

THE WORLD ACCORDING TO
HOLLYWOOD
1918—1939



RUTH VASEY

The World According To Hollywood 1918 1939

Wisconsin Studies In Film

Matthew Tinkcom, Amy Villarejo



The World According To Hollywood 1918 1939 Wisconsin Studies In Film:

The World According to Hollywood, 1918-1939 Ruth Vasey, 1997 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 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

The SAGE Handbook of Film Studies James Donald, Michael Renov, 2008-04-16 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

The Great War in American and British Cinema, 1918-1938 Ryan Copping, 2020-11-10 This book recounts the reception of selected films about the Great War released between 1918 and 1938 in the USA and Great Britain It discusses the role that popular cinema played in forming and reflecting public opinion about the War and its political and cultural aftermath in both countries Although the centenary has produced a wide number of studies on the memorialisation of the Great War in Britain and to a lesser degree the USA

none of them focused on audience reception in relation to the Anglo American circulatory system of Trans Atlantic culture

Modernity at the Movies Camila Gatica Mizala, 2023-06-27 Cinema can both reflect the world as it is and offer escape from it In *Modernity at the Movies* Camila Gatica Mizala explores the ideas of reflection versus escapism and examines how modes of understanding the current moment emerged through the practice of going to the movies in Santiago and Buenos Aires between 1915 and 1945 Using cinema and variety magazines published in both cities she analyzes the technology architecture attendance behavior language censorship and overall experience of cinema going These publications regularly engaged with important topics such as morality and urbanization and helped build a cinematographic audience Gatica Mizala brings together the perception and reception of cinema as a modern art form shifting the focus from the production of films to the experience of the audience when viewing them By focusing on the audience instead of the films this study is able to articulate the ways that cinema as a modern activity was incorporated into everyday life and discuss what it meant to be modern in early to midcentury Latin America

The History of American Literature on Film Thomas Leitch, 2019-06-13 From William Dickson's Rip Van Winkle films 1896 to Baz Luhrmann's big budget production of *The Great Gatsby* 2013 and beyond cinematic adaptations of American literature participate in a rich and fascinating history Unlike previous studies of American literature and film which emphasize particular authors like Edith Wharton and Nathaniel Hawthorne particular texts like *Moby Dick* particular literary periods like the American Renaissance or particular genres like the novel this volume considers the multiple functions of filmed American literature as a cinematic genre in its own right one that reflects the specific political and aesthetic priorities of different national and historical cinemas even as it plays a decisive role in defining American literature for a global audience

Hollywood and the Law Paul McDonald, Emily Carman, Eric Hoyt, Philip Drake, 2019-07-25 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

Cultural Policy Toby Miller, George Yudice, 2002-12-17 Offering the first comprehensive and international work on cultural policy Toby Miller and George Yudice have produced a landmark work in the emerging field of cultural policy Rigorous in its field of survey and astute in its critical commentary it enables students to gain a global grounding in cultural policy

Television Toby Miller, 2003 Bringing together the most important writings on television in theoretical historical empirical and political terms

from the USA and Europe with significant coverage of other international works this collection demonstrates television's global significance as a field of study to disciplines across both the humanities and social sciences

A History of the French New Wave Cinema Richard Neupert, 2007-04-20 The French New Wave cinema is arguably the most fascinating of all film movements famous for its exuberance daring and avant garde techniques *A History of the French New Wave Cinema* offers a fresh look at the social economic and aesthetic mechanisms that shaped French film in the 1950s as well as detailed studies of the most important New Wave movies of the late 1950s and early 1960s Richard Neupert first tracks the precursors to New Wave cinema showing how they provided blueprints for those who would follow He then demonstrates that it was a core group of critics turned directors from the magazine *Cahiers du Cinéma* especially François Truffaut Claude Chabrol and Jean-Luc Godard who really revealed that filmmaking was changing forever Later their cohorts Eric Rohmer Jacques Rivette Jacques Doniol-Valcroze and Pierre Kast continued in their own unique ways to expand the range and depth of the New Wave In an exciting new chapter Neupert explores the subgroup of French film practice known as the Left Bank Group which included directors such as Alain Resnais and Agnès Varda With the addition of this new material and an updated conclusion Neupert presents a comprehensive review of the stunning variety of movies to come out of this important era in filmmaking

