

The Hollywood Studio System Bfi Cinema

Vertigo (1958) is widely regarded as not only one of Hitchcock's best films, but one of the greatest films of world cinema. Made at the time when the old studio system was breaking up, it functions both as an embodiment of the supremely seductive visual pleasures that 'classical Hollywood' could offer and – with the help of an elaborate plot twist – as a laying bare of their dangerous dark side. The film's core is a study in romantic obsession, as James Stewart's Scottie pursues Madeleine/Judy (Kim Novak) to her death in a remote Californian mission. Novak is ice cool but vulnerable, Stewart – in the darkest role of his career – genial on the surface but damaged within. Although it can be seen as Hitchcock's most personal film, Charles Barr argues that, like Citizen Kane, Vertigo is at the same time a triumph not so much of individual authorship as of creative collaboration. He highlights the crucial role of screenwriters Alec Coppel and Samuel Taylor and, by a combination of textual and contextual analysis, explores the reasons why Vertigo continues to inspire such fascination. In his foreword to this special edition, published to celebrate the 20th anniversary of the BFI Film Classics series, Barr looks afresh at Vertigo alongside the recently-

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rediscovered 'lost' silent *The White Shadow* (1924), scripted by Hitchcock, which also features the trope of the double, and at the acclaimed contemporary silent film *The Artist* (2011), which pays explicit homage to *Vertigo* in its soundtrack.

Screenwriters are storytellers and dream builders. They forge new worlds and beings, bringing them to life through storylines and idiosyncratic details. Yet up until now, no one has told the story of these creative and indispensable artists. *The Writers* is the only comprehensive qualitative analysis of the history of writers and writing in the film, television, and streaming media industries in America.

Featuring in-depth interviews with over fifty writers—including Mel Brooks, Norman Lear, Carl Reiner, and Frank Pierson—*The Writers* delivers a compelling, behind-the-scenes look at the role and rights of writers in Hollywood and New York over the past century. Granted unprecedented access to the archives of the Writers Guild Foundation, Miranda J. Banks also mines over 100 never-before-published oral histories with legends such as Nora Ephron and Ring Lardner Jr., whose insight and humor provide a window onto the enduring priorities, policies, and practices of the Writers Guild. With an ear for the language of storytellers, Banks deftly analyzes watershed moments in the industry: the advent of sound, World War II, the blacklist, ascension of television, the American New Wave, the rise and fall

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of VHS and DVD, and the boom of streaming media. *The Writers* spans historical and contemporary moments, and draws upon American cultural history, film and television scholarship and the passionate politics of labor and management. Published on the sixtieth anniversary of the formation of the Writers Guild of America, this book tells the story of the triumphs and struggles of these vociferous and contentious hero-makers.

Film and Television Stardom examines film and television stars as a collectively complex, intriguing social phenomenon from the early twentieth century to the present day. Its range of topics includes (but is certainly not limited to) the emergence and historical development of the star system, silent-film stardom, stardom and media spectatorship, stardom and consumption, stardom and the paparazzi, reality-television “stars,” stars in the news, and studies of individual stars. In addition to providing numerous new insights and approaches to exploring the phenomenon of film stardom (past and present), its various chapters significantly expand the comparatively nascent body of academic writing that has been devoted to investigating the historical and theoretical aspects of television stardom by focusing on both traditional television programming genres and the more recent phenomenon of reality-television programming. The numerous stars addressed in this book (including Roseanne Barr,

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Gertrude Berg, Ingrid Bergman, Cher, Sacha Baron Cohen, Bette Davis, Jodie Foster, Jerry Lewis, Carmen Miranda, Anita Page, Jessica Simpson, and James Stewart) are analyzed in relation to noteworthy performances in a variety of well-known films (including *The Accused*, *The Broadway Melody*, *Cinderella*, *Citizen Kane*, *Dark Victory*, *The Man from Laramie*, *Persona*, and *Singin' in the Rain*) and television programs (including *Da Ali G Show*, *The Apprentice*, *The Goldbergs*, *Roseanne*, and *Survivor*).

This collection of new essays addresses a topic of established and expanding critical interest throughout the humanities. It demonstrates that genre matters in a manner not constrained by disciplinary boundaries and includes new work on Genre Theory and applications of thinking about genre from Aristotle to Derrida and beyond. The essays focus on economies of expectation and competency, genre as media form, recent developments in television broadcast genres, translation and genericity, the role played by genre in film publicity, gender and genre, genre in fiction, and the problematics of classification. An introductory essay places the contributions in the context of a wide range of thinking about genre in the arts, media and humanities. The volume will be of interest to both undergraduates and postgraduates, especially those following courses on Genre Theory and Genre

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Criticism, and to academics working in a range of subject areas such as Cultural Studies, Film Studies, Media Studies and Literary Studies.

