary people in city jungles *Hallelujah* 1929 was the first all black major studio feature To the Great Depression Vidor responded with *Our Daily Bread* 1934 the politically intricate saga of a rural cooperative Other Vidor films spoke directly to the moviegoing public that three handkerchief male weepie *The Champ* 1931 and that key women s drama *Stella Dallas* 1937 His high passion postwar melodramas spurned by contemporary reviewers have gained champions each year the epic western *Duel in the Sun* 1946 Ayn Rand s ultra right wing *The Fountainhead* 1949 and the violent and morbid *Beyond the Forest* 1949 and *Ruby Gentry* 1952 This book is the first in depth story of Vidor s half century long career from his first attempts to rival Hollywood in his home state of Texas through the complex interplay of his independent spirit with classic Hollywood s rules about public taste The title *King Vidor American* celebrates Vidor as a representative man full of the conflicting generosity and ferocity in the national ethos with his violent mixture of pioneering optimism and noir torments of transcendentalism and puritanism of spiritual verve and physical practicality of liberal conscience and Social Darwinist savagery of male dominance and female conciliation Like Whitman he contains multitudes Never narrowly auteurist this book is a wide ranging integration of film history political thought and popular culture Adapted from dust jacket *King Vidor* King Vidor, 1977 **Every Step a Struggle** Frank Manchel, 2007 This book pays tribute to the sacrifices and achievements of seven individuals who made difficult and controversial choices to insure that black Americans shared in the evolution of the nation s cultural heritage Transcriptions and analyses of never before published uncensored conversations with Lorenzo Tucker Lillian Gish King Vidor Clarence Muse Woody Strode Charles Gordone and Frederick Douglass O Neal reveal many of the reasons and rationalizations behind a racist screen imagery in the first three quarters of the twentieth century This primary source replete with pictures documentation and extensive annotations recounts through the words of important participants what happened to many film pioneers when a new generation of African Americans rebelled against the nation s stereotyped film

imagery A unique historical resource this book is a fitting tribute to these artists reminding us of their courage integrity and perseverance to succeed against great odds The thorough meticulous annotations make it an indispensable addition to collections in film studies and African American studies Denise Youngblood Professor of History University of Vermont The author has taken a unique approach and may have even created a new genre of writing the interview embellished with scholarly commentary It is a fascinating experiment This book belongs in every research library and in all public libraries from mid size to large cities It fills in lacunae between existing studies Peter C Rollins Editor in Chief of Film History

America First Mandy Merck,2012-11-12 At a time when the expanded projection of US political military economic and cultural power draws intensified global concern understanding how that country understands itself seems more important than ever This collection of new critical essays tackles this old problem in a new way by examining some of the hundreds of US films that announce themselves as titularly American From early travelogues to contemporary comedies national nomination has been an abiding characteristic of American motion pictures heading the work of Porter Guy Blach DeMille Capra Sternberg Vidor Minnelli and Mankiewicz More recently George Lucas Paul Schrader John Landis and Edward James Olmos have made their own contributions to Hollywood s Americana What does this national branding signify Which versions of Americanism are valorized and which marginalized or excluded Out of which social and historical contexts do they emerge and for and by whom are they constructed Edited by Mandy Merck the collection contains detailed analyses of such films as The Vanishing American American Madness An American in Paris American Graffiti American Gigolo American Pie and many more

