

# The Jew In American Cinema

Reviewing **The Jew In American Cinema**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**The Jew In American Cinema**," an enthralling opus penned by a highly acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

## **American Jewish**

**Filmmakers** David Desser  
2004 In this updated second edition, David Desser and Lester D. Friedman demonstrate how the Jewish experience gives rise to an intimately linked series of issues in the films of these and other significant Jewish directors.

## The Jew in American Cinema

Patricia Erens Placing cinematic representations of

the "Jew" within their historical context, Bartov demonstrates the powerful political, social, and cultural impact of these images on popular attitudes. He argues that these representations generally fall into four categories: the "Jew" as perpetrator, as victim, as hero, and as anti-hero. Examples range from film's early days to the present, from Europe, Israel, and the United States.

## **The American Jewish Story**

**through Cinema** Eric A. Goldman 2013-04-01 “A superb, thought-provoking analysis tracing the metamorphosis of the image of the Jew as portrayed through 80 years of American cinema.” —Library Journal Like the haggadah, the traditional story of the Israelites’ exodus from Egypt read at the Passover seder, cinema offers a valuable text from which to gain an understanding of the social, political, and cultural realities of Jews in America. In an industry strongly influenced by Jewish filmmakers, the complex, evolving nature of the American Jewish condition has had considerable impact on American cinema and, in particular, on how Jews are reflected on the screen. This groundbreaking study analyzes select mainstream films from the beginning of the sound era to today to provide an understanding of the American Jewish experience over the last century, from the time when Hollywood’s movie moguls, most of whom were Jewish, shied away from asserting a

Jewish image on the screen, to a period when Jewish moviemakers became more comfortable with the concept of a Jewish hero and with an overpowered, yet heroic, Israel, and the way that the Holocaust assumed center stage as the single event with the greatest effect on American Jewish identity. Recently, as American Jewish screenwriters, directors, and producers have become increasingly comfortable with their heritage, we are seeing an unprecedented number of movies that spotlight Jewish protagonists, experiences, and challenges. This is “a wonderful book for any lover of American films” (Hadassah Magazine).

[Togo Mizrahi and the Making of Egyptian Cinema](#) Prof.

Deborah A. Starr 2020-09-22 A free open access ebook is available upon publication.

Learn more at

[www.luminosoa.org](http://www.luminosoa.org). In this book, Deborah A. Starr recuperates the work of Togo Mizrahi, a pioneer of Egyptian cinema. Mizrahi, an Egyptian

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Jew with Italian nationality, established himself as a prolific director of popular comedies and musicals in the 1930s and 1940s. As a studio owner and producer, Mizrahi promoted the idea that developing a local cinema industry was a project of national importance. Togo Mizrahi and the Making of Egyptian Cinema integrates film analysis with film history to tease out the cultural and political implications of Mizrahi's work. His movies, Starr argues, subvert dominant notions of race, gender, and nationality through their playful—and queer—use of masquerade and mistaken identity. Taken together, Mizrahi's films offer a hopeful vision of a pluralist Egypt. By reevaluating Mizrahi's contributions to Egyptian culture, Starr challenges readers to reconsider the debates over who is Egyptian and what constitutes national cinema.

Italy in Early American Cinema  
Giorgio Bertellini 2010 Giorgio Bertellini traces the origins of American cinema's century-

long fascination with Italy and Italian immigrants to the popularity of the pre-photographic aesthetic--the picturesque. Once associated with landscape painting in northern Europe, the picturesque came to symbolize Mediterranean Europe through comforting views of distant landscapes and exotic characters. Taking its cue from a picturesque stage backdrop from *The Godfather Part II*, *Italy in Early American Cinema* shows how this aesthetic was transferred from 19th-century American painters to early 20th-century American filmmakers. *Italy in Early American Cinema* offers readings of early films that pay close attention to how landscape representations that were related to narrative settings and filmmaking locations conveyed distinct ideas about racial difference and national destiny.

**The "Jew" in Cinema** Omer Bartov 2005-01-07 Explores cinematic representations of the "Jew" from film's early days to the present.

