09/12/17

American Cinema 1929-1969

Agenda:

- Basic outline if the studio system
- Formation of Hollywood
- The coming of sound
- The emergence of the Production Code

Learning Outcomes:

- **Define verbal integration and oligopoly in Hollywood**
- **Identify how sound solidified the Studio System**
- **Identify the factors that led to the production code**
- **Identify how the production code affected hollywood**
- **Identify the production code as a business practice**

The Golden Age of Hollywood (1930's to the 1960's)

Try not to think of it as the 'Golden Age', not by its perceived vision of glamor, but rather refer to it as the **Studio Era.**

- **The Studio Era comprises of the following:**
- Studio System
- Vertical Integration
- Oligopoly
- Real estate is its major asset.

EG:

Film Studio (One film per week, a lot of talent involved in the production) → Distributors and Sales Teams (All over the country, selling millions and millions of tickets, all of the money was handled and money was made by selling movies to theaters)--> Theaters. Sold 40 million tickets annually.

Vertical Integration:

Owning all aspects of production, distribution, and advertising their products

Production (owning all
Distribution
Exhibition

Oligopoly

- **The studio System**
- **The Majors:**
  Warner Brothers, MGM, Paramount, RKO, FOX
  Columbia, Universal, United Artists
- "We sell tickets to theaters, not movies". (Marcus Loew)

PART ONE:

Establishing Hollywood

Key Moments:

1908: Cinema is a permanent and full-scale industry (Selling 40 million tickets annually)

1908- Motion Picture Parents Company (MPPC) is formed (Based in New York, where a lot of existing studios were set up) "If we're going to sell more than 40 million tickets a year, we need to start licensing things… Royalties, Patents, Film Stocks, and license it out to producers.

1910s- Fierce resistance to MPPC (People angry over trying to make profits and thus started the thought of leaving the New York and heading to California)

1910s- Feature films emerge

1910s- Star system emerges

1910s- exodus to Hollywood between 1907 and 1913

So, why Hollywood?

Geography- Largely undeveloped, vast scenery to shoot the best of films in different settings- Mountains, Ranges, Oceans, Desert, etc. As far as possible from New York (MPPC)

Climate- Sunny 300+ days per year

Topography-

1915

- **15,000 workers, $500,000,000 Capital Investment**

Major companies emerging:
Famous Players (Leads to Paramount)
Universal Pictures
FOX

1915 marks the year of the beginning of the **Studio Era**

1920s

-Major studios form
-Acquisition of Theater Chains
-Production chiefs
-Stars, genres, and formulas
-High volume, recognizable output

Vertical Integration: **the combination in one company of two or more stages of production normally operated by separate companies. Eg" Producing a film and then distributing that film**

A studio or company controlling all aspects.

Oligopoly: **A monopoly just with multiple different companies**

PART TWO:

The coming of Sound

The Myth:

Warner Bros. took a gamble investing in sound technology, The Jazz Singer (1927) and audiences loved it so much that silent films were gone within 2 years.

Conversion of Sound:

- Western Electric invests Vitaphone in the early 1920s
- Warner Bros. leases Vitaphone 1926 (debuts that year)
- Fox debuts “talkies” on June 14th, 1927
- The Jazz Singer premieres on October 6th, 1927.
- 1929- The sound cinema was fully established.

Horse Feathers- Early sound film (clip shown in class)

MORE IMPORTANTLY:

- $300,000,000 borrowed 1928-1929
- Weekly attendance up 50% by 1930
- Sound standardized by 1932
- Major players cement their control of the industry

PART THREE

The Production Code

Why apolitical?

- **Audience engagement**
- **Censorship avoidance**
- **Perceived neutrality**
- **Anti-propaganda**
- **Preserve the Monopoly**

In short, they didn't want to alienate any group of people. OR single any one group out.

Leading up to the Code:

- **1920s- Movies present a new morality (Eg" Drinking, violence, etc)**
- **1921- Hollywood rocked by scandals (Roscoe Arbuckle accused and charge of the rape and murder of a minor) Another scandal producer, WIlliam Taylor murdered, and another scandal involving a popular silent film star overdosing.**
- **1922- Motion Picture Producers and Distributors of America (MPPDA) Formed by the studios to have the freedom to keep making films,**
- **1927- "Don'ts" and "Be careful"- a list established by MPPDA as a moral guideline to watch what they should be careful in the content they produce.**
- **1929- Sound film brought Risque Products**

1934-1960

- **1930s-** public interest group pressure rises
- April 1934- Legion of Decency organizes boycott (Catholics against the content being created… not wholesome enough)
- June, 1934- The Production Code Administration (PCA)
- PCA oversees all MPPDA studio products

What was the “Code”?

- **Self Censorship**
- Sexuality and romance
- Moral behavior
- Language
- Religion
- Law & Order

Administering the “Code”

- Preliminary meeting with Joseph Breen (Looking at every little detail and policing it)
- Script review and revisions (changing anything that is in violation of the code)
- Approval from Breen (Allowed to begin filming the movie)
- Production supervision
- Pre-Distribution review (Film is watched to ensure that no violations were recorded before distribution)
- Certification (Allowed to be sent out and distributed)

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The Production Code

Public Interest groups: Boycott films unless they make appropriate films
Government: Is it fair that these producers have that much control over the industry?
Censors: Wanting a censorship on foul movies

PCA established to ensure that they had self-censorship. Hollywood’s promise to self-regulate and make films morally acceptable as to not offend anyone.

