

An Empire Of Their Own How The Jews Invented Hollywood

Michael Renov, Vincent Brook

An Empire of Their Own Neal Gabler, 1988 A portrait of the Jewish immigrants who came to dominate the American film industry. Also examines the social history of Hollywood.

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

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Walt Disney Neal Gabler, 2006-10-31 ONE OF THE HOLLYWOOD REPORTER'S 100 GREATEST FILM BOOKS OF ALL TIME • The definitive portrait of one of the most important cultural figures in American history: Walt Disney. Walt Disney was a true visionary whose desire for escape, iron determination and obsessive perfectionism transformed animation from a novelty to an art form, first with Mickey Mouse and then with his feature films—most notably Snow White, Fantasia, and Bambi. In his superb biography, Neal Gabler shows us how, over the course of two decades, Disney revolutionized the entertainment industry. In a way that was unprecedented and later widely imitated, he built a synergistic empire that

combined film, television, theme parks, music, book publishing, and merchandise. Walt Disney is a revelation of both the work and the man—of both the remarkable accomplishment and the hidden life. Winner of the Los Angeles Times Book Prize for Biography and USA Today Biography of the Year

Empire of Their Own Neal Gabler, 1988-09-01 Noted film critic Neal Gabler provides a provocative and richly entertaining account of the Jews who dominated the American film industry—from the legendary founders and studio system executives to the lawyers, writers, talent agents and theater owners. 50 black-and-white photos.

Barbra Streisand Neal Gabler, 2016-04-26 Barbra Streisand has been called the “most successful...talented performer of her generation” by Vanity Fair, and her voice, said pianist Glenn Gould, is “one of the natural wonders of the age.” Streisand scaled the heights of entertainment—from a popular vocalist to a first-rank Broadway star in *Funny Girl* to an Oscar-winning actress to a producer and director. But she has also become a cultural icon who has transcended show business. To achieve her success, Brooklyn-born Streisand had to overcome tremendous odds, not the least of which was her Jewishness. Dismissed, insulted, even reviled when she embarked on a show business career for acting too Jewish and looking too Jewish, she brilliantly converted her Jewishness into a metaphor for outsidership that would eventually make her the avenger for anyone who felt marginalized and powerless. Neal Gabler examines Streisand’s life and career through this prism of otherness—a Jew in a gentile world, a self-proclaimed homely girl in a world of glamour, a kooky girl in a world of convention—and shows how central it was to Streisand’s triumph as one of the voices of her age.

Winchell Neal Gabler, 1994 Hailed as the most important and entertaining biography in recent memory, Gabler's account of the life of fast-talking gossip columnist and radio broadcaster Walter Winchell fuses meticulous research with a deft grasp of the cultural nuances of an era when virtually everyone who mattered paid homage to Winchell (*Time*). of photos. From the Trade Paperback edition.

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.

From Shtetl to Stardom Michael Renov, Vincent Brook, 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.

City of Nets Otto Friedrich, 1997-05-02 History of Hollywood in the 1940's

The Genius of the System Thomas Schatz, 2015-06-02 At a time when the studio is making a stunning comeback, film historian Thomas Schatz provides an indispensable account of Hollywood's traditional blend of business and art. This book lays to rest the persistent myth that businesspeople and producers stifle artistic talent and reveals instead the genius of a system of collaboration and conflict. Working from industry documents, Schatz traces the development of house styles, the rise and fall of careers, and the making-and unmaking-of movies, from *Frankenstein* to *Spellbound* to *Grand Hotel*. Richly illustrated and highly readable, *The Genius of the System* gives the definitive view of the workings of the Old Hollywood and the foundations of the New.

Catching the Wind Neal Gabler, 2020-10-27 NEW YORK TIMES NOTABLE BOOK • "One of the truly great biographies of our time."—Sean Wilentz, New York Times bestselling author of *Bob Dylan in America* and *The Rise of American Democracy*

“A landmark study of Washington power politics in the twentieth century in the Robert Caro tradition.”—Douglas Brinkley, New York Times bestselling author of *American Moonshot* The epic, definitive biography of Ted Kennedy—an immersive journey through the life of a complicated man and a sweeping history of the fall of liberalism and the collapse of political morality. *Catching the Wind* is the first volume of Neal Gabler’s magisterial two-volume biography of Edward Kennedy. It is at once a human drama, a history of American politics in the late twentieth and early twenty-first centuries, and a study of political morality and the role it played in the tortuous course of liberalism. Though he is often portrayed as a reckless hedonist who rode his father’s fortune and his brothers’ coattails to a Senate seat at the age of thirty, the Ted Kennedy in *Catching the Wind* is one the public seldom saw—a man both racked by and driven by insecurity, a man so doubtful of himself that he sinned in order to be redeemed. The last and by most contemporary accounts the least of the Kennedys, a lightweight. He lived an agonizing childhood, being shuffled from school to school at his mother’s whim, suffering numerous humiliations—including self-inflicted ones—and being pressed to rise to his brothers’ level. He entered the Senate with his colleagues’ lowest expectations, a show horse, not a workhorse, but he used his “ninth-child’s talent” of deference to and comity with his Senate elders to become a promising legislator. And with the deaths of his brothers John and Robert, he was compelled to become something more: the custodian of their political mission. In *Catching the Wind*, Kennedy, using his late brothers’ moral authority, becomes a moving force in the great “liberal hour,” which sees the passage of the anti-poverty program and the Civil Rights and Voting Rights Acts. Then, with the election of Richard Nixon, he becomes the leading voice of liberalism itself at a time when its power is waning: a “shadow president,” challenging Nixon to keep the American promise to the marginalized, while Nixon lives in terror of a Kennedy restoration. *Catching the Wind* also shows how Kennedy’s moral authority is eroded by the fatal auto accident on Chappaquiddick Island in 1969, dealing a blow not just to Kennedy but to liberalism. In this sweeping biography, Gabler tells a story that is Shakespearean in its dimensions: the story of a star-crossed figure who rises above his seeming limitations and the tragedy that envelopes him to change the face of America.