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### **The American Poet at the Movies**

Laurence Goldstein  
1995 A timely and engaging exploration of cinema's influence on verse--a treat for poetry lovers and film buffs alike

[Pictures at a Revolution](#) Mark Harris 2008 Documents the cultural revolution behind the making of 1967's five Best Picture-nominated films, including *Guess Who's Coming to Dinner*, *The Graduate*, *Doctor Doolittle*, *In the Heat of the Night*, and *Bonnie and Clyde*, in an account that discusses how the movies reflected period beliefs about race, violence, and identity. 40,000 first printing.

*Woody on Rye* Vincent Brook 2013-12-03 Although Woody Allen's films have received extensive attention from scholars and critics, no book has focused exclusively on Jewishness in his work, particularly that of the late 1990s and beyond. In this anthology, a distinguished group of contributors whose work is richly contextualized in the fields of literature,

philosophy, film, theater, and comedy. Examine the schlemiel, Allen and women, the Jewish take on the morality of murder, Allen's take on Hebrew scripture and Greek tragedy, his stage work, his cinematic treatment of food and dining, and what happens to New York when Woody takes his films out of New York City. Considered together, these essays delineate the intellectual, artistic, and moral development of one of cinema's most durable and controversial directors.

### **Hollywood and Anti-**

**Semitism** Steven Alan Carr 2001 This book examines the role of American Jews in the entertainment industry, from the turn of the century to the outbreak of World War II. Eastern European Jewish immigrants are often credited with building a film industry during the first decade of the twentieth century that they dominated by the 1920s. In this study, Steven Carr reconceptualizes Jewish involvement in Hollywood by examining prevalent attitudes

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towards Jews among American audiences. Analogous to the Jewish Question of the nineteenth century, which was concerned with the full participation of Jews within public life, the Hollywood Question of the 1920s, 30s, and 40s addressed the Jewish population within mass media. This study reveals the powerful set of assumptions concerning ethnicity and media influence as related to the role of the Jew in the motion picture industry.

*Movie-Made Jews* Helene Meyers 2021-09-17 *Movie-Made Jews* focuses on American Jewish cinematic tradition. This tradition includes fiction and documentary films that make Jews through antisemitism, Holocaust indirection, and discontent with assimilation, and through unapologetic assertion of Jewishness, queerness, and alliances across race and religion. While it's a truism that Jews make movies, this book demonstrates how movies make Jews.

**Rainbow Jews** Jonathan C. Friedman 2007 *Rainbow Jews*

looks at the intersection of gay and Jewish identity in American and Israeli film and theater from the 1960s to the present. Through a close reading of the texts of numerous American and Israeli plays and films, Friedman evaluates some of the key conventions that have been employed to construct, critique, and reflect the connection between Jewishness and gay identity in the United States and Israel. Friedman also explores ways in which gay-Jewish playwrights and filmmakers have progressed the reevaluation of sexual norms within Judaism over the past three decades, inspiring and integrating Jewish members of the GLBT community into the overall Jewish historical narrative.

Show Trial Thomas Doherty 2018-04-10 In 1947, the Cold War came to Hollywood. Over nine tumultuous days in October, the House Un-American Activities Committee held a notorious round of hearings into alleged Communist subversion in the

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movie industry. The blowback was profound: the major studios pledged to never again employ a known Communist or unrepentant fellow traveler. The declaration marked the onset of the blacklist era, a time when political allegiances, real or suspected, determined employment opportunities in the entertainment industry. Hundreds of artists were shown the door—or had it shut in their faces. In *Show Trial*, Thomas Doherty takes us behind the scenes at the first full-on media-political spectacle of the postwar era. He details the theatrical elements of a proceeding that bridged the realms of entertainment and politics, a courtroom drama starring glamorous actors, colorful moguls, on-the-make congressmen, high-priced lawyers, single-minded investigators, and recalcitrant screenwriters, all recorded by newsreel cameras and broadcast over radio. Doherty tells the story of the Hollywood Ten and the other witnesses, friendly and unfriendly, who testified, and chronicles the

implementation of the postwar blacklist. *Show Trial* is a rich, character-driven inquiry into how the HUAC hearings ignited the anti-Communist crackdown in Hollywood, providing a gripping cultural history of one of the most transformative events of the postwar era.