-Enforced in 1934. Potentially enforced because of interest groups angry over racy films.
-This stream of history implies that there is a “Pre-code” Hollywood.

Mae West

-Celebrity of the 1920s
-Arrested in 1926 over her play, Sex
-Sound allows her to move to film
-Known for challenging sexuality and morality
-Massive stardom by 1933, heavily censored by 1935

Let's Be Careful:

THE CODE ISN'T JUST ABOUT SEX

RICHARD MALTBY

What is Maltby's argument? What does he say about "Pre-Code Hollywood?":

-He suggests that it is a myth and that Hollywood Studios were always attentive to censorship, and were self regulating before 1934.

→ Maltby's concerns:

- Hollywood's adherence to censorship before the code
- Qualifies public concern over the movies
- Examine what the code forbade
- Examines the effect of the code on movies and on the industry

AMBIGUITY

HISTORIES- Mae West

Industrial History → See the Code as primarily a business decision
Personal History → Intersecting with a
"Masterpiece" History → The story of a

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How Hollywood sold Films

Learning Outcomes:

- **Define production trends**
- **Identify relationship if production trends to genres**
- **Identify role of production trends in studio business**
- **Identify key production trends**

Part ONE: Research Assignment

- Extended Annotated Bibliography
- Consult with research librarians
- Start early, see me as needed

Tasks:

- Find five relevant sources
- Identify arguments
- Explain relevant
- Define qualities

Researching Your Topic

- Search library resource
- Look sources over
- Pick five sources you know will be useful

Topic 1: **Concerns the presentation of stars in films**

Finding Relevant Sources

- Search library with terms like: “Hollywood Star System” or “STAR NAME”
- Look sources over (use ToC or index)
- Do a focused reading of key parts

Argument or Focus

- Argument is usually presented early
- Focus is gleaned by looking source over
- Do quick scans, note what is important

Relevance

Qualities

- Publication Date (Before or after the 60s, might have to back it up).
- Type of Publication
- Do these matter?
- Does it have a bibliography?

PART TWO: Production Trends

Exhibition in the 1930s

- Depression hits America → Stock market crash October 1929, plunged into a deep depression.
- Double-Features everywhere, programs change regularly. → 2 films for the price of one. Became very popular.
- Hollywood studios must feed this need. → Fairly challenging showing 2 movies at once, so they would produce an “A-level film” and a “B-level film” to save on money and production. A= High profile stars, higher budgets B= Less popular stars, small budgets, etc.

Theaters in the US

- First runs- major cities → Large ornate cinemas, would get the best pictures first.
- Major chains- major cities
- Chains- cities, towns, smaller urban areas
- Independents/ chains- small towns and rural areas

This system would trickle down films as time goes on: Independents would not get the best films first until much later.

~~Genres~~ → Production Trends

- Serve audiences
- A means of identifying films
- Conventions of: Style, Narrative, and Theme

→ Responds to audiences
→ Guarantee Success
→ Offer an efficient means of production

Some Major Production Trends (30s):

- Prestige picture
- Musical
- The woman's film
- Comedy
- Social problem films
- Horror

The Musical: A Formula

- Musical numbers
- Elaborate sets/ choreography
- Romance
- Stars

The Musical:

- Second most popular
- Develops studio styles
- Several cycles
- Prominent stars

Warner Bros.

- The "backstage" musical (Footlight Parade (1933 for example))
- Elaborate sets
- Elaborate choreography
- Numerous dancers
- Prominent stars as support

RKO Musical:

- Comedy/romantic musical
- Star-oriented
- Fred Astaire and Ginger Rogers (9 musical in the 1930, biggest box office stars of the decade)
- Distinct from WB
- Initiated a series of its own

Production Trends…

- Have "cycles" → Similar to genres
- Respond to audience taste
- Protect audience investment
- Offer studios a chance to establish their own style

Universal
Set themselves apart with its style of horror film.

Most popular production trend of the 1930s: PRESTIGE PICTURES

- No specific genre
- "Money on the screen"
- Big budgets, "high culture"
- High ticket prices - Charge
- Big returns
- Only a few per year

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Agenda:

- Recap production trends
- Selling Stars
- Studio organization (a look at this week's readings)

Learning Outcomes:

- Identify why stars are “assets”
- Identify how stars are developed through films
- Identify how stars are marketed at the distribution level.

Tino Bailo- Reading

- “Selling stars: The Economic Imperative”

What was the key argument in this article?

- Stars are assets held by studios and used to sell films to exhibitors and to guarantee box office returns.

- Stars:

❖ Attracted large followings
❖ Were kept under contract
❖ Created market value for films
❖ Made the studios money

The Star System

- Each system had:

❖ Stars
❖ Featured players
❖ Stock players
❖ Supporting players

Star Persona

- The public image of a star (Looking for a big star, the star gets popular and then the returns on profit begin
- Created by the studios via:
- **Production** → Film and career design
- **Distribution** → Publicity and marketing

Rita Hayworth- Originally not as popular as her original name of Margarita Cansino.. Columbia pictures got her a contract, changed her name, and changed her image so that she became more “Americanized”. Quickly became one of the biggest stars of the 30s.

Fred and Ginger

What are their star personas?

