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Victor Fleming  
An American  
Movie Master

# **Victor Fleming An American Movie Master**

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**Schoolboy - Radio**

**Adaptation -**

**Starring Peter**

**Vaughan as George**

**Smiley (1983) *Untold***

*History of the United*

*States: Bush, Obama*

*and the age of terror*

~~Victor Fleming~~

~~Slapped Judy~~

~~Garland? 10 Facts~~

~~about Victor Fleming~~

~~Hollywood's Hidden~~

~~Genius *The Bourne*~~

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*Identity by Robert  
Ludlum Victor  
Fleming: American  
Master Somewhere  
Over the Rainbow -  
The Wizard of Oz  
(1/8) Movie CLIP  
(1939) HD The Battle  
Of Britain | Ewan And  
Connor McGregor  
(WW2 Documentary) |  
Timeline Gone With  
the Wind VICTOR  
FLEMING FILMS*

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Victor Fleming

Upton Sinclair: An  
Extraordinary  
American Life -

Biography, Quotes,  
Books **Frankly My**

**Dear, I Don't Give a  
Damn - Gone with**

**the Wind (6/6) Movie  
CLIP (1939) HD**

Wizard of Oz - Behind  
The Scenes

---

Scarlet and Mammy

~~Vivien Leigh: A~~

~~Delicate Balance~~

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Victor Fleming

~~(A u0026E Biography  
—2000)~~

~~Judy Garland on  
Cavett 1968Scarlet  
Angel (1952) Rock  
Hudson, Yvonne De  
Carlo —Adventure,  
Vivien Leigh Interview—  
Part One Small World  
Centennial Summer  
(1946)~~

ASMR/Relaxation - A  
Tour of Hatfield  
House (history/stately



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~~homes) Gone with the  
Wind Scene with  
Rhett borrowing 300  
dollars for Tara.avi  
Gone with the Wind-  
Rhett Butler's Best  
Lines Victor Fleming's  
Grave Making \"Gone  
With The Wind\" Pt.  
5/5 (\"Our World,\"  
ABC, 1987) Should  
the U.S. Decouple  
from China?—Dave  
Brat on CCP~~

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~~Weakness, Hong  
Kong | American  
Thought Leaders Top  
50 Movies of the  
1930s Inside The  
Harsh Conditions Of  
Italy During WW1 |  
First World War EP5 |  
Timeline FAMOUS  
GRAVE TOUR -  
Hollywood Forever #1  
(Judy Garland, Clifton  
Webb, etc.) **JUDY  
GARLAND:**~~

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Victor Fleming

**TRIBUTE TO  
'WIZARD OF OZ'  
DIRECTOR VICTOR  
FLEMING WITH THE  
'JUDY SLAP'  
STORY. Victor  
Fleming An  
American Movie**

Lucile Rosson

(1895-1966)

(1933–1949) Victor

Lonzo Fleming

(February 23, 1889 –

January 6, 1949) was

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Victor Fleming

An American film

director,  
cinematographer, and  
producer. His most  
popular films were  
The Wizard of Oz and  
Gone with the Wind  
(both of 1939), for  
which he won an  
Academy Award for  
Best Director.

**Victor Fleming -**

**Wikipedia**

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Victor Fleming

Victor Fleming was the man who helmed GONE WITH THE WIND, THE WIZARD OF OZ (both in AFI's Top Ten films of all time), as well as other classics such as TREASURE ISLAND, RED DUST and CAPTAINS COURAGEOUS. He was the director who moulded such stars

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Victor Fleming

as Clara Bow, Gary Cooper and Clark Gable, helping them find and develop their screen personas.

**Victor Fleming: An American Movie Master:**

**Amazon.co.uk ...**

Michael Sragow. 3.84

· Rating details · 58 ratings · 9 reviews.

The full-length,

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Victor Fleming

definitive biography of the legendary director of *Gone With the Wind* and *The Wizard of Oz*. Victor Fleming was the most sought-after director in Hollywood's golden age, renowned for his ability to make films across an astounding range of genres—westerns, earthy sexual dramas, family

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entertainment,  
screwball comedies,  
buddy pictures,  
romances, and  
adventures.

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Michael Sragow

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Victor Fleming

AMERICAN MOVIE  
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CLASSICS) ] by

Sragow, Michael ( Author) Aug-2013 [ Paperback ] by (ISBN: ) from Amazon's Book Store. Everyday low prices and free delivery on eligible orders.

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AN AMERICAN**

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Victor Fleming

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(SCREEN ...**

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Michael Sragow]  
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Victor Fleming

An American

**[(Victor Fleming: An  
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Master)] [Author ...**

Fleming was part of the team that perfected Fairbanks's persona as the cheerful American man of action, deriving mental and physical health from blood, sweat, and laughs in the open air.

