

JOHN BODNAR

BLUE-COLLAR HOLLYWOOD

**LIBERALISM, DEMOCRACY, AND WORKING PEOPLE
IN AMERICAN FILM**



Blue Collar Hollywood Liberalism Democracy And Working People In American Film

**David Croteau, William
Hoynes, Stefania Milan**



Blue Collar Hollywood Liberalism Democracy And Working People In American Film:

Blue-Collar Hollywood John Bodnar, John E. Bodnar, 2006-09-26 Selected by Choice Magazine as an Outstanding Academic Title for 2003 From Tom Joad to Norma Rae to Spike Lee's Mookie in Do the Right Thing Hollywood has regularly dramatized the lives and struggles of working people in America Ranging from idealistic to hopeless from sympathetic to condescending these portrayals confronted audiences with the vital economic social and political issues of their times while providing a diversion sometimes entertaining sometimes provocative from the realities of their own lives In Blue Collar Hollywood John Bodnar examines the ways in which popular American films made between the 1930s and the 1980s depicted working class characters comparing these cinematic representations with the aspirations of ordinary Americans and the promises made to them by the country's political elites Based on close and imaginative viewings of dozens of films from every genre among them Public Enemy Black Fury Baby Face The Grapes of Wrath It's a Wonderful Life I Married a Communist A Streetcar Named Desire Peyton Place Taxi Driver Raging Bull Coal Miner's Daughter and Boyz n the Hood this book explores such topics as the role of censorship attitudes toward labor unions and worker militancy racism the place of women in the workforce and society communism and the Hollywood blacklist and faith in liberal democracy Whether made during the Great Depression World War II the Cold War or the Vietnam era the majority of films about ordinary working Americans Bodnar finds avoided endorsing specific political programs radical economic reform or overtly reactionary positions Instead these movies were infused with the same current of liberalism and popular notion of democracy that flow through the American imagination

Blue-Collar Hollywood John E. Bodnar, 2003-05-13 In Blue Collar Hollywood John Bodnar examines the ways in which popular American films made between the 1930s and the 1980s depicted working class characters comparing these cinematic representations with the aspirations of ordinary Americans and the promises made to them by the country's political elites Based on close and imaginative viewings of dozens of films from every genre among them Public Enemy Black Fury Baby Face The Grapes of Wrath It's a Wonderful Life I Married a Communist A Streetcar Named Desire Peyton Place Taxi Driver Raging Bull Coal Miner's Daughter and Boyz n the Hood this book explores such topics as the role of censorship attitudes toward labor unions and worker militancy racism the place of women in the workforce and society communism and the Hollywood blacklist and the faith in liberal democracy Midwest **Hollywood**

Sports Movies and the American Dream Grant Wiedenfied, 2022 Through the heart of Hollywood cinema runs an unexpected current of progressive politics Sports movies a genre that has flourished since the mid seventies evoke the American dream and therefore represent the nation to itself in idealized form Once considered mere credos for Reaganism's fantasies of an atomized society movies from Rocky 1976 to Ali 2001 dream of democratic participation and recognition more than individual success for in every case off field relationships take precedence over on field competition Arranged chronologically Hollywood Sports Films and the American Dream is a critical study of six major sports films that re tells the

story of multiculturalism's gradual adoption in the latter third of the 20th century and rewrites contemporary understandings of the sports film. For author Grant Wiedenfeld the mainstream's first minority heroes are paradoxically white ethnic rural working class men exemplified by *Rocky* (1977) and *The Natural* (1984) and Black brown and women characters follow in *White Men Can't Jump* (1992), *A League of Their Own* (1992) and *Ali*. But despite their insistence on community and diversity these popular dramas show limited faith in civic institutions and point to the limits of inclusion and participation in the post Civil Rights era. Hannah Arendt, Jeffrey Alexander and others inform Wiedenfeld's original analysis and commentary on the political significance of popular culture as he insists on the cinema's capabilities as an engine for democracy untethered from more conventional democratic institutions. Reading these familiar movies from another angle paints a fresh picture of how the United States has imagined democracy since its bicentennial and renews the political efficacy of one of the most popular genres in film history.