Fred Astaire:

- Charismatic
- Attractive
- Glamorous
- Brash American
- Happy-Go-Lucky

Ginger Rogers

- Connected
- Dancer/abilities
- Sarcastic
- Independent
- Brassy

Star Development and Promotion beyond the Film

- Publicity process by studio staff
- Outside the studio with magazines, newspapers, and posters
- Even ‘fan made’ magazines you pick up around the theaters and supermarkets, etc.
- mediahistoryproject.org

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- Intro to classical hollywood cinema
- Narrative in Classical Hollywood Cinema

→ Several models explored

- Style in Classical Hollywood Cinema

LEARNING OUTCOMES:

1. Identify the classical period in Hollywood
2. Identify the conventions of classical linear narrative
3. Identify alt models of classical hollywood narrative (commercial aesthetic, affective, cooperative)
4. Identify the functions of classical cinema

Part One:

- Classical hollywood Cinema: FIlm style and Mode of Production to 1960- David Bordwell, Kristin Thompson, and Janet Staiger
- Proposes a “classical period” for Hollywood
- This period coincides with the Studio Era, as it falls within the same era… same era/different title

→ Principles of classicism were at play in Hollywood: Tried to look at H-Wood filmmaking as broadly as possible…
→ looked at newspapers, articles, broad sheets, scripts, etc.
→ found that films of this era held certain traditions and working conditions went into every film, explaining why it has that “Classical Hollywood feel”

-->Classical Hollywood Cinema refers to the presence of:

- A dominant Form of filmmaking in Hollywood
- Narrative and stylistic consistency across Hollywood films

Narrative in CHC

- Linear narrative is the dominant form of Hollywood → Narrative: An account of connected events, sometimes called a story.
- Character Driven → The characters were always at the front focus of the stories
- Causality, motivation, goals → Cause and effect

A linear narrative:
Following Character X:

Event A → Leads to → Event B → Leads to → Event G → leads to → …. → Conclusion

Key Elements of CHC Narrative **

- Goal-Oriented protagonists
- Cause and effect progression
- Obstacles and appointments → Guided by the sense that there is an impending deadline or appointment they have to get to; things move forward because the characters have to do something.
- Narrative resolution (sense of closure) → The movie never seems to end on a cliffhanger, always wrapped up.
- Time is subordinate to narrative causality → You don't see anything superfluous.. You see what you need to see; eg" you don't see a lady walking up a staircase for 2 minutes; no boring moments...
  → The time shown on screen

So, why? Why would a linear narrative model organized in this way be beneficial for hollywood?

- Sells the most tickets,
- Simple, easy to follow, and easy to market →
- CLARITY → When following this narrative, the films were clear ,easy to follow → Going back to Richard Maltby; arguing real estate was Hollywood's most valuable asset; likes to think it started with clarity.

The Commercial Aesthetic

- Proposed by Richard Maltby in Hollywood Cinema

→ Economic motivation
→ Films present narrative and non-narrative attractions
Films oscillate between these elements

Affective Cinema

- Proposed by a range of scholars

- Hollywood cinema's primary goal is the production of emotion
  → "Strong emotions in safe contexts" (Richard Maltby)
- Narrative and non-narrative elements are secondary to the generation of emotional response

Cooperation

- Proposed in this week's reading by Patrick Keating
- Narrative, causality, and non-narrative attractions produce the emotional response of the audience
  → Narratives are structured towards emotional engagement
- Non-narrative attractions develop the emotional engagement begun in the narrative.

PART TWO:

STYLE

- A group of conventions used by a film to add meaning and appeal
- Style encompasses every formal aspect of filmmaking:
  → Cinematography,; mise-en-scene, editing; music; dialog; etc, EG" Horror movies behind the mask breathing, violins, haunted houses, etc.

Style in CHC:

-

Cinematography: How can the Camera Serve the Narrative?

Uses different variations of close shots; medium shots; long shots, and other types of shots to really help serve the narrative

→ always striving for clarity, accessibility, etc.

THE SAME WITH EDITING;

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Learning Outcomes

1. Identify the functions of CHC
2. Identify the functions of music in CHC

Part TWO: MUSIC

Kathryn Kalinak,"The Classical Hollywood Film Score"
→ What is Kalinak's central assertion?
→ That musical scores in Hollywood films is best understood as a convention used to sustain and enhance the presentation of a narrative.
→ Music should be clear, engaging, emotional, and provide some level of entertainment.

Part THREE: Ideology

Ideology

- A worldview
- An explanation of our social environment
- A means of forming social and political opinion

It is important to remember that ideology is learned and experienced… not inherited.

→ How might cinema help us acquire an ideology?

- Films tell stories that influence us to see the world in specific ways.

Gender Roles → Masculinity → Femininity

Social Organization → How do we view social organizations like government?

Social Behaviors → What is "good" behavior within a given society?

Dominant Ideology

- The prevailing ideology within a social community → Whichever is popular at the time

- Constantly challenged, negotiated, and re-asserted → Things change, social views change, etc
- A dominant American ideology? In the 1930s? → A surge in social and political thinking… individualism, greatness, change, etc. The value of American "democracy"

10/03/17

Filmmakers and Audiences

AGENDA

- Review studio organization
- Discuss audiences
- Discuss annotated bibli

Learning Outcomes :

- To identify the unit-producer system in Hollywood
- To identify the connection between a Unit-Producer and the content of a Hollywood film
- To identify the position of women filmmakers

SO far…

- Vertical integration- Distribution, etc.
- The Production Code- Censorship
- Production Trends- Responds to audience demands- Musicals
- The Star System- Servitude and contracts, subject to
- Classical Hollywood Cinema

Studio Operation in the 1930s:

Wall Street Financing → Head office in NYC → Studio facility in LA → Distribution Exchanges in major centers → Theaters around country

Unit- Producer System

- NY office oversees “strategic plan” -Get a handle on what kind of films would be profitable, books, public figures, etc.
- LA studio implements the plan with a “roster” of stars → Look at production trends and plan accordingly, make your annual roster for each film planned that year.
- Studio manager oversees **unit-producers** → A unit producer would sit above a bunch of groups and oversee the work of the director, producer, editing, customers, etc. Were involved in essentially every aspect of the film. A popular unit-producer was **Irving Thalberg, working for MGM.** Credited as shaping the the style of their films for many years.