Peter Lorre described himself as merely a 'face-maker.' His own negative attitude also characterizes traditional perspectives on the actor's career which position Lorre as a tragic figure within film history: the promising European artist reduced to a Hollywood gimmick, unable to escape the murderous image of his role in Fritz Lang's *M*. This book shows that the life of Peter Lorre cannot be reduced to a series of simplistic oppositions. It reveals that, despite the limitations of his macabre star image, Lorre's screen performances were highly ambitious, and the terms of his employment were rarely restrictive. Lorre's career was a complex negotiation between national and transnational identities, Hollywood filmmaking, and labor practices, the ownership of star images, and the mechanics of screen performance.

Sounding American: Hollywood, Opera, and Jazz tells the story of the interaction between musical form, film technology, and ideas about race, ethnicity, and the nation during the American cinema's conversion to sound. Contrary to most accepted narratives about the conversion, which tend to explain the competition between the Hollywood studios' film sound technologies in qualitative and economic terms, this book argues

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that the battle between disc and film sound was waged primarily in an aesthetic realm. Opera and jazz in particular, though long neglected in studies of the film score, were extremely important in defining the scope of the American soundtrack, not only during the conversion, but also once sound had been standardized. Examining studio advertisements, screenplays, scores, and the films themselves, the book concentrates on the interactions between musical form and film technology, arguing that each of the major studios appropriated opera and jazz in a unique way in order to construct its own version of an ideal American voice. The book's central question asks what the synthesis of opera and jazz during the conversion reveals about the stylistic and ideological norms of classical Hollywood cinema and the racial, ethnic, gendered, and socially stratified spaces of American musical production. Unlike much of the scholarship on film music, which gravitates toward feature film scores, *Sounding American* concentrates on the musical shorts of the late 1920s, showing how their representations of the stage, conservatory, ballroom, and nightclub reflected what opera and jazz meant for particular groups of Americans and demonstrating how the cinema helped to shape the racial, ethnic, and national identities attached to this music. Traditional histories of Hollywood film music have tended to concentrate on the unity of the score,

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a model that assumes a passive spectator. Sounding American claims that the classical Hollywood film is essentially an illustrated jazz-opera with a musical structure that encourages an active form of listening and viewing in order to make sense of what is ultimately a fragmentary text.

The Hollywood Story Wallflower Press

Now thoroughly updated and revised, this new edition of the highly acclaimed dictionary provides an authoritative and accessible guide to modern ideas in the broad interdisciplinary fields of cultural and critical theory Updated to feature over 40 new entries including pieces on Alain Badiou, Ecocriticism, Comparative Racialization , Ordinary Language Philosophy and Criticism, and Graphic Narrative Includes reflective, broad-ranging articles from leading theorists including Julia Kristeva, Stanley Cavell, and Simon Critchley Features a fully updated bibliography Wide-ranging content makes this an invaluable dictionary for students of a diverse range of disciplines

"Disillusioned with what the American film industry had become by the 1970s, Bette Davis remembered a time when "women owned Hollywood." This book is their story. Historian J.E. Smyth challenges the belief, reinforced in too many histories and public comments, that feminism died between 1930 and 1950, that women were not important within the Hollywood studio system, that male directors called

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all the shots, and that the most important Hollywood writer you should know about is Dalton Trumbo"-- The story of what happens when a serious writer goes to Hollywood has become a cliché: the writer is paid well but underappreciated, treated like a factory worker, and forced to write bad, formulaic movies. Most fail, become cynical, drink to excess, and at some point write a bitter novel that attacks the film industry in the name of high art. Like many too familiar stories, this one neither holds up to the facts nor helps us understand Hollywood novels. Instead, Chip Rhodes argues, these novels tell us a great deal about the ways that Hollywood has shaped both the American political landscape and American definitions of romance and desire. Rhodes considers how novels about the film industry changed between the studio era of the 1930s and 1940s and the era of deregulated film making that has existed since the 1960s. He asserts that Americans are now driven by cultural, rather than class, differences and that our mainstream notion of love has gone from repressed desire to "abnormal desire" to, finally, strictly business. *Politics, Desire, and the Hollywood Novel* pays close attention to six authors—Nathanael West, Raymond Chandler, Budd Schulberg, Joan Didion, Bruce Wagner, and Elmore Leonard—who have toiled in the film industry and written to tell about it. More specifically, Rhodes considers both screenplays and novels with an eye toward the different formulations of sexuality, art, and ultimately political action that exist in these two kinds of storytelling.