Chick Flicks Suzanne Ferriss, Mallory Young, 2008-03-03. From *An Affair to Remember* to *Legally Blonde*, chick flicks have long been both championed and vilified by women and men scholars and popular audiences. Like other forms of chick culture which the editors define as a group of mostly American and British popular culture media forms focused primarily on twenty to thirtysomething middle class and frequently college educated women, chick flicks have been accused of reinscribing traditional attitudes and reactionary roles for women. On the other hand they have been embraced as pleasurable and potentially liberating entertainments assisting women in negotiating the challenges of contemporary life. A companion to the successful anthology *Chick Lit: The New Woman's Fiction*, this edited volume consists of 11 original essays prefaced by an introduction situating chick flicks within the larger context of chick culture as well as women's cinema. The essays consider chick flicks from a variety of angles touching on issues of film history, female sexuality, heterosexual and homosexual femininity, female friendship, age, race, ethnicity, class, consumerism, spectatorship, pleasure and gender definition. An afterword by feminist film theorist Karen Hollinger considers the chick flick's transformation from the woman's films of the 40s to the friendship films of the 80s and those of the return to the classics trend of the 90s while highlighting the value of the volume's contributions to contemporary debates and sketching possibilities for further study.

With Amusement for All LeRoy Ashby, 2006-05-12. *With Amusement for All* is a sweeping interpretative history of American popular culture. Providing deep insights into various individuals, events and movements, LeRoy Ashby explores the development and influence of popular culture from minstrel shows to hip hop, from the penny press to pulp magazines, from the NBA to NASCAR and much in between. By placing the evolution of popular amusement in historical context, Ashby illuminates the complex ways in which popular culture both reflects and transforms American society. He demonstrates a recurring pattern in democratic culture by showing how groups and individuals on the cultural and social periphery have profoundly altered the nature of mainstream entertainment. The mainstream has repeatedly co-opted and sanitized marginal trends in a process that continues to shift the limits of acceptability. Ashby describes how social

control and notions of public morality often vie with the bold erotic and sensational as entrepreneurs finesse the vagaries of the market and shape public appetites Ashby argues that popular culture is indeed a democratic art as it entertains the masses provides opportunities for powerless and disadvantaged individuals to succeed and responds to changing public hopes fears and desires However it has also served to reinforce prejudices leading to discrimination and violence Accordingly the study of popular culture reveals the often dubious contours of the American dream With Amusement for All never loses sight of pop culture's primary goal the buying and selling of fun Ironically although popular culture has drawn an enormous variety of amusements from grassroots origins the biggest winners are most often sprawling corporations with little connection to a movement's original innovators

American Identities Lois P. Rudnick, Judith E. Smith, Rachel Lee Rubin, 2009-02-09 *American Identities* is a dazzling array of primary documents and critical essays culled from American history literature memoir and popular culture that explore major currents and trends in American history from 1945 to the present Charts the rich multiplicity of American identities through the different lenses of race class and gender and shaped by common historical social processes such as migration families work and war Includes editorial introductions for the volume and for each reading and study questions for each selection Enables students to engage in the history making process while developing the skills crucial to interpreting rich and enduring cultural texts Accompanied by an instructor's guide containing reading viewing and listening exercises interview questions bibliographies time lines and sample excerpts of students' family histories for course use