Organization of a production unit at Warner Bros. Mid 30’s

Harry Warner (NYC) → Jack Warner (LA) → Hal Wallis (LA) Executive producer (**Unit-Producer)**

Eg” Hal Wallis would look over: Choreography, Lighting, editing, screenwriting (clarity, commenting on them, etc), Actors/talent, writers, Post-production, etc, etc.

A Midsummer Night’s Dream

This 1935 film belongs more to Hal Wallis than to Shakespeare. Hal Wallis fires Max Reinhardt’s but let him keep the credit, ended up cutting out Reinhardt’s parts and cuts all of their things out. Reinhardt saw the film a year later and sent an angry telegram because it was stripped.

Was it always men?

- Many women directors and writers before sound -Art composers, costumer designers, etc. in 1910 there was at one point more women than men in LA
- Social and industrial changes in the 1920s-
- Women marginalized from these major roles
    - Producer, director, writer

Universal Studios

- Women Directors:

→ 1917: 6%
→ 1919: 10%
→ 1920: 0%
→ 1982: Fast Times at Ridgemont High

Lois Weber

- Active in 1911-1933

- 200-400 films
- Directed in the 1920s
- BTS by the 1930s - supervising director, script director, etc…

AND after?

- Women remain in Hollywood
    - As filmmakers
    - As subjects

Dorothy Arzner

- Only women director in the 1930s
- Began in silents
- Technically innovative (a microphone invention that clipped to the stars, but did not patent it)
- Launched many future stars careers

PART THREE: Audiences

Learning Outcome:

- To Identify how and why Hollywood conceived of its audiences as distinct social groups: Each state, city, etc.

A 1930s program

- Three hours on average
    - 1-2 feature films
    - Cartoons
    - Serials or shorts
    - Newsreels
    - Live performances (Depending on where you were in the US)
    - Giveaways

- Homogenous
    - Implies a consistent audience at every cinema

  Can you assume the audience is the same in every locale?

- Heterogeneous
    - Implies that different areas have different audiences

  Or is it fair to say that each locale might have different tastes?

Variety: Understanding Audiences

- There were fifty top films at the box office between 1934 and 1936

ROBERTA- #1 in Minneapolis
G-MEN- #1 in Pittsburgh
The Littlest Rebel- #1 in Detroit

Hollywood Audiences

- Were quite varies
    - "Class" or "Mass" - Class meaning Prestige films----- Mass being lower priced, and lower 'classed films'- slapstick or lowbrow type films
    - "Sophisticated" or "Unsophisticated"
    - "Broadway" (BIG TOWN USA) or "Main Street" (SMALL TOWN USA)

- Essentially boiled down to Class, Gender, and Race

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Representation in Hollywood

AGENDA

- The Women's film
- Representation and Gender
- Dance, Girl, Dance

The Women's Film

- Refers to a broad genre in Hollywood filmmaking

    - Also a **production trend**

- Women feature centrally in these films
    - *Fallen women, cinderella, gold-diggers, working girls*

- Filled with romance, tragedy, loss and empowerment

If Hollywood was labeling this as a production trend, then they are trying to be responsive to their audiences; paying attention to different segments of its audiences, etc.

RKO and MGM focused the most heavily on women's films.

It is important to note that although these genres can be classified as 'Women's films' it didn't necessarily mean that they had women directors

<u>Dorothy Arzner</u>

- Only woman director in the 1930s
- Made several women's films
- Made this one musical

<u>PART II: Representation</u>

Think Kim Novak in Vertigo-

<u>Gender</u>

- Representations of masculinity and femininity
    - How does Hollywood ask us to see men and women?
- Two places to start:
    - In the narrative
    - In the visuals

<u>In narrative-</u>

- Around whom is a narrative constructed?

    - Goals, obstacles, closure
- With whom do we find ourselves aligned?
    - Whose story do we feel we have “taken up”?

TOPHAT EG”

Jerry

- Goal: DALE
- Closure: Culmination of Jerry

Dale

Goal: Disprove Jerry (reveal as cheater)\

Mr. Smith goes to Hollywood EG”

Goal of Smith: Wants to start a ‘boys club’ on the creek/ eventually fix America/ triumph over corruption → All leads back to boys club

Saunders: At first just trying to do her job, eventually leads onto Saunders telling Smith she likes him, and the corrupt senator admits he is right

<u>WB Musicals of the 1930s</u>

Women seen as more of a ‘display’ ?

<u>Where does that leave us?</u>

- Hollywood’s representation of Gender is nuanced
- There may be the overarching presence of a “dominant ideology”
- Hollywood films address different audience, and open themselves to multiple interpretations.