William Wyler's *The Best Years of Our Lives* (1946) tells

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the story of three veterans returning from World War II and adjusting to civilian life in a manner unusual for classical Hollywood cinema, with melodrama leavened by authentic detail, personal memories and a fierce desire to capture its historical moment. Sarah Kozloff's illuminating study of the film traces the contribution of Wyler (himself injured while serving in the US Air Force), Robert Sherwood's screenplay, Gregg Toland's deep-focus cinematography, Hugo Friedhofer's award-winning score, and the ensemble cast of Myrna Loy, Fredric March, Dana Andrews, Teresa Wright and Harold Russell. The film's poignant message spoke to American audiences reeling from the end of the conflict and the bumpy transition to peace: producer Samuel Goldwyn received hundreds of letters from ex-servicemen about how accurately his production had captured their experiences. Despite winning nine Academy Awards, *Best Years* was soon engulfed in political conflict from both the right and the left. Disagreements about the film's politics foreshadowed HUAC's anti-Communist investigations and the fracturing of the Hollywood community that culminated in the collapse of the studio system. Sarah Kozloff's discussion of the film's development, production and reception history draws on archival research to shed new light on our understanding of this much-loved movie, and to bring *The Best Years of Our Lives* back where it belongs: in our collections, in our libraries, and in our hearts.

“[An] elucidating cultural history of Hollywood’s most popular child star . . . a must-read.”—Bill Desowitz, USA Today Her image appeared in periodicals and

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advertisements roughly twenty times daily; she rivaled FDR and Edward VIII as the most photographed person in the world. Her portrait brightened the homes of countless admirers: from a black laborer's cabin in South Carolina and young Andy Warhol's house in Pittsburgh to FBI Director J. Edgar Hoover's recreation room in Washington, DC, and gangster "Bumpy" Johnson's Harlem apartment. A few years later her smile cheered the secret bedchamber of Anne Frank in Amsterdam as young Anne hid from the Nazis. For four consecutive years Shirley Temple was the world's box-office champion, a record never equaled. By early 1935 her mail was reported as four thousand letters a week, and hers was the second-most popular girl's name in the country. What distinguished Shirley Temple from every other Hollywood star of the period—and everyone since—was how brilliantly she shone. Amid the deprivation and despair of the Great Depression, Shirley Temple radiated optimism and plucky good cheer that lifted the spirits of millions and shaped their collective character for generations to come. Distinguished cultural historian John F. Kasson shows how the most famous, adored, imitated, and commodified child in the world astonished movie goers, created a new international culture of celebrity, and revolutionized the role of children as consumers. Tap-dancing across racial boundaries with Bill "Bojangles" Robinson, foiling villains, and mending the hearts and troubles of the deserving, Shirley Temple personified the hopes and dreams of Americans. To do so, she worked virtually every day of her childhood, transforming her own family as well as the

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lives of her fans.

After World War II, as cultural and industry changes were reshaping Hollywood, movie studios shifted some production activities overseas, capitalizing on frozen foreign earnings, cheap labor, and appealing locations. Hollywood unions called the phenomenon “runaway” production to underscore the outsourcing of employment opportunities. Examining this period of transition from the late 1940s to the early 1960s, *Runaway Hollywood* shows how film companies exported production around the world and the effect this conversion had on industry practices and visual style. In this fascinating account, Daniel Steinhardt uses an array of historical materials to trace the industry’s creation of a more international production operation that merged filmmaking practices from Hollywood and abroad to produce movies with a greater global scope.

During the heyday of Hollywood’s studio system, stars were carefully cultivated and promoted, but at the price of their independence. This familiar narrative of Hollywood stardom receives a long-overdue shakeup in Emily Carman’s new book. Far from passive victims of coercive seven-year contracts, a number of classic Hollywood’s best-known actresses worked on a freelance basis within the restrictive studio system. In leveraging their stardom to play an active role in shaping their careers, female stars including Irene Dunne, Janet Gaynor, Miriam Hopkins, Carole Lombard, and Barbara Stanwyck challenged Hollywood’s patriarchal structure. Through extensive, original archival research, *Independent Stardom* uncovers this hidden history of

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women's labor and celebrity in studio-era Hollywood. Carman weaves a compelling narrative that reveals the risks these women took in deciding to work autonomously. Additionally, she looks at actresses of color, such as Anna May Wong and Lupe Vélez, whose careers suffered from the enforced independence that resulted from being denied long-term studio contracts. Tracing the freelance phenomenon among American motion picture talent in the 1930s, *Independent Stardom* rethinks standard histories of Hollywood to recognize female stars as creative artists, sophisticated businesswomen, and active players in the then (as now) male-dominated film industry.

This is a comprehensive textbook for students of cinema. It provides a guide to the main concepts used to analyse the film industry and film texts, and also introduces some of the world's key national cinemas.

Critics have traditionally characterized classic horror by its use of shadow and suggestion. Yet the graphic nature of early 1930s films only came to light in the home video/DVD era. Along with gangster movies and "sex pictures," horror films drew audiences during the Great Depression with sensational content. Exploiting a loophole in the Hays Code, which made no provision for on-screen "gruesomeness," studios produced remarkably explicit films that were recut when the Code was more rigidly enforced from 1934. This led to a modern misperception that classic horror was intended to be safe and reassuring to audiences. The author examines the 1931 to 1936 "happy ending" horror in relation to industry practices and censorship. Early works

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like *Murders in the Rue Morgue* (1932) and *The Raven* (1935) may be more akin to *The Texas Chain Saw Massacre* (1974) and *Hostel* (2005) than many critics believe.