The American Military Tradition John M. Carroll,Colin F. Baxter,2007 In this completely revised and updated second edition historians John M Carroll and Colin F Baxter have gathered an esteemed group of military historians to explore the pivotal issues and themes in American warfare from the Colonial era to the present conflict in Iraq **King Vidor in Focus** Kevin L. Stoehr,Cullen Gallagher,2024-07-30 King Vidor 1894 1982 had the longest career of any Hollywood director and his works include some of the most dramatic sublime moments in the history of American cinema Regarded by many film historians as one of the greatest of silent era filmmakers especially for masterworks The Big Parade The Crowd and Show People Vidor is nonetheless one of the most underrated of Hollywood s old masters in terms of his overall career His sound era films include Hallelujah Street Scene The Champ The Stranger s Return Our Daily Bread Stella Dallas The Citadel Northwest Passage Duel in the Sun Beyond the Forest The Fountainhead Ruby Gentry and War and Peace He also helped to establish the Screen Directors Guild and served as its first president This book charts the ways in which Vidor s vast complex body of work ranges over diverse genres and styles while also expressing his recurring personal interests in spirituality especially Christian Science aesthetics metaphysics social realism and the myth of America The first book since 1988 to give a comprehensive view of Vidor s career it discusses his artistic evolution in a way that appeals to the general reader as well as to the film scholar **American Cinema of the 1930s** Ina Rae Hark,2007 Abstract *The Great War in*

American and British Cinema, 1918-1938 Ryan Copping, 2020-11-10 This book recounts the reception of selected films about the Great War released between 1918 and 1938 in the USA and Great Britain It discusses the role that popular cinema played in forming and reflecting public opinion about the War and its political and cultural aftermath in both countries Although the centenary has produced a wide number of studies on the memorialisation of the Great War in Britain and to a lesser degree the USA none of them focused on audience reception in relation to the Anglo American circulatory system of Trans Atlantic culture

Saving Ourselves from Big Car David Obst, 2025-09-16 Cars are killing people and making the planet uninhabitable Crashes take the lives of more than a million people around the world each year Air pollution linked to motor vehicles contributes to even more untimely deaths Highways and unsafe streets have devastated cities yet traffic congestion still swallows up countless hours And carbon emissions from transportation are a key driver of climate change which now threatens to make the world unlivable Why do we still worship at the altar of the car How can we find alternatives that are healthier for the planet and ourselves This book exposes how Big Car the complex of companies in the automobile oil insurance media and concrete industries that promote and entrench car dependence has pursued profit at the expense of the common good David Obst explores how Big Car gained almost immeasurable influence over our lives weighing the benefits and the costs of reliance on private automobiles He details how industry covered up the harms of lead additives fought against seatbelts and continues to fund climate change denialism Obst considers the future of mobility surveying how cities from Taipei to Tempe Copenhagen to Chicago are experimenting with forms of transportation that offer alternatives to the dominance of cars Provocative and comprehensive *Saving Ourselves from Big Car* is a powerful wake up call for us to change how we use cars before it s too late

Hollywood's War with Poland, 1939-1945 M.B.B. Biskupski, 2010-01-08 This passionate carefully researched richly detailed well written study reveals the political motives behind WWII Hollywood s portrayal of Poles Choice During World War II Hollywood studios supported the war effort by making patriotic movies designed to raise the nation s morale Often the characterizations were as black and white as the movies themselves Americans and their allies were heroes while everyone else was a villain The peoples of Norway France Czechoslovakia and England were all good because they had been invaded or victimized by Nazi Germany Yet Poland the first country to be invaded by the Third Reich was repeatedly represented in a negative light In this prize winning study Polish historian M B B Biskupski explores why Biskupski presents a close critical study of prewar and wartime films such as *To Be or Not to Be* *In Our Time* and *None Shall Escape* Through memoirs letters diaries and memoranda written by screenwriters directors studio heads and actors Biskupski examines how the political climate and especially pro Soviet sentiment influenced Hollywood films of the time Winner of the Oscar Halecki Prize A Choice Outstanding Academic Title

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

Brian Donlevy, the Good Bad Guy Derek Sculthorpe, 2017-01-25 Brian Donlevy 1901 1972 was an underrated film actor with surprising range and a little heralded gift for comedy Often typecast as a villain he played the definitive bad guy in such films as Destry Rides Again Union Pacific and Beau Geste all in 1939 He showed his versatility in the title role of Preston Sturges political satire The Great McGinty 1940 and impressed both New York critics and the Soviet government as the coolly authoritative Major Caton in Wake Island 1942 Donlevy was fondly remembered as globe trotting U S Special Agent Steve Mitchell in the television series Dangerous Assignment 1952 and as Professor Quatermass in two acclaimed science fiction films This first ever biography of Donlevy covers his colorful early life as a boy soldier his years playing comedy roles on Broadway and his long career in Hollywood