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The director and the international phenomenon were friends from

Fleming's early days as a cameraman and Fairbanks's as a star.

**Victor Fleming: An American Movie Master: Sragow, Michael ...**

PDF Victor Fleming  
An American Movie

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Victor Fleming

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R. L. Stine, fleming has long deserved a full length biography of his life and career baltimore film critic michael sragrow has accomplished that task using vivid prose in telling the saga of an american original artist of the cinema fleming was a native californian born to

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Victor Fleming

and the world on  
youtube fleming a big  
game hunter and a  
polished bon vivant  
known for bedding his  
female stars was both  
a mans man and a  
ladies man

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Victor Fleming: An  
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Exclusive) Reviewed  
by Peter Tonguetta.  
Vivien Leigh, Clark  
Gable, and Fleming  
on the set of Gone  
With the Wind. by

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Victor Fleming

Michael Sragow. New

York: Pantheon

Books, 2008. 645 pp.,

illus. Hardcover:

\$40.00. In his

collection of

interviews, Who the

Devil Made It, Peter

Bogdanovich offers

an inventory of

professions held by a

number of Hollywood

directors prior to their

entering the film

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It is your entirely own  
epoch to be in  
reviewing habit. along  
with guides you could  
enjoy now is victor  
fleming an american  
movie master below.

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Victor Fleming

Michael Sragow

2013-12-06 Best

remembered for the iconic classics Gone with the Wind (1939) and The Wizard of Oz (1939) to the silver screen, Victor

Fleming also counted successful films such as Red Dust (1932), Captains Courageous (1937), Test Pilot (1939), Dr. Jekyll and



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Victor Fleming

Mr. Hyde (1941), and  
the groundbreaking

**Victor Fleming An  
American Movie  
Master ...**

Best remembered for  
the iconic classics  
Gone with the Wind  
(1939) and The  
Wizard of Oz (1939)  
to the silver screen,  
Victor Fleming also  
counted successful

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Victor Fleming

films such as Red Dust (1932), Captains Courageous (1937), Test Pilot (1939), Dr. Jekyll and Mr. Hyde (1941), and the groundbreaking Joan of Arc (1948) among his more than forty directing credits. One of the most sought-after directors in Hollywood's golden age, Fleming

# File Type PDF Victor Fleming

(1889--1949) was renowned for his ability to make films across a wide ...

Best remembered for the iconic classics *Gone with the Wind* (1939) and *The Wizard of Oz* (1939) to the silver screen, Victor Fleming also

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Victor Fleming

counted successful films such as Red Dust (1932), Captains Courageous (1937), Test Pilot (1939), Dr. Jekyll and Mr. Hyde (1941), and the groundbreaking Joan of Arc (1948) among his more than forty directing credits. One of the most sought-after directors in Hollywood's golden

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Victor Fleming

Age, Fleming

(1889--1949) was renowned for his

ability to make films

across a wide range

of genres. In Victor

Fleming: An American

Movie Master, author

Michael Sragow

presents a

comprehensive

portrait of the talented

and charismatic man

who helped create

# File Type PDF Victor Fleming

enduring screen  
personas for stars  
such as Clark Gable,  
Spencer Tracy, and  
Gary Cooper.

'There's your first  
problem. No Civil War  
movie ever made a  
dime. Or ever will.'  
Hollywood, 1939:  
semi-independent  
mogul David  
O.Selznick has just

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Victor Fleming

shut down production on the most eagerly anticipated movie in history - his megabudget version of Margaret Mitchell's bestselling novel *Gone with the Wind* - scrapping the original script and sacking the director in the process. Determined to produce a rewrite in five days, he engages

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Victor Fleming

the reluctant services  
of ace script doctor  
Ben Hecht - possibly  
the only person in  
America who has not  
read the novel - and  
the movie's new  
director Victor  
Fleming, poached  
straight from the set  
of *The Wizard of Oz* .  
His reputation on the  
line, and with nothing  
but a stockpile of



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Victor Fleming

peanuts and bananas to sustain them, Selznick locks himself in his office with his two collaborators, and a marathon creative session begins...

Academy

Award--winning

director Michael

Curtiz (1886--1962) --

whose best-known

films include

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Victor Fleming

Casablanca (1942),

Yankee Doodle

Dandy (1942), Mildred

Pierce (1945) and

White Christmas

(1954) -- was in many

ways the anti-auteur.

During his

unprecedented twenty-

seven year tenure at

Warner Bros., he

directed

swashbuckling

adventures, westerns,

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Victor Fleming

American  
Movie Master  
musicals, war epics,  
romances, historical  
dramas, horror films,  
tearjerkers,  
melodramas,  
comedies, and film  
noir masterpieces.