Theaters of Occupation Jennifer Fay, 2008 In the aftermath of total war and unconditional surrender, Germans found themselves receiving instruction from their American occupiers. It was not a conventional education. In their effort to transform German national identity and convert a Nazi past into a democratic future, the Americans deployed what they perceived as the most powerful and convincing weapon—movies. In a rigorous analysis of the American occupation of postwar Germany and the military’s use of “soft power,” Jennifer Fay considers how Hollywood films, including *Ninotchka*, *Gaslight*, and *Stagecoach*, influenced German culture and cinema. In this cinematic pedagogy, dark fantasies of American democracy and its history were unwittingly played out on-screen. *Theaters of Occupation* reveals how Germans responded to these education efforts and offers new insights about American exceptionalism and virtual democracy at the dawn of the cold war.

Fay's innovative approach examines the culture of occupation not only as a phase in U.S.-German relations but as a distinct space with its own discrete cultural practices. As the American occupation of Germany has become a paradigm for more recent military operations, Fay argues that we must question its efficacy as a mechanism of cultural and political change. Jennifer Fay is associate professor and codirector of film studies in the Department of English at Michigan State University.

Behind the Screen William J. Mann, 2001 Mann looks at the influence of gay actors, directors, and set and costume designers on the development of the motion pictures.

Warriors, Witches, Whores Rachel S. Harris, 2017-10-16 Feminist reading of women's representation and activism in Israeli cinema. *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 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. This section demonstrates how feminists use film (and work within the film industry) in order to position women 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 affected the representation of women and looks to how feminist filmmakers have fought against these inequities behind the camera and in the stories they tell. Students and scholars of film, gender, or cultural studies will appreciate this approachable monograph.

The Cambridge History of Jewish American Literature Hana Wirth-Nesher, 2015-12-09 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.

Stanley Kubrick and Me Emilio D'Alessandro, 2016-05-17 This intimate portrait by his former personal assistant and confidante reveals the man behind the legendary filmmaker—for the first time. Stanley Kubrick, the director of a string of timeless movies from *Lolita* and *Dr. Strangelove* to *A Clockwork Orange*, *2001: A Space Odyssey*, *Full Metal Jacket*, and others, has always been depicted by the media as the Howard Hughes of filmmakers, a weird artist obsessed with his work and privacy to the point of madness. But who was he really? Emilio D'Alessandro lets us see. A former Formula Ford driver who was a minicab chauffeur in London during the Swinging Sixties, he took a job driving a giant phallus through the city that became his introduction to the director. Honest, reliable, and ready to take on any task, Emilio found his way into Kubrick's neurotic, obsessive heart. He became his personal assistant, his right-hand man and confidant, working for him from *A Clockwork Orange* until Kubrick's death in 1999. Emilio was the silent guy in the room when the script for *The Shining* was discussed. He still has the coat Jack Nicholson used in the movie. He was an extra on the set of *Eyes Wide Shut*, Kubrick's last movie. He knew all the actors and producers Kubrick worked with; he observed firsthand Kubrick's working methods down to the smallest detail. Making no claim of expertise in cinematography but with plenty of anecdotes, he offers a completely fresh perspective on the artist and a warm, affecting portrait of a generous, kind, caring man who was a perfectionist in work and life.

Sleeping with Strangers David Thomson, 2019-01-29 In this wholly original work of film criticism, David Thomson, celebrated author of *The Biographical Dictionary of Film*, probes the many ways in which sexuality has shaped the movies—and the ways in which the movies have shaped sexuality. Exploring the tangled notions of masculinity, femininity, beauty, and sex that characterize our cinematic imagination—and drawing on examples that range from advertising to pornography, *Bonnie and Clyde* to *Call Me by Your Name*—Thomson illuminates how film as art, entertainment, and business has historically been a polite cover for a kind of erotic séance. In so doing, he casts the art and the artists we love in a new light, and reveals how film can both expose the fault lines in conventional masculinity and point the way past it, toward a more nuanced understanding of what it means to be a person with desires.

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

Life at the Marmont Raymond Sarlot, Fred E. Basten, 2013-04-30 Raymond Sarlot bought the Chateau Marmont in 1975, but what was originally a business purchase became a love affair as he delved into the hotel's incredible history. From its perch overlooking the Sunset Strip, the glamorous Marmont reigned for decades as the spot for artists, writers, musicians, and actors of every stripe and remains a home-away-from-home for A-listers like Scarlett Johansson and Johnny Depp. Here, Sarlot and co-author Fred E. Basten share a wealth of scandalous and intriguing tales about them all, from the stars of Hollywood's Golden Era like Jean Harlow and Grace Kelly to idols of the sixties and seventies like Jim Morrison and John Belushi (who tragically died there in 1982). Whether your obsession is Hollywood history or celebrity gossip, Life at the Marmont has plenty of gripping, juicy stories to fascinate.

The Enigmatic Realm of **An Empire Of Their Own How The Jews Invented Hollywood** : Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing in short supply of

extraordinary. Within the captivating pages of **An Empire Of Their Own How The Jews Invented Hollywood** a literary masterpiece penned by way of a renowned author, readers set about a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting affect the hearts and minds of those that partake in its reading experience.

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