**The image of the Jew in the American cinema** Patricia Brett Erens 1981

*From Shtetl to Stardom*

Michael Renov 2016-12-15 The influence of Jews in American entertainment from the early days of Hollywood to the present has proved an endlessly fascinating and controversial topic, for Jews and non-Jews alike. From *Shtetl to Stardom: Jews and Hollywood* takes an exciting and innovative approach to this rich and complex material. Exploring the subject from a scholarly perspective as well as up close and personal, the book combines historical and theoretical analysis by leading academics in the field with inside information from prominent entertainment

professionals. Essays range from Vincent Brook's survey of the stubbornly persistent canard of Jewish industry "control" to Lawrence Baron and Joel Rosenberg's panel presentations on the recent brouhaha over Ben Urwand's book alleging collaboration between Hollywood and Hitler. Case studies by Howard Rodman and Joshua Louis Moss examine a key Coen brothers film, *A Serious Man* (Rodman), and Jill Soloway's groundbreaking television series, *Transparent* (Moss). Jeffrey Shandler and Shaina Hamermann train their respective lenses on popular satirical comedians of yesteryear (Allan Sherman) and those currently all the rage (Amy Schumer, Lena Dunham, and Sarah Silverman). David Isaacs relates his years of agony and hilarity in the television comedy writers' room, and interviews include in-depth discussions by Ross Melnick with Laemmle Theatres owner Greg Laemmle (relative of Universal Studios founder Carl Laemmle) and by

Michael Renov with *Mad Men* creator Matthew Weiner. In all, *From Shtetl to Stardom* offers a uniquely multifaceted, multimediated, and up-to-the-minute account of the remarkable role Jews have played in American movie and TV culture.

*The Collaboration* Ben Urwand 2013-09-10 To continue doing business in Germany, Hollywood studios agreed not to make films attacking Nazis or condemning persecution of Jews. Ben Urwand reveals this collaboration and the cast of characters it drew in, ranging from Goebbels to Louis B. Mayer. At the center was Hitler himself--obsessed with movies and their power to shape public opinion.

**Warriors, Witches, Whores** Rachel S. Harris 2017-11-15 *Warriors, Witches, Whores: Women in Israeli Cinema* is a feminist study of Israel's film industry and the changes that have occurred since the 1990s. Working in feminist film theory, the book adopts a cultural studies approach, considering the creation of a

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female-centered and thematically feminist film culture in light of structural and ideological shifts in Israeli society. Author Rachel S. Harris situates these changes in dialogue with the cinematic history that preceded them and the ongoing social inequalities that perpetuate women's marginalization within Israeli society. While no one can deny Israel's Western women's advancements, feminist filmmakers frequently turn to Israel's less impressive underbelly as sources for their inspiration. Their films have focused on sexism, the negative impact of militarism on women's experience, rape culture, prostitution, and sexual abuse. These films also tend to include subjects from society's geographical periphery and social margins, such as female foreign workers, women, and refugees. Warriors, Witches, Whores is divided into three major sections and each considers a different form of feminist engagement. The first part explores films that situate

women in traditionally male spheres of militarism, considering the impact of interjecting women within hegemonic spaces or reconceptualizing them in feminist ways. The second part recovers the narratives of women's experience that were previously marginalized or silenced, thereby creating a distinct female space that offers new kinds of storytelling and cinematic aesthetics that reflect feminist expressions of identity. The third part offers examples of feminist activism that reach beyond the boundaries of the film to comment on social issues, particularly those which affect women. This section demonstrates how feminists use film (and work within the film industry) in order to women's position in society. While there are thematic overlaps between the chapters, each section marks structural differences in the modes of feminist response. Warriors, Witches, Whores considers the ways social and political power have impacted the