The director's  
staggering output of  
180 films surpasses  
that of the legendary  
John Ford and  
exceeds the  
combined total of

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Victor Fleming

films directed by

George Cukor, Victor Fleming, and Howard

Hawks. In the first

biography of this

colorful, instinctual

artist, Alan K. Rode

illuminates the life and

work of one of the film

industry's most

complex figures. He

explores the director's

little-known early life

and career in his

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Victor Fleming

native Hungarian, revealing how Curtiz shaped the earliest days of silent cinema in Europe before immigrating to the United States in 1926. In Hollywood, Curtiz earned a reputation for explosive tantrums, his difficulty with English, and disregard for the well-being of others.

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Victor Fleming

However, few  
directors elicited more  
memorable portrayals  
from their casts, and  
ten different actors  
delivered Oscar-  
nominated  
performances under  
his direction. In  
addition to his study  
of the director's  
remarkable legacy,  
Rode investigates  
Curtiz's dramatic

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Victor Fleming

personal life, discussing his enduring creative partnership with his wife, screenwriter Bess Meredyth, as well as his numerous affairs and children born of his extramarital relationships. This meticulously researched biography provides a nuanced

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Victor Fleming

An American  
Movie Master  
Understanding of one  
of the most talented  
filmmakers of  
Hollywood's golden  
age.

The extraordinary  
life—the first—of the  
legendary,  
undercelebrated  
Hollywood director  
known in his day as  
“Wild Bill” (and he  
was!) Wellman,

*Page 48/78*



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Victor Fleming

whose eighty-two movies (six of them uncredited), many of them iconic; many of them sharp, cold, brutal; others poetic, moving; all of them a lesson in close-up art, ranged from adventure and gangster pictures to comedies, aviation, romances, westerns, and searing social

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Victor Fleming

dramas. Among his iconic pictures: the pioneering World War I epic Wings (winner of the first Academy Award for best picture), Public Enemy (the toughest gangster picture of them all), Nothing Sacred, the original A Star Is Born, Beggars of Life, The Call of the Wild, The Ox-Bow

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Victor Fleming

An American

Battleground, The  
High and the Mighty...

David O. Selznick  
called him “one of the  
motion pictures’  
greatest craftsmen.”

Robert Redford  
described him as  
“feisty, independent,  
self-taught, and self-  
made. He stood his  
ground and fought his  
battles for artistic

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Victor Fleming

integrity, never  
wavering, always  
clear in his film

sense.” Wellman  
directed Hollywood’s  
biggest stars for three  
decades, including  
Clark Gable, Gary  
Cooper, Barbara  
Stanwyck, John  
Wayne, Lauren  
Bacall, and Clint  
Eastwood. It was said  
he directed “like a

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Victor Fleming

general trying to  
break out of a  
beachhead." He

made pictures with  
such noted producers  
as Darryl F. Zanuck,  
Nunnally Johnson,  
Jesse Lasky, and  
David O. Selznick.

Here is a revealing,  
boisterous portrait of  
the handsome, tough-  
talking, hard-drinking,  
uncompromising

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Victor Fleming

maverick (he called himself a “crazy bastard”)—juvenile delinquent; professional ice-hockey player as a kid; World War I flying ace at twenty-one in the Lafayette Flying Corps (the Lafayette Escadrille), crashing more than six planes (“We only had four instruments, none of

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Victor Fleming

which worked. And no parachutes . . .

Greatest goddamn acrobatics you ever saw in your life”)—whose own life story was more adventurous and more unpredictable than anything in the movies. Wellman was a wing-walking stunt pilot in barnstorming air shows, recipient of

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An American  
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the Croix de Guerre  
with two Gold Palm  
Leaves and five

United States

citations; a bad actor

but good studio

messenger at

Goldwyn Pictures who

worked his way up

from assistant cutter;

married to five

women, among them

Marjorie Crawford,

aviatrix and polo



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Victor Fleming

player; silent picture  
star Helene

Chadwick; and

Dorothy Coonan,

Busby Berkeley

dancer, actress, and

mother of his seven

children. Irene Mayer

Selznick, daughter of

Louis B. Mayer, called

Wellman “a terror, a

shoot-up-the-town

fellow, trying to be a

great big masculine l-

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Victor Fleming

don't-know-what.

David had a real weakness for him. I

didn't share it." Yet she believed enough

in Wellman's vision and cowritten script

about Hollywood to persuade her

husband to produce *A Star Is Born*, which

Wellman directed.

After he took over directing *Tarzan*

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Victor Fleming

Escapes at MGM,

Wellman went to

Louis B. Mayer and

asked to make

another Tarzan

picture on his own.

“What are you talking

about? It’s beneath

your dignity,” said

Mayer. “To hell with

that,” said Wellman,

“I haven’t got any

dignity.” Now William

Wellman, Jr., drawing

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An American  
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on his father's  
unpublished letters,  
diaries, and  
unfinished memoir,  
gives us the first full  
portrait of the  
man—boy, flyer,  
husband, father,  
director, artist. Here is  
a portrait of a  
profoundly American  
spirit and visionary, a  
man's man who was  
able to put into

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cinematic storytelling  
the most subtle and  
fulsome of feeling, a  
man feared,  
respected, and loved.