Examines the ways in which the frontier myth influences American culture and politics, drawing on fiction, western films, and political writing

Samuel "Roxy" Rothafel (1882–1936) built an influential and prolific career as film exhibitor, stage producer, radio broadcaster, musical arranger, theater manager, war propagandist, and international celebrity. He helped engineer the integration of film, music, and live performance in silent film exhibition; scored early Fox Movietone films such as *Sunrise* (1927); pioneered the convergence of film, broadcasting, and music publishing and recording in the 1920s; and helped movies and moviegoing become the dominant form of mass entertainment between the world wars. The first book devoted to Rothafel's multifaceted career, *American Showman* examines his role as the key purveyor of a new film exhibition aesthetic that appropriated legitimate theater, opera, ballet, and classical music to attract multi-class audiences. Roxy scored motion pictures, produced enormous stage shows, managed many of New York's most important movie houses, directed and/or edited propaganda films for the American war effort, produced short and feature-length films, exhibited foreign, documentary, independent, and avant-garde motion pictures, and expanded the conception of mainstream, commercial cinema. He was also one of the chief creators of the radio variety program, pioneering radio

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broadcasting, promotions, and tours. The producers and promoters of distinct themes and styles, showmen like Roxy profoundly remade the moviegoing experience, turning the deluxe motion picture theater into a venue for exhibiting and producing live and recorded entertainment. Roxy's interest in media convergence also reflects a larger moment in which the entertainment industry began to create brands and franchises, exploit them through content release "events," and give rise to feature films, soundtracks, broadcasts, live performances, and related consumer products. Regularly cited as one of the twelve most important figures in the film and radio industries, Roxy was instrumental to the development of film exhibition and commercial broadcasting, musical accompaniment, and a new, convergent entertainment industry.

Glamour is one of the most tantalizing and bewitching aspects of contemporary culture - but also one of the most elusive. The aura of celebrity, the style of the fashion world, the vanity of the rich and beautiful, and the publicity-driven rites of café society are all imbued with its irresistible magnetism. But what exactly is glamour? Where does it come from? How old is it? And can anyone quite capture its magic? Stephen Gundle answers all these questions and more in this first ever history of the phenomenon, from Paris in the tumultuous final decades of the eighteenth century through to Hollywood, New York, and Monte Carlo in the twentieth and twenty-first centuries, from Napoleon to Marlene Dietrich and Marilyn Monroe, from Beau Brummell to Gianni Versace. Throughout, the book captures the

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excitement and sex appeal of glamour while exposing its mechanisms and exploring its sleazy and sometimes tragic underside. As Gundle shows, while glamour is exciting and magnetic, its promise is ultimately an illusion that can only ever be partially fulfilled.

This fully revised and updated edition of an award-winning classic traces the history of Hollywood from the silent era to the present day. The Hollywood Story comprehensively covers every aspect of movie-making in America, taking in nickelodeans, drive-ins and multiplexes; the transition from silent to sound, black and white to color; the relationships of producers, directors, stars and technicians; and the function and output of the studios - their major hits and most expensive flops.

Praise for the first edition: 'The Hollywood Story is a must for the movie buff... Never has so much information been compiled into one, easy to read, accessible volume.' Bob Dorian, American Movie Classics 'A book that more than lives up to its claims... For all those unable to store sixty years of Variety under the bed, Mr Finler has performed an invaluable service. The Economist

Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia.

The most visible cultural institution on earth between the World Wars, the Hollywood movie industry tried to satisfy worldwide audiences of vastly different cultural, religious,

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and political persuasions. *The World According to Hollywood* shows how the industry's self-regulation shaped the content of films to make them salable in as many markets as possible. In the process, Hollywood created an idiosyncratic vision of the world that was glamorous and exotic, but also oddly narrow. Ruth Vasey shows how the Motion Picture Producers and Distributors of America (MPPDA), by implementing such strategies as the industry's Production Code, ensured that domestic and foreign distribution took place with a minimum of censorship or consumer resistance. Drawing upon MPPDA archives, studio records, trade papers, and the records of the U.S. Department of Commerce, Vasey reveals the ways the MPPDA influenced the representation of sex, violence, religion, foreign and domestic politics, corporate capitalism, ethnic minorities, and the conduct of professional classes. Vasey is the first scholar to document fully how the demands of the global market frequently dictated film content and created the movies' homogenized picture of social and racial characteristics, in both urban America and the world beyond. She uncovers telling evidence of scripts and treatments that were abandoned before or during the course of production because of content that might offend foreign markets. Among the fascinating points she discusses is Hollywood's frequent use of imaginary countries as story locales, resulting from a deliberate business policy of avoiding realistic depictions of actual countries. She argues that foreign governments perceived movies not just as articles of trade, but as potential commercial and political emissaries of the

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United States. Just as Hollywood had to persuade its domestic audiences that its products were morally sound, its domination of world markets depended on its ability to create a culturally and politically acceptable product.