<u>10/17/17</u>

<u>Part One: Does Hollywood Respond to its Social Moment?</u>

Learning Outcome:

- To identify two types of social response in Hollywood films
- To identify ways hollywood responded to the depression in its films

Social Response

- Explicit- propaganda to influence public opinion
    - Deliberate film-making
- Implicit- Indirect influence of public opinion and values
    - Sensitive filmmaking and cultural atmosphere

RECAP

- Focused on Industry- Hollywood; treating it as a business
- Hollywood production is aimed at ticket sales
- Hollywood reads and responds to audiences
- **Hollywood reads and responds to its moment?**

The Great Depression

1929-1939

Life in the United States was not the same as before October 1929. World War II effectively ended the depression due to all the work and labor needed.

Eg" The WIld boys of the Road- Dealing implicitly with the Great Depression; boys lost their homes, jobs, separated from family, etc.

It wouldn't always be implicit…

The Gangster Film: Hollywood's Response to Anti-bank Sentiment?

Little Caesar:

Prestige and Epics: Reflecting on Historical Calamities?

Eg” Captain Blood: A british doctor that was forced to relocate to Jamaica, a doctor that lost everything until eventually coming to America, the greatest country on Earth. Resonated with audiences, as great depression era families experience the same idea of “being lost”

Screwball Comedy: Making fun out of life out of balance?

Eg” Bringing up Baby (1932)

Gave audiences a chance to laugh and smile; have “fun” all the while outside the theater walls the depression was still happening. The depression is sitting behind most films

The Depression- Sitting behind most movies?

Looking back at most movies from the 30s, there is an element or at the very least, thin layer of the depression being there… either implicitly or explicitly

Considerations

- Was Hollywood doing this in order to preserve the dominant ideology?
- Was Hollywood doing this to provide comfort?
- Was Hollywood being critical?
- Was Hollywood simply reading the zeirgesist? (THE SPIRIT OF THE TIMES)

It depends, you really have to think about each film and analyze each moment.

Part Two: Hollywood and the Crisis in Europe

A Brief Timeline:

- America enters WWII on December 18th, 1941 → Pearl Harbor
- War in Europe had been underway since September 1st, 1939
- Fascism in Europe had been on the rise for a decade
- America was isolationist until 1941.

Hollywood- Berlin

- Linked by the film trade

    - German directors and stars have been coming to Hollywood since the silent film era.
    - Hollywood cinema was usually exported to Germany

- Nazis rise to power in 1933.
    - Relationship with Hollywood changes
    - Concern over anti-semitism and fascism

Warner Bros.

- 1933- Warner Bros. breaks from German market -(The Bros. were Jewish immigrants from Eastern Europe and broke away upon hearing their German branch Jewish manager was assaulted and later died from his injuries)
- 1936- Warner Bros. begins producing “Patriotic shorts” (Set as past episodes of American history, liberty, and patriotism. American freedom and democracy against Nazism).
- 1939- Confessions of a Nazi Spy- (Marketed as a
- 1941- Sergeant York (5 months before Pearl Harbor attack; film was about World War I- a Plea to the United States to finally get involved in World War II)

Black Legion (1937):
Warner Bros. were strongly anti-fascist by at least the late 1930s.

Confessions of Nazi Spy: April 17th, 1939

Tried to peg it as a ‘documentary film’ showing scenes of Europe and connect it to life in america. Fascism is a threat to the United States.

→ Seriously consider taking action
→ Not American values
→ Threatening our way of life

Sergeant York: July 2nd, 1941

Based on the life of a real World War I veteran. Warner Brothers takes the story of an alcoholic who finds God, and eventually the support of God and Country lead him to fight in the War to fight for what is right.

Part Three: Hollywood Goes to War

Learning Outcomes:

- To identify wartime production trends
- To identify changes in hollywood filmmaking during the war
- To identify the THREE types of **War Film** made during WWII

Social Responses

Explicit-
Implicit- Indirect influence of public opinion

Bureau of Motion Pictures

- Hollywood is a protected industry during the war → Seen as a valuable industry protected from draft to promote films and keep morale high abroad.
- Hollywood is folded into the Office of Wartime Information
- Hollywood directors become involved in presenting the war to Americans → Keeping Americans up to date

- Patriotism and Realism EG"
    - The Why We Fight series → 7 films made for the American public: Why are we involved: Frank Capra directed (Mr. Smith Goes to Hollywood)
    - The Battle of San Pietro

Why We Fight-

An explicit view of World War II and the threats posed by Hitler.

Wartime Production Trends

- War-related animation shorts
- Musicals→ Still popular; moreso more escapist; but still elements of war there.
- Westerns → Not as popular anymore, but increasingly popular during World War II
- Women's pictures→ Still popular
- Comedies
- Film Noir

Disney Cartoon- Think about this before you watch Batan

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Wartime Changes

- Individual protagonist
    - Because they have clear goals; Goals yield to the needs, or will, of the war effort.
- The formation of the romantic couple
    - Men are going over to fight, women are staying at home
    - Couple could have a delayed meeting or even denied outright (clip in class)

- There are some of the major changes during the emergence of World War II. Albeit, still producing comedies, musicals, etc, with at least a subtle backdrop or mention of the war still.

The War Film

- Espionage films- exploit America's anger; exploiting a sense of anger in the country, usually over Pearl Harbor
- Homefront- Struggles and valor at home; The struggles, sacrifices, and the strain on citizens and families at home… death, separation, etc.
- Combat Films: American Heroism- Soldiers in combat, virtuous behavior, etc.

Eg"

Espionage Films- Ferreting out Nazi spies in 1943- Movie name: Cowboy Commandos
Also a film about the attack on Pearl Harbor; *Remember Pearl Harbor (1942)*- blatantly racist films about Jap espionage accounted for nearly 50% of war films in 1942.