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representation of women and looks to how feminist filmmakers have fought against these inequities behind the camera, in the stories they tell, and in the ways women are depicted on screen. Students and scholars of film, gender, or cultural studies will appreciate this approachable monograph. *High Noon* Glenn Frankel 2018-02-06 From the New York Times bestselling author of *The Searchers*, the revelatory story behind the classic movie *High Noon* and the toxic political climate in which it was created. It's one of the most revered movies of Hollywood's golden era. Starring screen legend Gary Cooper and Grace Kelly in her first significant film role, *High Noon* was shot on a lean budget over just thirty-two days but achieved instant box-office and critical success. It won four Academy Awards in 1953, including a best actor win for Cooper. And it became a cultural touchstone, often cited by politicians as a favorite film, celebrating moral fortitude. Yet what has been often overlooked is that *High*

*Noon* was made during the height of the Hollywood blacklist, a time of political inquisition and personal betrayal. In the middle of the film shoot, screenwriter Carl Foreman was forced to testify before the House Committee on Un-American Activities about his former membership in the Communist Party. Refusing to name names, he was eventually blacklisted and fled the United States. (His co-authored screenplay for another classic, *The Bridge on the River Kwai*, went uncredited in 1957.) Examined in light of Foreman's testimony, *High Noon*'s emphasis on courage and loyalty takes on deeper meaning and importance. In this book, Pulitzer Prize-winning journalist Glenn Frankel tells the story of the making of a great American Western, exploring how Carl Foreman's concept of *High Noon* evolved from idea to first draft to final script, taking on allegorical weight. Both the classic film and its turbulent political times emerge newly illuminated.

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**Cinema and Zionism** Ariel Lionard Feldestein 2012 This book examines the connections between the cinema of the Yishuv (Ottoman and Mandatory Palestine) and the Zionist idea. The book follows the plans to create the figure of the New Jew in Eretz Yisrael, as part of a personal, national, and universal revolution, and it explores the figure and traits of the pioneer. It also examines how cinema has presented the Zionist idea. Cinema and Zionism analyzes the plots, the modes of expression, the themes, and the ideological elements that typify these films, and it positions them within the structure of the Zionist idea. It also engages with connections between the Zionist idea and the cinema through a discussion on the cinematic endeavors and the relationships between the filmmakers and national institutions. The correlation between the two histories is revealed with all its complexity and depth. The book sheds light on a distinctive perspective in the narrative of

Eretz Yisrael - that of the creation and consumption of a new culture. The tales of working on the films - how they were prepared and shot, and their ultimate reception - are interwoven with outlines of the films themselves. Together, they create a portrait of an ideological society that distilled events and incidents into myths aimed at forging the Zionist outlook and instructing Zionist settlers toward fulfilling its goals. "...explicit, enlightening, and, at times, even provocative. It deals with the complex and still relevant issue of Zionist leaders' relationships between the American-Jewish institutions and the latter's approach to what was to become the State of Israel, including their attempts to shape the destiny of the nation-in-waiting through the first Jewish films produced in Palestine". Yael Munk, H-Judaic, H-Net Reviews, November 2012

### **Blackface, White Noise**

Michael Rogin 1996-06-01 The tangled connections that have bound Jews to African

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Americans in popular culture and liberal politics are at the heart of Michael Rogin's arresting and unnerving book. Looking at films from Birth of a Nation to Forrest Gump, Rogin explores blackface in Hollywood films as an aperture to broader issues: the nature of "white" identity in America, the role of race in transforming immigrants into "Americans," the common experiences of Jews and African Americans that made Jews key supporters in the fight for racial equality, and the social importance of popular culture. Rogin's forcefully argued study challenges us to confront the harsh truths behind the popularity of racial masquerade.

**The New Jew in Film** Nathan Abrams 2012-03-12 Jewish film characters have existed almost as long as the medium itself. But around 1990, films about Jews and their representation in cinema multiplied and took on new forms, marking a significant departure from the past. With a fresh generation of Jewish filmmakers, writers, and

actors at work, contemporary cinemas have been depicting a multiplicity of new variants, including tough Jews; brutish Jews; gay and lesbian Jews; Jewish cowboys, skinheads, and superheroes; and even Jews in space. The New Jew in Film is grounded in the study of over three hundred films from Hollywood and beyond. Nathan Abrams explores these new and changing depictions of Jews, Jewishness, and Judaism, providing a wider, more representative picture of this transformation. In this compelling, surprising, and provocative book, chapters explore masculinity, femininity, passivity, agency, and religion in addition to a departure into new territory—including bathrooms and food. Abrams's concern is to reveal how the representation of the Jew is used to convey confidence or anxieties about Jewish identity and history as well as questions of racial, sexual, and gender politics. In doing so, he provides a welcome overview of important Jewish films produced globally over the past

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twenty years.