“But we can still rise now”, runs a line of Scotland’s unofficial national anthem Flower of Scotland, “and be the nation again” who defeated the English King Edward II in 1314 at the Battle of Bannockburn. These short lines tell us much about the concept of the nation. Firstly, the pronoun of the nation is “we”. Secondly, nationhood remains aspirational for some, while it is entirely taken-for-granted for others. Thirdly, nations often trace their origins back to an implausibly dim and distant past. Finally, it points to the fundamentally discursive nature of the nation: the nation appears not as something which simply is, but as something which can be, called into existence through talk, official documents, official and unofficial national anthems, ceremonies and parades, monuments and statuary, press coverage and, increasingly, television. This book, which arose out of a conference held in Tarragona in 2007, focuses on the complex discourses of the nation to be found in the television systems of twelve different countries, examining how these circulate in fiction, in news and documentary (including re-enactment formats), and in entertainment programmes, adverts and the coverage of large-scale sporting events. The nation which emerges is everywhere and nowhere, talked about endlessly but never finally grasped, repeatedly staged and re-enacted but lacking a foundational script. In short, it is a site of

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struggle. The stakes are high, since the nation when mobilised is a force to be reckoned with, and the ongoing attempts to define it are many, varied and often highly creative. This book details many such events, from the high drama of war reporting to the self-mocking irony of ten-second commercial spots.

The Silent Cinema Reader brings together key writings on cinema from the beginnings of film in 1894 to the advent of sound in 1927, addressing the development of film production and exhibition technologies, methods of distribution, film form, and film culture during this critical period on film history. Thematic sections address: film projection and variety shows; storytelling and the Nickelodeon; cinema and reform; feature films and cinema programs; classical Hollywood cinema and European national cinemas. Each section is introduced by the editors, and contains suggestions for further readings and film viewings.

This is a comprehensive introduction to the theory and practice of national cinemas in Europe, bringing together classic writings by key film-makers such as Eisenstein, Bunuel and Grierson and by critics such as Bazin and Wollen.

Female Celebrity and Ageing: Back in the Spotlight interrogates the myriad ways in which celebrity culture constructs highly visible ideologies of femininity and ageing, and how ageing female celebrities have negotiated the media in a variety of industrial, historical and national contexts. In the era when the 'baby boomers' have started drawing their pensions, the boundaries of what constitutes 'old age' have never

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seemed more fluid, and ageing has never been presented by advertisers and marketers in a more dynamic fashion. However, the fact remains that ageing is still widely feared, and growing old is an inherently gendered process, in which ageing women are paradoxically both rendered invisible and subjected to damning scrutiny. Nowhere is this conflicting state of affairs more evident than in celebrity culture, where ageing female stars are praised for 'growing old gracefully' one moment, and condemned for 'letting themselves go' the next, when they fail to age 'appropriately'. Examining a variety of themes and ageing women in the spotlight, from Barbara Stanwyck to Madonna to Charlotte Rampling, the essays collected here forge new critical and conceptual insights into how women grow older in the media, and the implications of this for what Susan Sontag memorably called "the double standard of ageing". This book is based on a special issue of *Celebrity Studies*.

Introducing media criticism as well as teaching about the media, in inter-disciplinary and 'across the curriculum' teaching, this is the first critical reference book on the important curriculum initiatives taking place in media education. The core of the book is a collection of essays on key concepts from media studies, including 'language', 'narrative', 'institution', 'audience', 'representation', and 'the production process'. Written by teachers for teachers, these essays organise ideas through classroom activities, with a full listing of teaching materials, resources, agencies, and publications in media education. Contributors: Tim Blanchard, Gill

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Branston, David Buckingham, Jenny Grahame, Karen Manzi and Allan Rowe, Ben Moore, Gillian Swanson, Adrian Tilley, and Tana Wollen.

In *Exception Taken*, Jonathan Buchsbaum examines the movements that have emerged in opposition to the homogenizing force of Hollywood in global filmmaking. While European cinema was entering a steady decline in the 1980s, France sought to strengthen support for its film industry under the new Mitterrand government. Over the following decades, the country lobbied partners in the European Economic Community to design strategies to protect the audiovisual industries and to resist cultural free-trade pressures in international trade agreements. These struggles to preserve the autonomy of national artistic prerogatives emboldened many countries to question the benefits of accelerated globalization. Led by the energetic minister of culture Jack Lang, France initiated a series of measures to support all sectors of the film industry. Lang introduced laws mandating that state and private television invest in the film industry, effectively replacing the revenue lost from a shrinking theatrical audience for French films. With the formation of the European Union in 1992, Europe passed a new treaty (Maastricht) that extended its legal purview to culture for the first time, setting up the dramatic confrontation over the General Agreement on Trade and Tariffs (GATT) in 1993. Pushed by France, the

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EU fought the United States over the idea that countries should preserve their right to regulate cultural activity as they saw fit. France and Canada then initiated a campaign to protect cultural diversity within UNESCO that led to the passage of the Convention on Cultural Diversity in 2005. As France pursued these efforts to protect cultural diversity beyond its borders, it also articulated "a certain idea of cinema" that did not simply defend a narrow vision of national cinema. France promoted both commercial cinema and art cinema, disproving announcements of the death of cinema.

