American Politics In Hollywood Film

To most Americans, Hollywood activism consists of self-obsessed movie stars promoting their pet causes, whether defending marijuana legalization or Second Amendment rights. There’s some truth in that stereotype, and in this book you’ll find the close personal friends of Fidel Castro, the wannabe cowboys, and the ever-ubiquitous Barbra Streisand. But Citizen Hollywood makes a far more serious case—that Hollywood’s influence in Washington runs deeper and affects the country’s government more than most of us imagine. Celebrity activism exerts a subtle power over the American political process, and that pressure is nothing new. Through money, networking, and image making, the movie industry has shaped the way that politics works for nearly a century. It has helped to forge a culture that is obsessed with celebrity and spectacle. In return, politicians have become part of the fabric of Hollywood society and cater to the wishes of their new-found friends and fund-raisers. Using original archival research and exclusive interviews with stars, directors, producers, and politicians from both parties, Timothy Stanley’s Citizen Hollywood shows that the only way to understand the image-obsessed, volatile politics of modern America is to understand the hidden history of Hollywood’s influence on Washington.

American Politics in Hollywood Film

Edinburgh University Press

Hollywood has a growing fascination with America’s past. This is evidenced in the release of a rash of films of this genre in the past 25 years. This book offers an analysis of how and why contemporary Hollywood films have sought to mediate American history. It is the first book to explore, comprehensively, the post-Cold War period of film-making, and to consider whether or how far contemporary films have begun to unravel the unifying myths of earlier films and periods. It also considers why such films are becoming increasingly integral to the ambitions of a globally-focused American film industry. The relationship between film and history - the way in which film mediates history and vice versa - is a complex one. In this book, the authors work from two main assumptions. First, that films revision events to challenge or, perhaps more typically, to reaffirm traditional historical interpretations. Second, that this process can only be understood in the context of contemporary debates about identity politics, America’s role in world affairs, and the globalisation of the American film business. The book is structured by historical periods and includes chapters on: The American Revolution (The Patriot) Slavery (Roots, Amistad) The Civil War (Gettysburg, Glory, Ride with the Devil, Cold Mountain) World War II (Saving Private Ryan, Thin Red Line, Pearl Harbor) Oliver Stone and the Decade of Trauma (Platoon, Born on the Fourth of July, Heaven and Earth, Nixon) Civil Rights and Black Nationalism (Panther, Mississippi Burning, The Hurricane, Malcolm X, Ali) American Interventionism (Three Kings, Black Hawk Down) Key Features Unique: the only book to provide comprehensive analysis of the relationship between film and American history in the post-Cold War era

Topical: explores the relationship between cinema, representation and national identity Accessible: analyses a broad range of popular, mainstream films which engage with well-known historical events Uses cultural theory to help consider the complex relationship between film and history Engages with the contentious issue of the extent to which film distorts/ revisions historical ‘truths’

This definitive interdisciplinary collection by leading scholars probes the theoretical and historical contexts of films made about the American past, from silent film to the present. The book offers a fresh assessment of studio era historical filmmaking and its legacy across a range of genres.

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‘Back to the Fifties’ examines the explosion of Fifties nostalgia in Hollywood film and popular music from the early 1970s to the late 1980s. It both complicates and transcends standard diagnoses of the political function of nostalgia in popular media, and sheds new light on a crucial and underexamined period in American politics and culture. By closely examining the ways that ‘the Fifties’ were remade and recalled in films and in pop music, the book notes the importance of ‘the Fifties’ to a generation of Americans and explores the ways popular culture facilitates cultural memory.

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.

This book is about the emigration, film careers and socio-cultural influence of British filmmakers moving to Hollywood in the studio era. It deals with some of the unknown and neglected émigrés, as well as the leading lights who founded, initiated and ensured that American film became the leading national cinema of the twentieth century.

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.

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

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.

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 Hollywood 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).

--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.

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.

The fear of the subversive has governed American politics, from the racial conflicts of the early republic to the Hollywood anti-Communism of Ronald Reagan. Political monsters—the Indian cannibal, the black rapist, the demon rum, the bomb-throwing anarchist, the many-tentacled Communist conspiracy, the agents of international terrorism—are familiar figures in the dream life that so often dominates American political consciousness. What are the meanings and sources of these demons? Why does the American political imagination conjure them up? Michael Rogin answers these questions by examining the American countersubversive tradition.

