

Contents

Volume I: Origins to 1960

Acknowledgments xii

Preface xiii

Part I Origins to 1928

- 1 Setting the Stage: American Film History, Origins to 1928
References 3
16
- 2 D. W. Griffith and the Development of American Narrative Cinema
Charlie Keil
Notes 34
References 34
- 3 Women and the Silent Screen
Shelley Stamp
References 36
51
- 4 African-Americans and Silent Films
Paula J. Massood
Notes 68
References 68
- 5 Chaplin and Silent Film Comedy
Charles J. Maland
References 70
84
- 6 Erich von Stroheim and Cecil B. DeMille: Early Hollywood and the Discourse
of Directorial "Genius"
Gaylyn Studlar
Notes 97
References 97
- 7 The Star System
Mark Lynn Anderson
Notes 112
References 113
- 8 Synchronized Sound Comes to the Cinema
Paul Young
Notes 128
References 129

Part II 1929–1945

- | | | |
|----|--------------------------------------------------------------------------------------------------------------------------------------|-----|
| 9 | Setting the Stage: American Film History, 1929–1945 | 133 |
| | Note | 151 |
| | References | 151 |
| 10 | Era of the Moguls: The Studio System | 153 |
| | <i>Matthew H. Bernstein</i> | |
| | References | 173 |
| 11 | “As Close to Real Life as Hollywood Ever Gets”: Headline Pictures, Topical Movies, Editorial Cinema, and Studio Realism in the 1930s | 175 |
| | <i>Richard Maltby</i> | |
| | Notes | 194 |
| | References | 198 |
| 12 | Early American Avant-Garde Cinema | 200 |
| | <i>Jan-Christopher Horak</i> | |
| | Notes | 214 |
| | References | 214 |
| 13 | “Let ’Em Have It”: The Ironic Fate of the 1930s Hollywood Gangster | 215 |
| | <i>Ruth Vasey</i> | |
| | Notes | 230 |
| | References | 230 |
| 14 | Landscapes of Fantasy, Gardens of Deceit: The Adventure Film between Colonialism and Tourism | 231 |
| | <i>Hans Jürgen Wulff</i> | |
| | Notes | 245 |
| | References | 246 |
| 15 | Cinema and the Modern Woman | 248 |
| | <i>Veronica Pravadelli</i> | |
| | Notes | 262 |
| | References | 262 |
| 16 | Queering the (New) Deal | 264 |
| | <i>David M. Lugowski</i> | |
| | Notes | 280 |
| | References | 280 |
| 17 | There’s No Place Like Home: The Hollywood Folk Musical | 282 |
| | <i>Desirée J. Garcia</i> | |
| | Notes | 295 |
| | References | 296 |
| 18 | The Magician: Orson Welles and Film Style | 297 |
| | <i>James Naremore</i> | |
| | Notes | 309 |
| | References | 310 |

19	Classical Cel Animation, World War II, and <i>Bambi</i> <i>Kirsten Moana Thompson</i>	311
	Notes	324
	References	325
20	Mapping <i>Why We Fight</i> : Frank Capra and the US Army Orientation Film in World War II <i>Charles Wolfe</i>	326
	Notes	339
	References	339
21	A Victory “Uneasy with Its Contrasts”: The Hollywood Left Fights World War II <i>Saverio Giovacchini</i>	341
	Notes	356
	References	359
22	Hollywood as Historian, 1929–1945 <i>J. E. Smyth</i>	361
	Notes	377
	References	377
Part III 1945–1960		
23	Setting the Stage: American Film History, 1945–1960 References	383 397
24	Taking Stock at War’s End: Gender, Genre, and Hollywood Labor in <i>The Strange Love of Martha Ivers</i> <i>Roy Grundmann</i>	398
	Notes	419
	References	421
25	Natalie Wood: Studio Stardom and Hollywood in Transition <i>Cynthia Lucia</i>	423
	Notes	444
	References	446
26	The Politics of <i>Force of Evil</i> : An Analysis of Abraham Polonsky’s Preblacklist Film <i>Christine Noll Brinckmann</i>	448
	Notes	467
	References	469
27	The Actors Studio in the Early Cold War <i>Cynthia Baron & Beckett Warren</i>	471
	Notes	485
	References	485
28	Authorship and Billy Wilder <i>Robert Sklar</i>	486
	Notes	501
	References	501

29	Cold War Thrillers <i>R. Barton Palmer</i>	503
	References	519
30	American Underground Film <i>Jared Rapfogel</i>	520
	Note	535
	References	535
	Index	537

Also in the same series

Volume II: 1960 to the Present

Acknowledgments	xii
Preface	xiii

Part I 1960–1975

1	Setting the Stage: American Film History, 1960–1975	3
	Notes	21
	References	22
2	Adults Only: Low-Budget Exploitation <i>Eric Schaefer</i>	23
	Note	35
	References	35
3	Black Representation in Independent Cinema: From Civil Rights to Black Power <i>Alex Lykidis</i>	37
	Notes	52
	References	54
4	Cinema Direct and Indirect: American Documentary, 1960–1975 <i>Charles Warren</i>	56
	Notes	70
	References	70
5	Comedy and the Dismantling of the Hollywood Western <i>Teresa Podlesney</i>	72
	Note	86
	References	86
6	The New Hollywood <i>Derek Nystrom</i>	87
	Notes	103
	References	103