Humphrey Bogart. Abbott and Costello. Judy Garland and Mickey Rooney. John Wayne. Rita Hayworth and Betty Grable. Images of these film icons conjure up a unique moment in cinema and history, one of optimism and concern, patriotism and cynicism. *What Dreams Were Made Of* examines the performers who helped define American cinema in the 1940s, a decade of rapid and repeated upheaval for Hollywood and the United States. Through insightful discussions of key films as well as studio publicity and fan magazines, the essays in this collection analyze how these actors and actresses helped lift spirits during World War II, whether in service comedies, combat films, or escapist musicals. The contributors, all major writers on the stars and movies of this period, also explore how cultural shifts after the war forced many stars to

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adjust to new outlooks and attitudes, particularly in film noir. Together, they represented the hopes and fears of a nation during turbulent times, enacting on the silver screen the dreams of millions of moviegoers.

British Cinema: Past and Present responds to the commercial and critical success of British film in the 1990s. Providing a historical perspective to the contemporary resurgence of British cinema, this unique anthology brings together leading international scholars to investigate the rich diversity of British film production, from the early sound period of the 1930s to the present day. The contributors address: * British Cinema Studies and the concept of national cinema * the distribution and reception of British films in the US and Europe * key genres, movements and cycles of British cinema in the 1940s, 50s and 60s * questions of authorship and agency, with case studies of individual studios, stars, producers and directors * trends in British cinema, from propaganda films of the Second World War to the New Wave and the 'Swinging London' films of the Sixties * the representation of marginalised communities in films such as *Trainspotting* and *The Full Monty* * the evolution of social realism from *Saturday Night, Sunday Morning* to *Nil By Mouth* * changing approaches to Northern Ireland and the Troubles in films like *The Long Good Friday* and Alan Clarke's *Elephant* * contemporary 'art' and

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'quality' cinema, from heritage drama to the work of Peter Greenaway, Derek Jarman, Terence Davies and Patrick Keiller.

A comprehensive introduction for students of media studies, this third edition of *The Media Student's Book* has been thoroughly revised and updated in response to feedback from lecturers using the second edition, and now focuses on the higher education syllabus more than ever before. It covers all the key topics encountered at undergraduate level and provides a detailed and clear guide to concepts and debates. Key features include:

- * think points and discussion points to get students really engaging with the topics
- * lists of useful web sites, resource centres and suggestions for further reading to encourage additional study
- * follow-up activities and essay questions which can be used to set tutorial work
- * marginal terms, definitions and cross references to provide clear explanations of key concepts and complex theories
- * case studies throughout taken from advertising, films, radio, television, newspapers, magazines, photography and the Internet to ensure students are exposed to a rich range of media forms.

Including a glossary of key terms for quick reference and revision, this third edition will be used by lecturers as a flexible teaching resource and by students to aid independent study.

At the end of World War II, Hollywood basked in

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unprecedented prosperity. Since then, numerous challenges and crises have changed the American film industry in ways beyond imagination in 1945. Nonetheless, at the start of a new century Hollywood's worldwide dominance is intact - indeed, in today's global economy the products of the American entertainment industry (of which movies are now only one part) are more ubiquitous than ever. How does today's 'Hollywood' - absorbed into transnational media conglomerates like NewsCorp., Sony, and Viacom - differ from the legendary studios of Hollywood's Golden Age? What are the dominant frameworks and conventions, the historical contexts and the governing attitudes through which films are made, marketed and consumed today? How have these changed across the last seven decades? And how have these evolving contexts helped shape the form, the style and the content of Hollywood movies, from Singin' in the Rain to Pirates of the Caribbean? Barry Langford explains and interrogates the concept of 'post-classical' Hollywood cinema - its coherence, its historical justification and how it can help or hinder our understanding of Hollywood from the forties to the present. Integrating film history, discussion of movies' social and political dimensions, and analysis of Hollywood's distinctive methods of storytelling, Post-Classical Hollywood charts key critical debates alongside the histories they interpret,

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while offering its own account of the "post-classical." Wide-ranging yet concise, challenging and insightful, *Post-Classical Hollywood* offers a new perspective on the most enduringly fascinating artform of our age.

