

## The Hollywood Studio System Bfi Cinema

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.

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In 1999, Elia Kazan (1909-2003) received an honorary Oscar for lifetime achievement; it was a controversial award, for in 1952 he had given testimony to the HUAC Committee, for which he was ostracized by many. That Oscar also acknowledged Kazan's remarkable contribution to American and world cinema, making such films as "On the Waterfront" and "A Streetcar Named Desire". Kazan's life in the cinema is due a reassessment, one that is presented expertly and gracefully by Brian Neve in this book, drawing on previously neglected and some hitherto untapped sources. Focussing in particular on the producer-director's post-"On the Waterfront", New York based independent work, and on his key artistic collaborations, including those with Tennessee Williams, John Steinbeck and Budd Schulberg, Neve gives a fascinating reassessment of Kazan's famed technique with such actors as Marlon Brando and James Dean, and his lifetime concern to provoke and photograph 'authentic' behaviour. He reveals a pattern, through the films, of personally resonant themes, relating for example to ethnicity and the American immigrant myth. He reviews Kazan's style, from the colour and wide screen of "East of Eden" to the creative use of location in his American South films, including "Baby Doll". He debates the reception of Kazan's work and the controversy - which dogged his career - of his 1952 Congressional testimony. These elements and more make this a very readable and memorable, fresh portrayal of the film career of this ever fascinating director.

Introducing media criticism as well as teaching about the

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

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

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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.

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.

"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 all the shots, and that the most important Hollywood writer you should know about is Dalton Trumbo"--

Relatively little has been written about film scores and soundtracks outside of Hollywood cinema. *Hollywood Theory, Non-Hollywood Practice* addresses this gap by looking at the practices of film soundtrack composition for non-Hollywood films made after 1980. Annette Davison argues that since the mid-1970s the model of the classical Hollywood score has functioned as a form of dominant ideology in relation to which alternative scoring and soundtrack practices may assert themselves. The first part of the book explores some of the key theoretical issues and debates in film studies and film music studies. The second part comprises a series

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of case studies of non-Hollywood scores. Starting with Jean Luc Godard's *Prm: Carmen* (1983), Davison argues that the film's score offers a deconstruction of the relationship between sound and image proposed by classical Hollywood film. Derek Jarman's *The Garden* (1990) takes the debate a step further in its exploration of the possibility that a film's soundtrack may be liberated from slavery to the image track. *Wings of Desire* (1987) directed by Wim Wenders offers, Davison believes, a negotiation between classical and alternative scoring and soundtrack practices; while David Lynch's *Wild at Heart* (1990) actually fully integrates scoring and soundtrack practices so that sounds and dialogue are used in musical ways. Seeking to stimulate debate about the aesthetics and interpretation of film scores and soundtracks in general, this book develops an important synthesis of film studies and musicology.

The Hollywood Studio System Palgrave Macmillan  
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 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 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.

An introduction to film history, this anthology covers the history of film from 1895. It is arranged chronologically, and each chapter contains an introduction on the key developments within the period. Various types of film history are undertaken

to enable students to become familiar with different types of film historical research.

This volume is a study of the classic western film 'Rio Bravo', which, according to the author, remains 'beyond politics, as an argument as to why we should all want to go on living'.

This anthology collection of critical essays on one of cinema's great auteurs provides a vital reappraisal at a time when Fritz Lang's prolific output is attracting renewed scholarly attention. \* The latest critical perspectives reflecting renewed interest in this master auteur. \* A comprehensive assessment of one of cinema's most influential figures. \* Key scholars share their newest insights, including Tom Gunning, Janet Bergstrom, and Chris Fujiwara. \* Features translated contributions from writers rarely rendered in English such as Nicole Brenez and Paolo Berletto. \* Multinational and multi-perspectival analysis of Lang's oeuvre, including all his key films. 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" 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.

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 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. Drawing on new archival research into Hollywood production history and detailed analysis of individual films, *Hollywood and the Invention of England* examines the surprising affinity for the English past in Hollywood cinema. Stubbs asks why Hollywood filmmakers have so frequently drawn on images and narratives depicting English history, and why films of this type have resonated with audiences in America. Beginning with an overview of the cultural interaction between American film and English historical culture, the book proceeds to chart the major filmmaking cycles which characterise Hollywood's engagement

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with the English past from the 1930s to the present, assessing the value of English-themed films in the American film industry while also placing them in a broader historical context.

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 Cinema deepens our knowledge of American cinema

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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 resources and suggestions for further

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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.

*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 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

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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, 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.

*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

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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-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.

Looks at management, labor, distribution, production, and exhibition practices in Hollywood between 1930 and 1949 Examines, with historically informed nuance, the myriad routes of cultural influence that converged in the American 'grindhouse' phenomenon and its aftermath.

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 Steinhart 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.

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

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Since the earliest days of cinema the law has influenced the conditions in which Hollywood films are made, sold, circulated or presented – from the talent contracts that enable a film to go into production, to the copyright laws that govern its distribution and the censorship laws that may block exhibition. Equally, Hollywood has left its own impression on the American legal system by lobbying to expand the duration of copyright, providing a highly visible stage for contract disputes and representing the legal system on screen. In this comprehensive collection, international experts offer chapters on key topics, including copyright, trademark, piracy, antitrust, censorship, international exhibition, contracts, labour and tax. Drawing on historical and contemporary case studies, *Hollywood and the Law* provides readers with a wide range of perspectives on how legal frameworks shape the culture and commerce of popular film.