### **Hollywood and Hitler,**

**1933-1939** Thomas Doherty  
2013-04-02 Between 1933 and 1939, representations of the Nazis and the full meaning of Nazism came slowly to Hollywood, growing more ominous and distinct only as the decade wore on.

Recapturing what ordinary Americans saw on the screen during the emerging Nazi threat, Thomas Doherty reclaims forgotten films, such as Hitler's Reign of Terror (1934), a pioneering anti-Nazi docudrama by Cornelius Vanderbilt Jr.; I Was a Captive of Nazi Germany (1936), a sensational true tale of "a Hollywood girl in Naziland!"; and Professor Mamlock (1938), an anti-Nazi film made by German refugees living in the Soviet Union. Doherty also recounts how the disproportionately Jewish backgrounds of the executives of the studios and the workers on the payroll shaded reactions to what was never simply a business decision. As Europe hurtled toward war, a proxy

battle waged in Hollywood over how to conduct business with the Nazis, how to cover Hitler and his victims in the newsreels, and whether to address or ignore Nazism in Hollywood feature films.

Should Hollywood lie low, or stand tall and sound the alarm? Doherty's history features a cast of charismatic personalities: Carl Laemmle, the German Jewish founder of Universal Pictures, whose production of All Quiet on the Western Front (1930) enraged the nascent Nazi movement; Georg Gyssling, the Nazi consul in Los Angeles, who read the Hollywood trade press as avidly as any studio mogul; Vittorio Mussolini, son of the fascist dictator and aspiring motion picture impresario; Leni Riefenstahl, the Valkyrie goddess of the Third Reich who came to America to peddle distribution rights for Olympia (1938); screenwriters Donald Ogden Stewart and Dorothy Parker, founders of the Hollywood Anti-Nazi League; and Harry and Jack Warner of Warner Bros., who yoked anti-

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Nazism to patriotic Americanism and finally broke the embargo against anti-Nazi cinema with *Confessions of a Nazi Spy* (1939).

### *The Cambridge History of Jewish American Literature*

Hana Wirth-Nesher 2015-11-30

This History offers an unparalleled examination of all aspects of Jewish American literature. Jewish writing has played a central role in the formation of the national literature of the United States, from the Hebraic sources of the Puritan imagination to narratives of immigration and acculturation. This body of writing has also enriched global Jewish literature in its engagement with Jewish history and Jewish multilingual culture. Written by a host of leading scholars, *The Cambridge History of Jewish American Literature* offers an array of approaches that contribute to current debates about ethnic writing, minority discourse, transnational literature, gender studies, and multilingualism. This History takes a fresh look at celebrated

authors, introduces new voices, locates Jewish American literature on the map of American ethnicity as well as the spaces of exile and diaspora, and stretches the boundaries of American literature beyond the Americas and the West.

### Unspeakable Images Lester D.

Friedman 1991 Could Woody Allen have made the same movies if he weren't Jewish? Would John Ford's pictures have been different if he weren't an Irish Catholic? Is Spike Lee's color an important ingredient in his movie-making? Such engaging issues are considered in *Unspeakable Images*, a volume that encourages fresh thinking and research about ethnic issues and the American cinema. In fourteen chapters on topics ranging from film comedy to reporter movies to Latins in Manhattan, contributors from diverse disciplines explore ethnicity as a broad, complex, multilayered concept. The book's first section scrutinizes ethnicity within the context of traditional modes of film

analysis---historical, auteurist, and generic. Essays in the second section relate ethnicity to broader areas of critical thought such as cultural studies, ethnography, postmodernism, psychoanalysis, feminism, and class studies, analyzing how each intersects and amplifies the other."This is the first collection of essays on ethnicity that uses a sophisticated approach to the subject, taking the field beyond the mere study of positive and negative images."--Patricia Erens, author of *The Jew in American Cinema*

### **The End of Cinema as We**

**Know it** Jon Lewis 2002 In *The End of Cinema As We Know It*, contributors well known in the 'movie' field talk about the movie industry and look at the variety of new ways we are viewing films. They query whether or not we are getting different, better movies?