Homefront Films- *Casablanca* drawn into the war effort

Combat Films- *Wake Island* → the origin of the WWII Combat Film

The Combat Film-

- Focuses on soldiers in battle (no home front)

- Focuses on ethnic, cultural, and religious backgrounds
- Focuses on ideological and economic status
- Establishes a paradigm of leadership
- Supports a dominant ideology within, and outside of, WWII

The Combat FIlm- Cont…

- Reinforces sympathy with American troops
- Plays on American anger
- Features blatant and subtle treatments of race
- Focused on defining American heroism
- Changes at the war progresses

<u>The Civilizing Process</u>

- Film and the ideological community
- Film and the discourse of the war

- Violence
    - The “civilizing” of violence
    - The justification of brutal violence as retribution
    - The structuring of violence as masculine and heroic

“Even in war individuals can no longer give free rein to their pleasure, spurred on by the sight of the enemy, but must fight, no matter how they feel, according to the commands of invisible or only indirectly visible leaders, against a frequently invisible or indirectly visible enemy” -From the readings

<u>The Story of G.I. Joe</u>

Released in 1945, this film represents the start of a critical examination of wartime events.

<u>Home of the Brave (1949)</u>

A reflection on racism within the army, and within the USA

Implicit Cartoon- NOT TESTED IN MIDTERM

10/24/17

MIDTERM REVIEW

Where Are We?

- Examining the history of Hollywood
    - As a business
    - stars , corporate organization, intention, and content

- As a social force
    - engagement , censorship, ideology, content

FORMAT

- 18 M/C questions- 18 points- 30 mins
- 2 term definitions- 12 points/ 20 mins Pick from each column, do not pick from the same column
- 1 short answer- 15 points/ 20 mins NOT ON DANCE GIRL DANCE

The Midterm

Objectives

- To test students' on knowledge of films, readings, and course materials.
- To test students abilities to explain and apply course concepts
- To test students' abilities to connect course concepts with course films and readings.

TO PREPARE:

- Complete all readings and view films
- Review lecture slides
- Review connections between course concepts and course materials

Prepping Multiple Choice Questions:

- Review all films (including names and plots) (IMDB, Refresher synopsis, etc)

- Review all readings (main arguments and key points) (LOOK AT REFRESHER SLIDES)
- Review lecture slides (trace connections)

DO NOT NEED TO KNOW DATES ABOUT FILM RELEASES, BUT IMPORTANT DATES ABOUT OTHER CONCEPTS SHOULD BE KNOWN.

EG" True or False. The production Code was established in 1934: T or F- TRUE

EG" Dorothy Arzner was the only woman director in the 1930s T or F-

EG" Hollywood was a protected industry during the war- T or F-

EG" Production Trends are like Genres- T or F-

EG" By 1929 the industry had fully converted to sound- T or F

EG" HETEROGENEOUS- False

MULTIPLE CHOICE EG'S

Q: Who established the Pre-Code Hollywood was a myth?

Q: Who was responsible for administering the code?

Q: In Tophat who was Jerry Travers mistaken for in the film? Bendini, Hardwick, Smith, or Fred Astaire A: Hardwick

Q: What were Hollywood audiences seen as? Sophisticated, or mass, etc…

Q: Fred Astaire and Ginger Rogers were best remember for working with which studio? Answer: RKO

Q: What did the Production Code Censor? A: Sexual B: Drugs/ drinking C: Etc.…

Q: What are components of the classical hollywood narrative?

Definitions

- Three things- Define the term, how we explored it in the course, why you think it's useful to an understanding of Hollywood Cinema
    - Possible Terms?
        - Review Lectures

- Possible terms:
    - Oligopoly
    - Vertical integration
    - Audience
    - PRODUCTION CODE
    - Production Trends
    - Unit producer*
    - Star persona
    - STUDIO SYSTEM*

- GET A SENSE OF THE BIG TERMS IN THE COURSE AND REALLY EXPLORE THEM.

Eg" Term- Classical Hollywood Cinema

→ **First you have to define the term--- what does it mean?**

-->Classical Hollywood Cinema refers to the presence of:
- A dominant Form of filmmaking in Hollywood
- Narrative and stylistic consistency across Hollywood films

→ **How did we explore it in the course?**
- We explored it through narrative and style.

→ **How is it useful for our interpretation of Hollywood?**
- Indicates that Hollywood films pursued a similar, if not singular goal.

SHORT ANSWER

- Two choices to choose from
- Two films
- Synthesize all elements of the course
- Based on a concept of a film

STUDY FOR FINAL FROM HERE

Part Two- Film Noir

- Neither a genre nor a productions trend- It was not
- Identified during the postwar era by French critics- a backlog that the French have never seen. Especially because of the war going on- not able to get the films shipped out- had to see Hollywood films from several years ago and seeing them all in a string of a few months.
- Film Noir was effectively:
    - A style of Hollywood cinema
    - A psychology of Hollywood Cinema

- FIlm Noir had a distinct Visual style
    - Chiaroscuro Lighting
    - Expressive cinematography and m-e-s (eg claustrophobic, open, etc)
    - Iconic Mise-en-scene (m-e-s)
- Narrative style
    - Diminished resolution
    - Denial of the romantic couple

Eg" The Maltese Falcon (1941)
→ The prototypical noir?
→ Were at least in Hollywood at least 10 years before 1941. Styles of Noir were definitely evident.