Examines how Hollywood responded to and reflected the political and social changes that America experienced during the 1930sIn the popular imagination, 1930s Hollywood was a dream factory producing escapist movies to distract the American people from the greatest economic crisis in their nations 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 akids musicals of the late 1930s The problems of independent production exemplified in King Vidor's Our Daily Bread Cary Grants 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 Morgan, University College London Brian Neve, University of Bath Alan Scott, University of Manchester Anna Siomopoulos, Bentley University J. E. Smyth, University of Warwick Melvyn Stokes, University College London Mark Wheeler, London Metropolitan University

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 such monumental films as 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
sociohistorical analysis of the Hollywood pioneer's life and work. Author Ian Scott provides a unique perspective on Riskin, his impact on cinema, and the ways in which his brilliant, pithy style was realized in Capra's films.

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 infused 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.

American History through Hollywood Film offers a new perspective on major issues in American history from the 1770s to the end of the twentieth century and explores how they have been represented in film. Melvyn Stokes examines how and why representation has changed over time, looking at the origins, underlying assumptions, production, and reception of an important cross-section of historical films. Chapters deal with key events in American history including the American Revolution, the Civil War and its legacy, the Great Depression, and the anti-communism of the Cold War era. Major themes such as ethnicity, slavery, Native Americans and Jewish immigrants are covered and a final chapter looks at the way the 1960s and 70s have been dealt with by Hollywood. This book is essential reading for anyone studying American history and the relationship between history and film.


Examine some of the greatest American films ever made to see what they say about politics and politicians, and what these films, in turn, say about the audience for which they were produced. 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 Americans 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.

This all-encompassing encyclopedia provides a broad perspective on U.S. politics, culture, and society, but also goes beyond the facts to consider the myths, ideals, and values that help shape and define the nation. • Offers approximately 225 entries covering U.S. politics, culture, society, and beliefs • Includes an introductory overview of the forces that have shaped and continue to shape American political culture and a concluding essay that gathers key thematic threads and looks toward the future • Covers the myriad ways in which American political culture influences other aspects of American society • Examines how cultural symbols and beliefs are manipulated to advance political interests and establish government authority • Connects new
issues such as social media and sexual politics with the political culture

In this insightful study of Hollywood cinema since 1969, film historian Nick Smiley traces the cultural and intellectual heritage of American films, showing how recent Hollywood movies owe a profound debt to the liberal values of New Deal cinema. Hollywood cinema is not usually thought of as politically or socially engaged, but the author argues that it is, in fact, one of the most value-laden of all national cinemas. Drawing on a long historical view of persistent themes in Hollywood cinema, Smiley demonstrates how film-makers in America continue to explore the balance between unbridled capitalism and a more socially-engaged liberalism. He also brings out the persistence of pacifism in Hollywood’s consideration of American foreign policy in Vietnam and the Middle East. His third theme concerns the belated acceptance by the film community of the post-feminist American woman. Featuring important new interviews with Michael Mann, Peter Weir, Paul Haggis, and Tony Gilroy, The Roots of Modern Hollywood is an incisive account of where Hollywood cinema is today, and the path it has taken to get there.

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.

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 US, 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 in Ian Scott's 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 contention of Film and the American Presidency is that over the twentieth century the cinema has been a silent partner in setting the parameters of what we might call the presidential imaginary. This volume surveys the partnership in its longevity, placing stress on especially iconic presidents such as Lincoln and FDR. The contributions to this collection probe the rich interactions between these high institutions of culture and politics—Hollywood and the presidency—and argue that not only did Hollywood acting become an idiom for presidential style, but that Hollywood early on understood its own identity through the presidency's peculiar mix of national epic and unified protagonist. Additionally, they contend that studios often made their films to sway political outcomes; that the performance of presidential personae has been constrained by the kinds of bodies (for so long, white and male) that have occupied the office, such that presidential embodiment obscures the body politic; and that Hollywood and the presidency may finally be nothing more than two privileged vehicles of media-age power.

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. Relationship 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.

Now in its updated and expanded fourth edition, Here's Looking at You: Hollywood, Film & Politics examines how the tangled relationship between Hollywood's global film industry and the politics of federal and state governments manifests itself in the real world of political campaigns and in the fictional world of Hollywood films. IBR > The book contradicts the film industry's assertion that it produces nothing but entertainment. While it is true that the vast majority of Hollywood films are strictly commercial ventures, hundreds of movies - from Birth of a Nation to The Help, recreated stories like Argo and Zero Dark Thirty and historical pieces such as Lincoln and The Conspirator - contain political messages, both overt and covert. IBR > This new edition begins with President Obama's re-election and includes new photos and statistical data, three new chapters and eight case studies that provide in-depth analysis of special films that are certain to challenge existing views and stimulate classroom discussion. IBR > Here's Looking at You serves as a basic text for courses in film and politics and as a supplement in American government and film studies courses. Film buffs and general readers will also find it of interest.