“One of the rare collections I would recommend for use in undergraduate teaching – the chapters are lucid without being oversimplified and the contributors are adept at analyzing the key industrial, technological and ideological features of contemporary U.S. cinema.” Diane Negra, University of East Anglia, UK. “*Contemporary American Cinema* offers a fresh and sometimes revisionist look at developments in the American film industry from the 1960s to the present ... Readers will find it lively and provocative.” Chuck Maland, University of Tennessee, USA. “*Contemporary American Cinema* is the book on the subject that undergraduate classes have been waiting for ... Comprehensive, detailed, and intelligently organized [and] written in accessible and compelling prose ... *Contemporary American Cinema* will be embraced by instructors and students alike.” Charlie Keil, Director, Cinema Studies Program, University of Toronto, Canada. “*Contemporary American Cinema* usefully gathers together a range of materials that provide a valuable resource for students and scholars. It is also a pleasure to read.” Hilary Radner, University of Otago, New Zealand. “*Contemporary American*

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Cinema deepens our knowledge of American cinema since the 1960s. ... This is an important collection that will be widely used in university classrooms.” Lee Grieveson, University College London, UK.

“Contemporary American Cinema is a clear-sighted and tremendously readable anthology, mapping the terrain of post-sixties US cinema with breadth and critical verve.” Paul Grainge, University of Nottingham, UK. “This collection of freshly written essays by leading specialists in the field will most likely be one of the most important works of reference for students and film scholars for years to come.” Liv Hausken, University of Oslo, Norway.

Contemporary American Cinema is the first comprehensive introduction to American cinema since 1960. The book is unique in its treatment of both Hollywood, alternative and non-mainstream cinema. Critical essays from leading film scholars are supplemented by boxed profiles of key directors, producers and actors; key films and key genres; and statistics from the cinema industry. Illustrated in colour and black and white with film stills, posters and production images, the book has two tables of contents allowing students to use the book chronologically, decade-by-decade, or thematically by subject. Designed especially for courses in cinema studies and film studies, cultural studies and American studies, Contemporary American Cinema features a glossary of key terms, fully referenced

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resources and suggestions for further reading, questions for class discussion, and a comprehensive filmography. Individual chapters include: The decline of the studio system The rise of American new wave cinema The history of the blockbuster The parallel histories of independent and underground film Black cinema from blaxploitation to the 1990s Changing audiences The effects of new technology Comprehensive overview of US documentary from 1960 to the present Contributors include: Stephen Prince, Steve Neale, Susan Jeffords, Yvonne Tasker, Barbara Klinger, Jim Hillier, Peter Kramer, Mark Shiel, Sheldon Hall, Eithne Quinn, Michele Aaron, Jonathan Munby.

Today there is much debate over an increasingly "global economy." But commercial cinema has been, from the very beginnings of its existence, "globalized." From the mediums inception, films have defined and reinforced the core values and social structures of countries. They have also helped definesocially and culturallywhat is to be considered "outside" the nation and what it is to be shunned. Film and Nationalism examines the ways in which cinema has been considered an arena of conflict and interaction between nations and nationhood. Each section of this volume explores a crucial aspect of the discussion. Is film an effective form of national propaganda? Are films losing the very notion of nationhood, in favor of a generalized, "global"

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cinematographic culture? What is films influence over "national character"? In addition, the volume explores the cultural and economic interactions between developed and underdeveloped countries. How have third world nations defined themselves in relation to hegemonic first world cultures, and how have their relations been changed through the dissemination of Western films? Throughout, Alan Williams chooses essays that enhance our understanding of how films help shape our sense of nationhood and self.

England's Secret Weapon explores the way Hollywood used Sherlock Holmes in a series of fourteen films spanning the years of World War II in Europe, from *The Hound of the Baskervilles* in 1939 to *Dressed to Kill* in 1946. Basil Rathbone's portrayal of Holmes has influenced every actor who has since played him on film, TV, stage and radio, yet the film series has, until now, been neglected in terms of detailed critical analysis. The book looks at the films themselves in combination with their historical context and examines how the studio 'updated' Holmes and recruited him to fight the Nazis, steering a careful course between modernising the detective and making sure he was still recognisable as the 'old Holmes' in clothes, locations and behaviour.

