Culture of Class

Karush, Matthew B.

Published by Duke University Press

Karush, Matthew B.

For additional information about this book
https://muse.jhu.edu/book/64090

For content related to this chapter
https://muse.jhu.edu/related_content?type=book&id=2278902
would like to express my gratitude to the various institutions and individuals whose financial, intellectual, and moral support enabled me to complete this book.

Both the National Endowment for the Humanities and George Mason University provided crucial research funding for the project, enabling me to make several trips to Argentina over the years. In Buenos Aires, the staffs of the Archivo General de la Nación, the Biblioteca Nacional, and the Museo del Cine Pablo Ducrós Hicken provided useful guidance to their collections. Fabián Sancho, the director of the library at the Museo del Cine, was particularly helpful in securing images for the book. Julia Choclin of Arte Video helped me assess the availability of Argentine films from the 1930s. Valerie Millholland, Gisela Fosado, and Fred Kameny at Duke University Press have been a perfect editorial team: encouraging, responsive, and constructive at every turn.

Parts of chapters 2, 3, and 5 were published in different form as “The Melodramatic Nation: Integra-

At George Mason University, I have benefited enormously from being around a group of talented and supportive colleagues. In particular, I would like to thank Joan Bristol, Jack Censer, Michele Greet, Deborah Kaplan, and Mike O’Malley. The late Larry Levine and Roy Rosenzweig were both models of scholarly collegiality. Over the course of many memorable conversations, they taught me more than I can say about doing social and cultural history. This book is better for having been conceived in their presence, but it would be better still had they been around to read the many drafts that I certainly would have sent them.

Over the years, many people read or heard sections of this work and made insightful criticisms and suggestions. Oscar Chamosa, Christine Ehrick, Eduardo Elena, Florencia Garramuño, Mark Healey, Joel Horowitz, Andrea Matallana, Natalia Milanesio, Mariano Plotkin, Mary Kay Vaughan, and Barbara Weinstein were particularly helpful. I also benefited from research assistance from Patricia Inés Conway, Ludy Grandas, and Damián Dolcera. Federico Finchelstein and an anonymous reviewer, both assigned by Duke University Press, gave the manuscript an exceptionally close reading. Their numerous suggestions substantially improved the final product.

Having been trained in labor and political history, I embarked on the study of mass culture with trepidation. The brilliant Alison Landsberg inspired me to pursue this topic despite my utter lack of preparation. Luckily for me, she did not then abandon me to sink or swim on my own. Instead, she patiently guided me through the enormous scholarship on Classical Hollywood cinema and on film melodrama, and she graciously consented to read draft after draft. I am afraid that I still “write about film like a historian,” as she once gently observed. Yet insofar as I have managed to avoid an entirely reductive approach to mass culture, she deserves most of the credit.

An inexplicable case of filial insecurity led me to neglect my parents in the acknowledgments section of my first book. To their credit, they never complained about the oversight, but let me set the record straight here:
I am deeply grateful to Drs. Ruth and Nathaniel Karush for their love and support as well as for setting such a high standard of intellectual integrity.

Finally, even though they probably do not realize it, my children, Eli and Leah, have made a substantial contribution to my scholarship. Not only are they tons of fun to be around, but they also ask great questions. Their curiosity is an inspiration, and it is to them that I dedicate this book.