Realism for the Masses Chris Vials, 2010-04-13 *Realism for the Masses* is an exploration of how the concept of realism entered mass culture and from there how it tried to remake America The literary and artistic creations of American realism are generally associated with the late nineteenth century But this book argues that the aesthetic actually saturated American culture in the 1930s and 1940s and that the Left social movements of the period were in no small part responsible The book examines the prose of Carlos Bulosan and H T Tsiang the photo essays of Margaret Bourke White in *Life* magazine the bestsellers of Erskine Caldwell and Margaret Mitchell the boxing narratives of Clifford Odets Richard Wright Nelson Algren and the Hollywood boxing film radio soap operas and the domestic dramas of Lillian Hellman and Shirley Graham and more These writers and artists infused realist aesthetics into American mass culture to an unprecedented degree and also built on a tradition of realism in order to inject influential definitions of the people into American popular entertainment Central to this book is the relationship between these mass cultural realisms and emergent notions of pluralism Significantly Vials identifies three nascent pluralisms of the 1930s and 1940s the New Deal pluralism of *We're the People* in *The Grapes of Wrath* the racially inclusive pluralism of Vice President Henry Wallace's *The People's Century* and the proto Cold War pluralism of Henry Luce's *The American Century*

The Films of John G. Avildsen Larry Powell, Tom Garrett, 2013-12-19 The life and work of American director John G Avildsen is thoroughly examined in this detailed filmography and critical study Each of the most significant films made by the Oscar winning Avildsen is given a

separate chapter including such critical successes as *Joe* and *Save the Tiger* and box office blockbusters *Rocky* and its sequels and the *Karate Kid* series. The authors' observations on these and other titles, some well known, others less familiar, are enhanced by extensive production notes and by commentary from John G. Avildsen himself. Cinema historian Jean Bodon of Sam Houston State University provides a foreword. *The World War Two Reader* Gordon Martel, 2004. This comprehensive reader provides an overview of research in the study of the Second World War and includes chapters by some of the best known and most innovative scholars working today. It gives attention to the fighting of the war throughout the world. *Taxi!* Graham Russell Gao Hodges, 2020-03-17. Why the cabdriver is the real victim of the false promises of Uber and the gig economy. 2007. Noteworthy Book in Industrial Relations and Labor Economics. Princeton University Industrial Relations Section. Hailed in its first edition as a classic study of New York City's history and people, Graham Russell Gao Hodges's *Taxi* is a remarkable evocation of the forgotten history of the taxi driver. This deftly woven narrative captures the spirit of New York City cabdrivers and their hardscrabble struggle to capture a piece of the American dream. From labor unrest and racial strife to ruthless competition and political machinations, Hodges recounts this history through contemporary news accounts, Hollywood films, and the words of the cabbies themselves. A new preface recalls the author's five years of hacking in New York City in the early 1970s, and a new concluding chapter explores the rise of app-based ridesharing services with the arrival of companies like Uber and Lyft. Sharply criticizing the use of the independent contractor model that is the cornerstone of Uber and the gig economy, Hodges argues that the explosion of for-hire vehicles in Manhattan reversed decades of environmental anti-congestion efforts. He calls for a return to the careful regulations that governed taxicabs for decades and provided a modest yet secure living for cabbies. Whether or not you've ever hailed a cab on Broadway, *Taxi* provides a fascinating perspective on New York's most colorful emissaries.

Whispering the Secrets of Language: An Mental Journey through **Blue Collar Hollywood Liberalism Democracy And Working People In American Film**

In a digitally-driven earth where monitors reign great and immediate interaction drowns out the subtleties of language, the profound secrets and emotional nuances concealed within phrases often go unheard. However, situated within the pages of **Blue Collar Hollywood Liberalism Democracy And Working People In American Film** a interesting fictional treasure sporting with raw thoughts, lies a fantastic journey waiting to be undertaken. Composed by a skilled wordsmith, that wonderful opus attracts viewers on an introspective journey, softly unraveling the veiled truths and profound impact resonating within the cloth of each word. Within the mental depths of this emotional evaluation, we can embark upon a genuine exploration of the book is key styles, dissect their interesting publishing fashion, and yield to the effective resonance it evokes heavy within the recesses of readers hearts.

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