Between 1946 and 1964 seventy-five million babies were born, dwarfing the generations that preceded and succeeded them. At each stage of its life-cycle, the baby boom's great size has dictated the terms of national policy and public debate. While aspects of this history are well-documented, the relationship between the baby boom and Hollywood has never been explored. And yet, for almost 40 years, baby boomers made up the majority of Hollywood's audience, and since the 1970s, boomers have dominated movie production. *Hollywood and the Baby Boom* weaves together interviews with leading filmmakers, archival research and the memories of hundreds of ordinary filmgoers to tell the full story of Hollywood's relationship with the boomers for the first time. The authors demonstrate the profound influence of the boomers on the ways that movies were made, seen and understood since the 1950s. The result is a compelling new account that draws upon an unprecedented range of sources, and offers new insights into the history of American movies.

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How to make comedy from a tragedy? Peter Barnes explores Lubitsch's legendary comic touch in *To Be or Not to Be* (1942) set in Nazi-occupied Poland.

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



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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 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](http://www.routledge.com/textbooks/moviehistory), with lots of extra materials, useful for the classroom or independent study,

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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.

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 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.

Shoot It! is a revealing history of how Hollywood, with its eye on the bottom line, arguably lost its ability to support the work of creative filmmakers; it is also a passionate portrait of the

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American independent film scene that has produced some of the best movies of the last two decades and inspired those in other countries to do the same. The book examines the Hollywood studio system over several decades, from the period when moguls like Harry and Jack Warner and Louis B. Mayer made quality yet commercially viable films, to today, when studios seem only interested in surefire sequels and comic-book adaptations aimed at a global audience. By the same token, *Shoot It!* also celebrates today's great movies produced outside of the studio system, chronicling the international independent film movement in seven countries (the United States, Canada, Mexico, Britain, France, Romania, and South Korea), from its roots (French New Wave, British kitchen sink, the New York scene) to the revolutionary impact of digital technology. It also features commentary from indie film notables such as Gus Van Sant, Mike Leigh, Claire Denis, Atom Egoyan, Catherine Breillat, Sally Potter, John Sayles, and Ken Loach. While the studios envisage a generic universe, repressing local film cultures along the way, talented independents continue to tell local stories with universal appeal. This book is a celebration of those determined filmmakers who, despite it all, overcome all obstacles and just shoot it. David Spaner is a film critic and freelance journalist in Vancouver, British Columbia.

The Cinema Book is widely recognized as the ultimate guide to cinema. Authoritative and comprehensive, the third edition has been extensively revised, updated and expanded in response to developments in cinema and cinema studies. Lavishly illustrated in color, this edition features a wealth of exciting new sections and in-depth case studies.

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,

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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.

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.

The *Cinema Book* is widely recognised as the ultimate guide to cinema. Authoritative and comprehensive, the third edition has been extensively revised, updated and expanded in response to developments in cinema and cinema studies. Lavishly illustrated in colour, this edition features a wealth of exciting new sections and in-depth case studies. Sections

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address Hollywood and other World cinema histories, key genres in both fiction and non-fiction film, issues such as stars, technology and authorship, and major theoretical approaches to understanding film.

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, 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

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of trade, but as potential commercial and political emissaries of the 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.

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

Critics have traditionally characterized classic horror by its use of shadow and suggestion. Yet the graphic nature of

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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 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.

This illuminating study charts the changing role of the Hollywood film sequel over the past century. Considering a range of sequels in their industrial, historical and aesthetic contexts, from *The Son of a Sheik* (1926) to *Toy Story 3* (2010), this book provides a comprehensive history of this critically-neglected yet commercially-dominant art form. Of all the job titles listed in the opening and closing screen credits, producer is certainly the most amorphous. There are businessmen (and women)-producers, writer-director- and movie-star-producers; producers who work for the studio; executive producers whose reputation and industry clout alone gets a project financed (though their day-to-day participation in the project may be negligible). The job title, regardless of the actual work involved, warrants a great deal of prestige in the film business; it is the credited producers, after all, who collect the Oscar for Best Picture. But what producers do and what they don't or won't do varies from project to project. *Producing* is the first book to provide a comprehensive overview of the roles that producers have played in Hollywood, from the dawn of the twentieth century

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to the present day. It introduces readers to the colorful figures who helped to define and reimagine the producer's role, including inventors like Thomas Edison, moguls like Darryl F. Zanuck, entrepreneurs like Walt Disney, and mavericks like Roger Corman. Readers also get an inside look at the less glamorous jobs producers have often performed: shepherding projects through many years of development, securing financial backers, and supervising movie shoots. The latest book in the acclaimed Behind the Silver Screen series, *Producing* includes essays written by seven film scholars, each an expert in a different period of cinema history. Together, they give readers a full picture of how the art and business of producing films has changed over time—and how the producer's myriad job duties continue to evolve in the digital era.

'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.

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