### **Hollywood's Image of the**

**Jew** Lester D. Friedman 1982

### **First Person Jewish**

Alisa Lebow 2008 Examining more than a dozen films from Jewish

artists, this book reveals how the postmodern impulse to turn the lens inward intersects provocatively with historical tropes and stereotypes of the Jew. It focuses on Jewish filmmakers working on the margins and examines the work of Jonathan Caouette, Chantal Akerman and many more.

### **The Modern Jewish**

### **Experience in World Cinema**

Lawrence Baron 2011 An imprint of University of New England.

*The Jew in American Cinema*

Patricia Erens 1988-08-22

Placing cinematic

representations of the "Jew"

within their historical context,

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Examples range from film's

early days to the present, from

Europe, Israel, and the United

States.

**Hitler in Los Angeles** Steven J. Ross 2017-10-24 A 2018 FINALIST FOR THE PULITZER PRIZE "[Hitler in Los Angeles] is part thriller and all chiller, about how close the California Reich came to succeeding" (Los Angeles Times). No American city was more important to the Nazis than Los Angeles, home to Hollywood, the greatest propaganda machine in the world. The Nazis plotted to kill the city's Jews and to sabotage the nation's military installations: Plans existed for murdering twenty-four prominent Hollywood figures, such as Al Jolson, Charlie Chaplin, and Louis B. Mayer; for driving through Boyle Heights and machine-gunning as many Jews as possible; and for blowing up defense installations and seizing munitions from National Guard armories along the Pacific Coast. U.S. law enforcement agencies were not paying close attention--preferring to monitor Reds rather than Nazis--and only attorney Leon Lewis and his daring ring of spies stood in

the way. From 1933 until the end of World War II, Lewis, the man Nazis would come to call "the most dangerous Jew in Los Angeles," ran a spy operation comprised of military veterans and their wives who infiltrated every Nazi and fascist group in Los Angeles. Often rising to leadership positions, they uncovered and foiled the Nazi's disturbing plans for death and destruction. Featuring a large cast of Nazis, undercover agents, and colorful supporting players, the Los Angeles Times bestselling *Hitler in Los Angeles*, by acclaimed historian Steven J. Ross, tells the story of Lewis's daring spy network in a time when hate groups had moved from the margins to the mainstream.

### The 50 Greatest Jewish Movies

Kathryn Bernheimer 1998 The first book to review and rank movies depicting the Jewish experience, "The 50 Greatest Jewish Movies" provides an insightful analysis of the ways in which Hollywood and the film community have handled such issues as anti-Semitism, assimilation, relations with

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gentiles, the Holocaust and its aftereffects, Zionism, and the Jewish commitment to social justice. Photos.

### *Hollywood's Chosen People*

Daniel Bernardi 2012-09-17 As studio bosses, directors, and actors, Jews have been heavily involved in film history and vitally involved in all aspects of film production. Yet Jewish characters have been represented onscreen in stereotypical and disturbing ways, while Jews have also helped to produce some of the most troubling stereotypes of people of color in Hollywood film history. In *Hollywood's Chosen People: The Jewish Experience in American Cinema*, leading scholars consider the complex relationship between Jews and the film industry, as Jews have helped to construct Hollywood's vision of the American dream and American collective identity and have in turn been shaped by those representations. Editors Daniel Bernardi, Murray Pomerance, and Hava Tirosh-Samuelson introduce the volume with an

overview of the history of Jews in American popular culture and the American film industry. Multidisciplinary contributors go on to discuss topics such as early Jewish films and directors, institutionalized anti-Semitism, Jewish identity and gossip culture, and issues of Jewish performance on film. Contributors draw on a diverse sampling of films, from representations of the Holocaust on film to screen comedy; filmmakers and writers, including David Mamet, George Cukor, Sidney Lumet, Edward Sloman, and Steven Spielberg; and stars, like Barbra Streisand, Adam Sandler, and Ben Stiller. The Jewish experience in American cinema reveals much about the degree to which Jews have been integrated into and contribute to the making of American popular film culture. Scholars of Jewish studies, film studies, American history, and American culture as well as anyone interested in film history will find this volume fascinating reading.