Hollywood's African American Films Ryan Jay Friedman, 2011-07-27 In 1929 and 1930 during the Hollywood studios conversion to synchronized sound film production white controlled trade magazines and African American newspapers celebrated a vogue for Negro films Hollywood s African American Films argues that the movie business turned to black musical performance to both resolve technological and aesthetic problems introduced by the medium of talking pictures and at the same time to appeal to the white Broadway audience that patronized their most lucrative first run theaters Capitalizing on highbrow associations with white slumming in African American cabarets and on the cultural linkage between popular black musical styles and natural acoustics studios

produced a series of African American cast and white cast films featuring African American sequences Ryan Jay Friedman asserts that these transitional films reflect contradictions within prevailing racial ideologies arising most clearly in the movies treatment of African American characters decisions to migrate Regardless of how the films represent these choices they all prompt elaborate visual and narrative structures of containment that tend to highlight rather than suppress historical tensions surrounding African American social mobility Jim Crow codes and white exploitation of black labor **Hollywood**

Be Thy Name Judith Weisenfeld,2007-06-08 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 **God on the Big Screen** Terry Lindvall,2019-08-13 Links film history with church

history over the past century illuminating America s broader relationship with religious currents over time Moments of prayer have been represented in Hollywood movies since the silent era appearing unexpectedly in films as diverse as Rebecca of Sunnybrook Farm Frankenstein Amistad Easy Rider Talladega Nights and Alien 3 as well as in religiously inspired classics such as Ben Hur and The Ten Commandments Here Terry Lindvall examines how films have reflected and sometimes sought to prescribe ideas about how one ought to pray He surveys the landscape of those films that employ prayer in their narratives beginning with the silent era and moving through the uplifting and inspirational movies of the Great Depression and World War II the cynical anti establishment films of the 60s and 70s and the sci fi and fantasy blockbusters of today Lindvall considers how the presentation of cinematic prayer varies across race age and gender and places the use of prayer in film in historical context shedding light on the religious currents at play during those time periods God on the Big Screen demonstrates that the way prayer is presented in film during each historical period tells us a great deal about America s broader relationship with religion **Fifty Hollywood Directors** Suzanne Leonard,Yvonne Tasker,2014-11-20 Fifty

Hollywood Directors introduces the most important iconic and influential filmmakers who worked in Hollywood between the end of the silent period and the birth of the blockbuster By exploring the historical cultural and technological contexts in which each director was working this book traces the formative period in commercial cinema when directors went from pioneers to industry heavyweights Each entry discusses a director s practices and body of work and features a brief biography and suggestions for further reading Entries include Frank Capra Cecil B DeMille John Ford Alfred Hitchcock Fritz Lang Orson Welles DW Griffith King Vidor This is an indispensable guide for anyone interested in film history Hollywood and

the development of the role of the director *The Art and Craft of Motion Pictures* Vincent LoBrutto, 2019-08-02 This volume can rightfully be called a film school in a single book Investigating and analyzing the elements and concepts of motion picture creation this book looks closely at 25 films that represent a wide range of styles and subjects Although most motion picture viewers have seen numerous movies in their lifetime few in the general public have a firm and deep understanding of how motion pictures are created or a grasp of the intricacies of cinematic storytelling and content By presenting 25 films American and international Hollywood and independent this book educates and enlightens readers about the details of the motion picture creation process Some readers will have viewed certain films in the volume but many will be introduced to major cinematic works within the canon of great and essential films for the very first time Topics explored include animation period films editing directorial style and non linear cinematic structure Readers will learn about the origin of the jump cut in *Breathless* time and space in *Hiroshima Mon Amour* and the editing in Orson Welles's essay film *F is for Fake* *The Art and Craft of Motion Pictures* 25 Movies to Make You Film Literate will educate the novice and avid moviegoer alike about the inner workings of this dynamic popular and culturally significant art form *The American Restaurant* , 1928

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