20th Century America

- Mass consumerism- A shift from a quiet rural area (small towns to an urban and industrialized city). Including people purchasing more home items like dish soap, etc.
- Corporate state (More Americans moving to urban centers, working for corporations, not exactly farming anymore)
- From property to paycheck
- A lack of unity and harmony

Why the 1940s? (CAME UP TWICE IN LECTURE)

- High-speed monochromatic film stocks
- Developments in lighting technology
- Faster, coated lenses- New filmmaking tools that let you capture a new type of better image

- Wartime restrictions - Distressing; but studios are put under labor and material restrictions
- Experienced cinematographers

- The depression had gutted opportunity for a decade
- WWII brought a false promise of unity
- The American Dream was falling apart
    - If one of our beliefs crumble, do the rest not follow suit?

What is *Noir?*

- Cynical narratives about loss- goals loved ones, career, life, etc
- Heroes held at the mercy of fate
- Pessimistic stories about romantic relationships
- The absent of families
    - PACKAGE all of these together paints a rather stark and bleak visual image

Men in *Noir*

- Investigator
- Alienated
- Lonely
- Outside the status quo
- Strong moral compass

Women in *Noir*

- **Femme Fatale**
    - Ambitious
    - Sexual
    - Independent
    - Imprisoned - often stuck within some traditional structure in which they feel unhappy.

- **The Maternal Heroine**
    - Devoted
    - Traditional
    - Family values

Why *Noir?*

- A reaction to a sense of loss
- A critique of the new America
- A reaction against the Hollywood status quo
- A call for a return to the old America

10/31/2017

American Cinema- 1929-1969

October 31st: Out of the Past/ Postwar Hollywood

Film Noir

- A style of Hollywood film between 1941 and 1956
- Expressive cinematography and mise-en-scene
- Cynical and pessimistic narratives- A cynical narrative; everyone is out for themselves- Pessimistic; tend not to be full of hope or happiness
- Detectives, femmes fatales, maternal heroines
- Reaction to a modernizing America

*Men in Noir (FINAL EXAM QUESTION*****???)*

- Investigator
- Alienated- don't seem to belong to any community or margins
- Lonely
- Outside the status quo
- Strong moral compass

WOMEN IN NOIR

- **Femme Fatale**
    - Ambitious
    - Sexual
    - Independent
    - Imprisoned

- **The Maternal Heroine**
    - Devoted

    - Traditional
    - Family values

Is this film an example of CHC? (OUT of the Past (1947)

WATCH THE MOVIE AND FIND OUT?!

- **Progressive**
    - A critique of contemporary society with the intention of pushing towards a new society
- **Conservative**
    - A critique of contemporary society with the intention of returning towards an idealized past

Oppositions in Noir

- Small-town ----------Urban Center
- Family relationships---------Absence of family
- Community ---------- Alienation
- Optimism----------Cynicism
- Harmony---------- Discord

CENSORED- What was the effect of the PCA on Out of The Past

PART TWO: POSTWAR HOLLYWOOD

LEARNING OUTCOMES

- To identify Key changes in the Hollywood Industry
- To identify the roots of the “social problem” film
- To locate the source of concerns over “Liberalism” in Hollywood
- To locate *No Way Out* within historical changes in the industry

Hollywood in Crisis

- Steady decline in Box office receipts
- Audience reorganization
- Cultural and geographic shifts in American Society
- Industry strife

Following 1946, audiences began to fall. Hollywood received its first real increase in steady decline: Main reason? A reorganization in audiences. Many audiences moved away from theaters, to suburbs, etc. Tv's began getting popular, etc.

Divestiture

- Anti-trust legislation - essentially stops several large companies from joining forces to create unfair monopolies and less competition in the market.
- United States Vs. Paramount (1938/1948) -Forced to break apart
- The Consent Decrees
    - Selling of exhibition circuits by 1953
    - The studios would no longer own the exhibition chains

The naked city (1948)

Natural lighting and location shooting

Disenchantment

- **Wartime myth**
    - America is full of "white picket fences, cozy bungalows, and patiently loyal families and sweethearts… Historian David Cook

- **Postwar reality**
    - Veterans struggle
    - Economic and social restructuring
    - Social inequality - Thought to be on the backburner, but still there. You may have fought, but came home "the same" nothing changed
    - Racial prejudice- Came home and found that the prejudice and hate was still there
    - Corruption and profiteering- Less than idealized…

MOVIE: The Lost Weekend: Dealt with Alcoholism

MOVIE: ALL THE KING'S MEN ON CORRUPTION

MOVIE: Pinky (1949) A less than credible investigation of race

Liberalism

- Pre-War Prestige
    - Identified by the studios, and announced though lavish production values and high culture sources
- Post-War Prestige
    - LOOK AT SLIDE (****))))

No Way Out (1950)

The beginning of a prestige cycle of race films starring Sidney Poitier

African-Americans in Hollywood

- 1910s-20s- Wider portrayal, frequently openly racist
- 1930s-40s- The appeasement of prejudiced audiences
    - Non-threatening, stereotyped, supporting casts
- PCA FORBID INTERRACIAL COUPLES IN ALL FORMS, even dancing.

Sidney Poitier

- Considered a positive model of black representation
- Played and educated and articulate characters
- Exemplifies “passive resistance”
- A delicate balance between being non-confrontational and non-stereotypical

What to look for:
(SEE PICTURE)

11/02/2017

Would either Fred Astaire or Ginger Rogers have found an overwhelming amount of success without each other?