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 these 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,

"American Political History : A Very Short Introduction captures the richness of American political history, focusing primarily on national politics. It explores the nature of the two-party system, key turning points in American political history, representative presidential and congressional elections, struggles to expand the electorate, and critical social protest and third-party movements"—Provided by publisher

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-consiously 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.

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. 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.

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. This book investigates representations of the Central Intelligence Agency (CIA) in Hollywood films, and the synergies between Hollywood product, U.S. military/defense interests and U.S. foreign policy. As probably the best known of the many different intelligence agencies of the US, the CIA is an exceptionally well known national and international icon or even "brand," one that exercises a powerful influence on the imagination of people throughout the world as well as on the creative minds of filmmakers. The book examines films sampled from five decades - the 1960s, 1970s, 1980s, 1990s and 2000s - and explores five main issues: the relative prominence of the CIA; the extent to which these films appeared to be overtly political; the degree to which they were favorable or unfavorable to the CIA; and their relative attitude to the "business" of intelligence. A final chapter considers the question: do these Hollywood texts appear to function ideologically to "normalize" the CIA? If so, might this suggest the further hypothesis that many CIA movies assist audiences with reconciling two sometimes fundamental opposites: often gruesome covert CIA activity for questionable goals and at enormous expense, on the one hand, and the values and procedures of democratic society, on the other. This interdisciplinary book will be of much interest to students of the CIA/Intelligence Studies, media and film studies, US politics and IR/Security Studies in general. 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 Filmmography." Throughout the book, the authors emphasize both the political messages transmitted through films and the political values that are reflected in them. The profound cultural and political changes of the 1960s brought the United States closer to social revolution than at any other time in the twentieth century. The country fragmented as various challenges to state power were met with increasing and violent resistance. The Cold War heated up and the Vietnam War divided Americans. Civil rights, women's liberation, and gay rights further emerged as significant social issues. Free love was celebrated even as the decade was marked by assassinations, mass murders, and social unrest. At the same time, American cinema underwent radical change as well. The studio system crumbled, and the Production Code was replaced by a new ratings
Among the challenges faced by the film industry was the dawning shift in theatrical exhibition from urban centers to suburban multiplexes, an increase in runaway productions, the rise of independent producers, and competition from both television and foreign art films. Hollywood movies became more cynical, violent, and sexually explicit, reflecting the changing values of the time. In ten original essays, American Cinema of the 1960s examines a range of films that characterized the decade, including Hollywood movies, documentaries, and independent and experimental films. Among the films discussed are Elmer Gantry, The Apartment, West Side Story, The Manchurian Candidate, To Kill a Mockingbird, Cape Fear, Bonnie and Clyde, 2001: A Space Odyssey, Midnight Cowboy, and Easy Rider.

Selected for Arab America's Best Arab American Books of 2020 list. It comes as little surprise that Hollywood films have traditionally stereotyped Arab Americans, but how are Arab Americans portrayed in Arab films, and just as importantly, how are they portrayed in the works of Arab American filmmakers themselves? In this innovative volume, Mahdi offers a comparative analysis of three cinemas, yielding rich insights on the layers of representation and the ways in which those representations are challenged and disrupted. Hollywood films have fostered reductive imagery of Arab Americans since the 1970s as either a national security threat or a foreign policy concern, while Egyptian filmmakers have used polarizing images of Arab Americans since the 1990s to convey their nationalist critiques of the United States. Both portrayals are rooted in anxieties around globalization, migration, and US-Arab geopolitics. In contrast, Arab American cinema provides a more complex, realistic, and fluid representation of Arab American citizenship and the nuances of a transnational identity. Exploring a wide variety of films from each cinematic site, Mahdi traces the competing narratives of Arab American belonging—how and why they vary, and what's at stake in their circulation.

Essays here explore the relationship between politics and explicitly political feature films from the beginning of the movie industry to World War I, and for each decade through to the 1980's. The included filmography is particularly useful. Originally published in 1990, the method of inquiry put forward in this text is nonetheless extendable to the decades following its publication.