Keyframes: Popular Cinema and Cultural Studies Matthew Tinkcom, Amy Villarejo, 2003-08-29 *Keyframes* introduces the study of popular cinema of Hollywood and beyond and responds to the transformative effect of cultural studies on film studies The contributors rethink contemporary film culture using ideas and concerns from feminism queer theory race studies critiques of nationalism colonialism and post colonialism the cultural economies of fandom spectator theory and Marxism Combining a film studies focus on the film industry production and technology with a cultural studies analysis of consumption and audiences *Keyframes* demonstrates the breadth of approaches now available for understanding popular cinema Subjects addressed include Studying Ripley and the Alien films Pedagogy and Political Correctness in Martial Arts cinema Judy Garland fandom on the net Stardom and serial fantasies Thomas Harris's Hannibal Tom Hanks and the globalization of stars Queer Bollywood Jackie Chan and the Black connection 12 Monkeys postmodernism and urban space

Early American Cinema in Transition Charlie Keil, 2001-12-03 The period 1907-1913 marks a crucial transitional moment in American cinema As moving picture shows changed from mere novelty to an increasingly popular entertainment fledgling studios responded with longer running times and more complex storytelling A growing trade press and changing production procedures also influenced filmmaking In *Early American Cinema in Transition* Charlie Keil looks at a broad cross section of fiction films to examine the formal changes in cinema of this period and the ways that filmmakers developed narrative techniques to suit the fifteen minute one reel format Keil outlines the kinds of narratives that proved most suitable for a single reel's duration the particular demands that time and space exerted on this early form of film narration and the ways filmmakers employed the unique features of a primarily visual medium to craft stories that would appeal to an audience

numbering in the millions He underscores his analysis with a detailed look at six films *The Boy Detective* *The Forgotten* *Watch Rose* *O Salem Town* *Cupid s Monkey Wrench* *Belle Boyd* *A Confederate Spy* and *Suspense* **Beyond the Subtitle** Mark Betz, 2009 Examining European art films of the 1950s and 1960s Mark Betz argues that it is time for film analysis to move beyond prevailing New Wave historiography mired in outdated notions of nationalism and dragged down by decades of auteurist criticism Focusing on the cinemas of France and Italy Betz reveals how the flowering of European art films in the postwar era is inseparable from the complex historical and political frameworks of the time **Vampires, Race, and Transnational Hollywoods** Dale Hudson, 2017-05-18 The figure of the vampire serves as both object and mode of analysis for more than a century of Hollywood filmmaking Never dying shifting shape and moving at unnatural speed as the vampire renews itself by drinking victims blood so too does Hollywood renew itself by consuming foreign styles and talent moving to overseas locations and proliferating in new guises In *Vampires Race and Transnational Hollywoods* Dale Hudson explores the movement of transnational Hollywood s vampires between low budget quickies and high budget franchises as it appropriates visual styles from German Mexican and Hong Kong cinemas and off shores to Canada Philippines and South Africa As the vampire s popularity has swelled vampire film and television has engaged with changing discourses around race and identity not always addressed in realist modes Here teen vampires comfort misunderstood youth chador wearing skateboarder vampires promote transnational feminism African American and Mexican American vampires recover their repressed histories Looking at contemporary hits like *True Blood* *Twilight* *Underworld* and *The Strain* classics such as *Universal s Dracula* and *Dracula* and miscegenation melodramas like *The Cheat* and *The Sheik* the book reconfigures Hollywood historiography and tradition as fundamentally transnational offering fresh interpretations of vampire media as trans genre sites for political contestation Runaway Hollywood Daniel Steinhart, 2019-01-22 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 **The Oxford Handbook of American Film History** Jon Lewis, 2025 In a series of newly commissioned chapters *The Oxford Handbook of American Film History* offers a new and fully compelling discussion of American film as marked by significant moments of industrial and artistic change Many of the chapters are built upon primary sourced research while others detail aspects of form and style Together the chapters in this book show a history shaped by multiple theses and voices and interests Controlling Hollywood Matthew

Bernstein,2000-01-01 Explaining the major forces at play behind the making of Hollywood films this text assesses how changing values have influenced censorship in Hollywood The text also analyses the major cultural social legal and religious changes and their effect on Hollywood *Eclipsed Cinema* Dong Hoon Kim,2017-03-22 In this ground breaking investigation into the seldom studied film culture of colonial Korea 1910 1945 Dong Hoon Kim brings new perspectives to the associations between colonialism modernity film historiography and national cinema By reconstructing the lost intricacies of colonial film history *Eclipsed Cinema* explores under investigated aspects of colonial film culture such as the representational politics of colonial cinema the film unit of the colonial government the social reception of Hollywood cinema and Japanese settlers film culture Filling a significant void in Asian film history *Eclipsed Cinema* greatly expands the critical and historical scopes of early cinema and Korean and Japanese film histories as well as modern Asian culture and colonial and postcolonial studies