Steven Spielberg Molly Haskell

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2017-01-03 A film-centric portrait of the extraordinarily gifted movie director whose decades-long influence on American popular culture is unprecedented Everything about me is in my films, Steven Spielberg has said. Taking this as a key to understanding the hugely successful moviemaker, Molly Haskell explores the full range of Spielberg's works for the light they shine upon the man himself. Through such powerhouse hits as Close Encounters of the Third Kind, E.T., Jurassic Park, and Indiana Jones, to lesser-known masterworks like A.I. and Empire of the Sun, to the haunting Schindler's List, Haskell shows how Spielberg's uniquely evocative filmmaking and story-telling reveal the many ways in which his life, work, and times are entwined. Organizing chapters around specific films, the distinguished critic discusses how Spielberg's childhood in non-Jewish suburbs, his parents' traumatic divorce, his return to Judaism upon his son's birth, and other events echo in his work. She

offers a brilliant portrait of the extraordinary director a fearful boy living through his imagination who grew into a man whose openness, generosity of spirit, and creativity have enchanted audiences for more than 40 years.

### **The Portrayal of the Jew in American Cinema,**

**1900-1953** Josh D. Kanin 19??  
*New Jews* David L. Reznik  
2015-12-03 "New Jews?" is the first comprehensive study of American Jewish identity in Hollywood movies of the new millennium. Despite the argument that we live in a "post-racial" society with supposedly "new" Jewish characters emerging on the big screen, this book details how traditional racial stereotypes of American Jews persist in popular films from the first decade of this century. In clear and readable prose, the book offers an innovative and penetrating look at dozens of American Jewish "meddling matriarchs," "neurotic nebbishes," "pampered princesses," and "scheming

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scumbags" from 21st century film, whether Hollywood blockbusters like Meet the Fockers and Sex and the City or indie favorites like Garden State and Kissing Jessica Stein. Throughout the book, famous American Jewish characters played by the likes of Jim Carrey, Tom Cruise, Anne Hathaway, Kate Hudson, Scarlett Johansson, Sarah Jessica Parker, Adam Sandler, and Ben Stiller are discussed, with the ultimate conclusion that movies today are marked less by the emergence of "new Jews" than by the continued - but dynamic and transformed -- presence of the same old stereotypes.

*The Holocaust in American Film* Judith E. Doneson  
2002-01-01 This work offers insights into how specific films influenced the Americanization of the Holocaust and how the medium per se helped seed that event into the public consciousness. In addition to an in-depth study on films produced for both theatrical release and TV since 1937 - including *The Great Dictator*,

*Cabaret*, *Julia*, and the mini-series *Holocaust* - this work provides an analysis of *Schindler's List* and the debate over the merit of Spielberg's vision of the Holocaust. It also examines more thoroughly made-for-television movies, such as *Escape From Sobibor*, *Playing For Time*, and *War and Remembrance*. A special chapter on *The Diary of Anne Frank* discusses the evolution of that singularly European work into a universal symbol. Paying special attention to the tumultuous 1960s in America, it assesses the effect of the era on Holocaust films made during that time. It also discusses how these films helped integrate the Holocaust into the fabric of American society, transforming it into a metaphor for modern suffering. Finally, the work explores cinema in relation to the Americanization of the Jewish image.