Written by a team of veteran scholars and exciting emerging talents, *The SAGE Handbook of Film*

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Studies maps the field internationally, drawing out regional differences in the way that systematic intellectual reflection on cinema and film has been translated into an academic discipline. It examines the conversations between Film Studies and its contributory disciplines that not only defined a new field of discourse but also modified existing scholarly traditions. It reflects on the field's dominant paradigms and debates and evaluates their continuing salience. Finally, it looks forward optimistically to the future of the medium of film, the institution of cinema and the discipline of Film Studies at a time when the very existence of film and cinema are being called into question by new technological, industrial and aesthetic developments. 'The Classical Hollywood Reader' brings together essential readings to provide a history of Hollywood from the 1910s to the mid 1960s. The reader includes a number of newly researched and written chapters and a series of introductions to each of its parts. Covering everything from Edison to Avatar, Gomery and Pafort-Overduin have written the clearest, best organized, and most user-friendly film history textbook on the market. It masterfully distills the major trends and movements of film history, so that the subject can be taught in one semester. And each chapter includes a compelling case study that highlights an important moment in movie history and, at the same time, subtly introduces a methodological approach. This book is a pleasure to read and to teach. Peter Decherney,

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University of Pennsylvania, USA In addition to providing a comprehensive overview of the development of film around the world, the book gives us examples of how to do film history, including organizing the details and discussing their implications. Hugh McCarney, Western Connecticut State University, USA Douglas Gomery and Clara Pafort-Overduin have created an outstanding textbook with an impressive breadth of content, covering over 100 years in the evolution of cinema. *Movie History: A Survey* is an engaging book that will reward readers with a contemporary perspective of the history of motion pictures and provide a solid foundation for the study of film. Matthew Hanson, Eastern Michigan University, USA

How can we understand the history of film? Historical facts don't answer the basic questions of film history. History, as this fascinating book shows, is more than the simple accumulation of film titles, facts and figures. This is a survey of over 100 years of cinema history, from its beginnings in 1895, to its current state in the twenty-first century. An accessible, introductory text, *Movie History: A Survey* looks at not only the major films, filmmakers, and cinema institutions throughout the years, but also extends to the production, distribution, exhibition, technology and reception of films. The textbook is divided chronologically into four sections, using the timeline of technological changes: Section One looks at the era of silent movies from 1895 to 1927; Section Two starts with the coming of sound and covers 1928 until 1950; Section Three runs from 1951 to 1975 and deals with the coming and development of television; and Section Four focuses on the coming of home video and

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the transition to digital, from 1975 to 2010. Key pedagogical features include: timelines in each section help students to situate the films within a broader historical context case study boxes with close-up analysis of specific film histories and a particular emphasis on film reception lavishly illustrated with over 450 color images to put faces to names, and to connect pictures to film titles margin notes add background information and clarity glossary for clear understanding of the key terms described references and further reading at the end of each chapter to enhance further study. A supporting website is available at www.routledge.com/textbooks/moviehistory, with lots of extra materials, useful for the classroom or independent study, including: additional case studies – new, in-depth and unique to the website international case studies – for the Netherlands in Dutch and English timeline - A movie history timeline charting key dates in the history of cinema from 1890 to the present day revision flash cards – ideal for getting to grips with key terms in film studies related resources – on the website you will find every link from the book for ease of use, plus access to additional online material students are also invited to submit their own movie history case studies - see website for details Written by two highly respected film scholars and experienced teachers, Movie History is the ideal textbook for students studying film history.

This volume of specially commissioned work by experts in the field of film studies provides a comprehensive overview of the field. Its international and interdisciplinary approach will have a broad appeal to those interested in

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this multifaceted subject. Provides a major collection of specially commissioned work by experts in the field of film studies. Represents material under a variety of headings, including class, race, gender, queer theory, nation, stars, ethnography, authorship, and spectatorship. Offers an international approach to the subject, including coverage of topics such as genre, image, sound, editing, culture industries, early cinema, classical Hollywood, and TV relations and technology. Includes concise chapter-by-chapter accounts of the background and current approaches to each topic, followed by a prognostication on the future. Considers cinema studies in relation to other forms of knowledge, such as critical studies, anthropology, and literature. This book is designed to offer an introduction for teachers, students and interested general readers to both recent theoretical and critical work in media analysis and to outline how to analyse media institutions. It includes suggestions for teaching practice and proposals for the construction of an alternative pedagogy. The Greek film musical was the most popular film genre in Greece in the 1960s. The songs became instant hits, the dances were performed at parties, and the fashions were imitated by people of all ages. Challenging assumptions that the Greek film musical was a culturally lacking imitation of Hollywood, this work examines the genre as a cinematic and historical phenomenon that condensed key social and cultural concerns of its time, and contributed to the development of a national popular culture in the light of the rapid Americanization of postwar Greece. During two decades characterized by

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affluence and upward mobility in Greek society, the musical expressed and reinforced the optimism of the times while capturing the tensions and contradictions that emerged as a result of rapid social changes. Beginning with an introduction to modern Greece and cultural identity, the book locates the genre in its historical context and argues that it consists of different layers of cultural appropriation and transformation that redefine traditionally fixed notions of identity. Old Greek cinema is examined, the Greek musical is defined, and a number of key films are analyzed with particular emphasis on the style and structure of the musical numbers. The work concludes with a filmography of Greek musicals; lists of the annual outputs of the production companies Finos Films, Karagiannis-Karatzopoulos, Klak Films, and Damaskinos Michailidis; a glossary; and bibliographies in English, Greek, and French.

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