The SAGE Handbook of Cultural Analysis Tony Bennett,John Frow,2008-03-26 A genuine one stop reference point for the many many differing strands of cultural analysis This isn't just one contender among many for the title of best multidisciplinary overview this is a true heavyweight Matt Hills Cardiff University An achievement and a delight both compelling and useful Beverley Skeggs Goldsmiths University of London With the cultural turn the concept of culture has assumed enormous importance in our understanding of the interrelations between social political and economic structures patterns of everyday interaction and systems of meaning making In *The SAGE Handbook of Cultural Analysis* the leading figures in their fields explore the implications of this paradigm shift Part I looks at the major disciplines of knowledge in the humanities and social sciences asking how they have been reshaped by the cultural turn and how they have elaborated distinctive new objects of knowledge Parts II and III examine the questions arising from a practice of analysis in which the researcher is drawn reflexively into the object of study and in which methodological frameworks are rarely given in advance Addressed to academics and advanced students in all fields of the social sciences and humanities *The SAGE Handbook of Cultural Analysis* is at once a synthesis of advances in the field with a comprehensive coverage of the scholarly literature and a collection of original and provocative essays by some of the brightest intellectuals of our time **Dashiell Hammett and the Movies** William H. Mooney,2014-11-03 As the father of the hardboiled detective genre Dashiell Hammett had a huge influence on Hollywood Yet it is easy to forget how adaptable Hammett's work was fitting into a variety of genres and inspiring generations of filmmakers *Dashiell Hammett and the Movies* offers the first comprehensive look at Hammett's broad oeuvre and how it was adapted into films from the 1930s all the way into the 1990s Film scholar William H Mooney reveals the wide range of films crafted from the same Hammett novels as when *The Maltese Falcon* was filmed first as a pre Code sexploitation movie then as a Bette Davis screwball comedy and finally as the Humphrey Bogart classic He also considers how Hammett rose to Hollywood fame not through the genre most associated with him but through a much fizzier concoction the witty murder mystery *The Thin Man* To demonstrate the hold Hammett still has over contemporary

filmmakers the book culminates in an examination of the Coen brothers pastiche Miller's *Crossing Mooney* not only provides us with an in depth analysis of Hammett adaptations he also chronicles how Hollywood enabled the author's own rise to stardom complete with a celebrity romance and a carefully crafted public persona Giving us a behind the scenes look at the complex power relationships cultural contexts and production concerns involved in bringing Hammett's work from the page to the screen Dashiell Hammett and the Movies offers a fresh take on a literary titan

Envisioning Asia Jeanette Roan, 2010-09-22 Whereas some other scholars read selected films mainly to illustrate political arguments Roan never loses sight of the particularities of film as a distinctive cultural form and practice Her drive to see cinema as a mechanism of American orientalism results in not just a textual analysis of these films but also a history of their material production and distribution Josephine Lee University of Minnesota *Envisioning Asia* offers an exciting new contribution to our understandings of the historical developments of American Orientalism Jeannette Roan deftly situates changing cinematic technologies within the context of U S imperial agendas in this richly nuanced analysis of shooting on location in Asia in early 20th century American cinema Wendy Kozol Oberlin College Through her vivid illustration of the role of American cinema in the material visual and ideological production of Asia Jeanette Roan takes the reader on a journey to Asia through a very different route from the virtual travel taken by the viewers of the films she discusses Mari Yoshihara University of Hawai'i at Manoa The birth of cinema coincides with the beginnings of U S expansion overseas and the classic Hollywood era coincides with the rise of the United States as a global superpower In *Envisioning Asia* Jeanette Roan argues that throughout this period the cinema's function as a form of virtual travel coupled with its purported authenticity served to advance America's shifting interests in Asia Its ability to fulfill this imperial role depended however not only on the cinematic representations themselves but on the marketing of the films production histories and in particular their use of Asian locations Roan demonstrates this point in relation to a wide range of productions offering an engaging and useful survey of a largely neglected body of film Not only that by focusing on the material practices involved in shooting films on location that is the actual travels negotiations and labor of making a film she moves beyond formal analysis to produce a richly detailed history of American interests attitudes and cultural practices during the first half of the twentieth century Jeanette Roan is Adjunct Professor of Visual Studies at California College of the Arts and author of *Exotic Explorations Travels to Asia and the Pacific in Early Cinema* in *Recollecting Early Asian America Essays in Cultural History* 2002 Cover art Publicity still Tokyo File 212 Dorrell McGowan and Stuart McGowan 1951 The accompanying text reads Hundreds of spectators gather on the sidelines as technicians prepare to photograph a parade scene in Tokyo File 212 a Breakston McGowan Production filmed in Japan for RKO Radio distribution Courtesy of the Academy of Motion Picture Arts and Sciences

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