*An Empire of Their Own* Neal Gabler 2010-11-17 A provocative, original, and richly entertaining group biography of the Jewish

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immigrants who were the moving forces behind the creation of America's motion picture industry. The names Harry Cohn, William Fox, Carl Laemmle, Louis B. Mayer, Jack and Harry Warner, and Adolph Zucker are giants in the history of contemporary Hollywood, outsiders who dared to invent their own vision of the American Dream. Even to this day, the American values defined largely by the movies of these émigrés endure in American cinema and culture. Who these men were, how they came to dominate Hollywood, and what they gained and lost in the process is the exhilarating story of An Empire of Their Own.

**New Wave, New Hollywood**  
Nathan Abrams 2021-09-23 As a period of film history, The American New Wave (ordinarily understood as beginning in 1967 and ending in 1980) remains a preoccupation for scholars and audiences alike. In traditional accounts, it is considered to be bookended by two periods of conservatism, and viewed as a

(brief) period of explosive creativity within the Hollywood system. From Bonnie and Clyde to Heaven's Gate, it produced films that continue to be watched, discussed, analysed and poured over. It has, however, also become rigidly defined as a cinema of director-auteurs who made a number of aesthetically and politically significant films. This has led to marginalization and exclusion of many important artists and filmmakers, as well as a temporal rigidity about what and who is considered part of the 'New Wave proper'. This collection seeks to reinvigorate debate around this area of film history. It also looks in part to demonstrate the legacy of aesthetic experimentation and political radicalism after 1980 as part of the 'legacy' of the New Wave. Thanks to important new work that questions received scholarly wisdom, reveals previously marginalised filmmakers (and the films they made), considers new genres, personnel, and films under the banner of 'New Wave, New Hollywood', and

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reevaluates the traditional approaches and perspectives on the films that have enjoyed most critical attention, *New Wave, New Hollywood: Reassessment, Recovery, Legacy* looks to begin a new discussion about Hollywood cinema after 1967.

**Warner Bros** David Thomson 2017-08-08 Behind the scenes at the legendary Warner Brothers film studio, where four immigrant brothers transformed themselves into the moguls and masters of American fantasy Warner Bros charts the rise of an unpromising film studio from its shaky beginnings in the early twentieth century through its ascent to the pinnacle of Hollywood influence and popularity. The Warner Brothers—Harry, Albert, Sam, and Jack—arrived in America as unschooled Jewish immigrants, yet they founded a studio that became the smartest, toughest, and most radical in all of Hollywood. David Thomson provides fascinating and original interpretations of

Warner Brothers pictures from the pioneering talkie *The Jazz Singer* through black-and-white musicals, gangster movies, and such dramatic romances as *Casablanca*, *East of Eden*, and *Bonnie and Clyde*. He recounts the storied exploits of the studio's larger-than-life stars, among them Al Jolson, James Cagney, Bette Davis, Errol Flynn, Humphrey Bogart, James Dean, Doris Day, and Bugs Bunny. The Warner brothers' cultural impact was so profound, Thomson writes, that their studio became "one of the enterprises that helped us see there might be an American dream out there."

**Evolving Images** Nora Glickman 2017-12-20 Jews have always played an important role in the generation of culture in Latin America, despite their relatively small numbers in the overall population. In the early days of cinema, they served as directors, producers, screenwriters, composers, and broadcasters. As Latin American societies became more religiously open in the

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later twentieth century, Jewish characters and themes began appearing in Latin American films and eventually achieved full inclusion. Landmark films by Jewish directors in Argentina, Mexico, and Brazil, which are home to the largest and most influential Jewish communities in Latin America, have enjoyed critical and popular acclaim. *Evolving Images* is the first volume devoted to Jewish Latin American cinema, with fifteen critical essays by leading scholars from Latin America, the United States, Europe, and Israel. The contributors address transnational and transcultural issues of Jewish life in Latin America, such as assimilation, integration, identity, and other aspects of life in the Diaspora. Their discussions of films with Jewish themes and characters show the rich diversity of Jewish cultures in Latin America, as well as how Jews, both real and fictional, interact among themselves and with other groups, raising the question of how much their ethnicity may

be adulterated when adopting a combined identity as Jewish and Latin American. The book closes with a groundbreaking section on the affinities between Jewish themes in Hollywood and Latin American films, as well as a comprehensive filmography.

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