A Boston Globe Best  
Book of 2015 A  
Washington Post  
Notable Nonfiction  
Pick of 2015  
Magisterial in scope,  
this dual biography  
examines two

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Victor Fleming

complex lives that began alike but ended on opposite sides of the century's greatest conflict. Marlene Dietrich and Leni Riefenstahl, born less than a year apart, lived so close to each other that Riefenstahl could see into Dietrich's Berlin apartment. Coming of age at the dawn of the

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Victor Fleming

Weimar Republic,  
both sought fame in  
Germany's  
burgeoning motion  
picture industry. While  
Dietrich's depiction of  
Lola-Lola in *The Blue  
Angel* catapulted her  
to Hollywood stardom,  
Riefenstahl—who  
missed out on the  
part—insinuated  
herself into Hitler's  
inner circle to direct

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Victor Fleming

groundbreaking if  
infamous Nazi  
propaganda films, like  
Triumph of the Will.  
Dietrich, who toured  
tirelessly with the  
USO, could never  
truly go home again;  
Riefenstahl could  
never shake her Nazi  
past. Acclaimed  
German historian  
Karin Wieland  
examines these lives



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within the vicious  
crosscurrents of a  
turbulent century,  
evoking piercing  
insights into "the  
modern era's most  
difficult questions,  
about illusion and  
mass intoxication, art  
and truth, courage  
and capitulation"  
(New Yorker).

In Hollywood on the

*Page 65/78*

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Victor Fleming

Hudson, Richard

Koszarski rewrites an important part of the history of American cinema. During the 1920s and 1930s, film industry executives had centralized the mass production of feature pictures in a series of gigantic film factories scattered across Southern California, while

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An American New York  
Movie Master  
maintaining New York  
as the economic and  
administrative center.  
But as Koszarski  
reveals, many writers,  
producers, and  
directors also  
continued to work  
here, especially if  
their independent  
vision was too big for  
the Hollywood  
production line.

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(FAQ). The Wizard of Oz FAQ is a fact-filled celebration of the beloved 1939 fantasy masterpiece starring Judy Garland. It's all here from L. Frank Baum and his Oz novels to the complete background story of the movie's conception, development, and shoot, with special

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Attention given to the little-known parade of uncredited directors, casting difficulties, and on-set accidents and gaffes, as well as more than 75 sidebars devoted to key cast members, directors, and other behind-the-scenes personnel. You'll find a wealth of fun facts: How MGM

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Victor Fleming

overworked Judy

Garland before,  
during, and after Oz;

why director Victor

Fleming had his

hands full with the

Cowardly Lion and

Dorothy's other

friends; what it was

about Toto that really

bothered Judy; the

physical horrors of

filming in Technicolor;

the racial Oz gag that

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was scripted but never shot; when the Wicked Witch was going to be beautiful; why The Wizard of Oz owes a lot to silent-screen star Mary Pickford; the story of deleted scenes, and a full two weeks of shooting that had to be scrapped; why MGM star Mickey Rooney was part of

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the movie's traveling  
publicity blitz; how the  
Wicked Witch was  
literally blown off her  
broomstick one day;  
the place where lions,  
tigers, and bears  
really do live together;  
singers you hear but  
never see; the day  
MGM fired Judy  
Garland; and much  
more. Just follow the  
yellow brick road!



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Drawing on personal correspondence and interviews with more than 100 Hollywood icons, this biography chronicles Cukor's life, career, and cinematic achievements

The acclaimed author of *The Wonderful Wizard of Oz* and

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Victor Fleming

Many other juvenile fantasy books, L. Frank Baum had a lifelong fascination with fables, folklore, mythology, and fairy tales. This volume collects a series of engaging fantasy stories that follow the format of the world's best-loved fairy tales, combining imagination and

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adventure with  
valuable moral  
lessons.

From William  
Dickson's Rip Van  
Winkle films (1896) to  
Baz Luhrmann's big-  
budget production of  
The Great Gatsby  
(2013) and beyond,  
cinematic adaptations  
of American literature  
participate in a rich

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An American  
Movie Master  
and fascinating  
history. Unlike  
previous studies of  
American literature  
and film, which  
emphasize particular  
authors like Edith  
Wharton and  
Nathaniel Hawthorne,  
particular texts like  
Moby-Dick, particular  
literary periods like  
the American  
Renaissance, or

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particular genres like the novel, this volume considers the multiple functions of filmed American literature as a cinematic genre in its own right-one that reflects the specific political and aesthetic priorities of different national and historical cinemas even as it plays a decisive role in defining American

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