11/07/2017

November 7th: New Threats to Hollywood

Part Two: Hollywood and HUAC

Learning outcomes:

- To identify key events in the anti-communist inquiry into hollywood
- To see the anti-communist inquiry into Hollywood as stemming from three social factors
- To identify the impact of the anti-communist inquiry on hollywood filmmaking

Key Events

- Spring 1947- HUAC (House Committee of Un-American Activities) turns to Hollywood
- September 1947- witness subpoenaed (41 witnesses from Hollywood to testify about where the communist were and what kind of activities that could be deemed communists)
- October 1947- Hearings begin
- The Hollywood Ten- (These Ten refused to cooperate at all, refused to name the names and thought the entire endeavour was suspicious and unfair and sentenced to prison for 1 year)
- March 1951- New hearings begin

Communism

- Marshall Plan - (USA plan that would contribute money to rebuilding Europe over time and get them back on their feet)
- Cold War -(Soviet Union rejected the Marshall plan and started investigating/ annexing certain European countries as a power move and to preserve red values)
- “Fellow Travelers” -(Somehow worked and lived next to communists, lived and acted like Americans, but were not).
- “The Vital Secret” -(They would be founded very quickly with very high profile arrests and convictions caught spying for the commie party).
- Alger Hiss -(Arrested and executed for communist ideals and for spying on the commies)
- The Rosenbergs -(Same fate as Hiss, a soviet spy).
- 41 “Guilty witnesses”
- The Hollywood Ten
- Anti-Communist Industry Presence

- Blacklisting

Anti-Liberalism

- Anti-New Deal sentiment-
    - (sought to get the unemployed working, artists working in government, painting murals etc. It was as we might call now 'socialist')
- Concerns over Liberalism in Hollywood
    - Became a target of popular discourse as being 'too liberal' or ideals that were contrary to post-war America
- Concern over social problem films/ films noir
    - Tackling racism, anti-semitism, alcoholism, etc. Willing to take aim at American institutions (HUAC targeting Hollywood for being too 'left')
- Reactionary political maneuver against "leftist" media

Anti-Semitism

- West Coast commercial Empire
- High percentage of Jewish control
- Visibly unprecedented profits
- Anti-semitic concern over international influence
- 70% of subpoenaed witness were Jewish

The Result

- The end to "Liberal" creativity in Hollywood
- Censoring content and intentions
- The emergence of a new form of Prestige
- The emergence of a new type of "social problem" film
- The anti-communist film cycle

The Ten Commandments
Biblical epics represented a new, apolitical form of Prestige

Picnic (1955)

A new social problem film for a new era

Viva Zapata!

- CIA-Encouraged multiculturalism. Sell the film, not the flag.

Invasion of the Body Snatchers

- Fear of the “Fellow traveler”

Other Avenues

- Hollywood still enacted criticism of the moment, only know it was indirect, almost atmospheric

08/09/2017

Picnic and Hollywood in the 1950s

THESIS

In Picnic, color is used to emphasize MAdge’s difference from both her family and town. A central figure in the film, Madge does not fit into her surrounding, and her difference drives the narrative forward unitl

Method

- Write out the points you will make, in the order you have to make them

Part Two: Color

Learning Outcomes

- To identify the technical basis of technicolor
- To see color as a representational strategy
- To identify the changes in color from the 20s-50s

TV

- 1949- One million TV sets in the US
- 1951- Ten Million TV sets in the US
- Hollywood fought back with innovations that distinguished it from television

Motion Picture Camera

Light enters the lens as is recorded on a strip of celluloid film.

These would be recorded on 35MM stock, that would feed through the camera behind the lens and it would be imprinted on the film stock.

Technicolor

Introduced in 1916, the Technicolor 3-strip camera was cumbersome.

Printing technicolor film was three times more expensive, and three time more prone to error.

- The Adventures of Robin Hood (1938) famous early technicolor film

In the 1940s, color became more integrated into narrative development (1942 Black Swan)

- By the 1950s, color was a representational strategy, building themes and emphasizing action and character.

Eastmancolor

- Technicolor fell out of favor by the 1950s (Bad day at Eastrock was an Eastmancolor production… no cumbersome camera, and no three strip process).

Part II

The Changing Face of Hollywood

Social Problems of Picnic?

- Social pressures on women
- Everyone in the town just calls her pretty (never calls her smart or anything)
- Told to do something with her life
- Conformity; independent Americans
- Fear of being seen as ‘Liberal’ or ‘left’

From social issues to psychological

Why Prestige?

- Lavish? Gritty? Something new?

    - Explores social problems directly
    - By the 1950s prestige had gone into completely safe territory… smalltown USA, everyone is white, hererosexual, and no politics.
    - Looking at a psychological drama

11/14/2017

Part 1: Widescreen

Learning Outcomes

- To identify Hollywood's response to television
- To identify key technical innovations in widescreen
- To identify reasons for the success (and failure) of widescreen technologies
- To identify how widescreen offered Hollywood filmmakers a new representational strategy

Responses to TV

- Color
- 3D- not particularly successful at the time
- Widescreen

3D

- 1920s- red/blue 3D- cereal boxes
- 1952- Polarized 3D- Not that different than what we see now
- 1953- 69 3D films-
- 1954- 3D loses complete popularity

3D Composition

Filmmakers played with depth and audience positioning (Eg" Alfred Hitchcock)

- *It came from Outer Space*
    - 3D composition options were relatively limited, preventing it from becoming a widely embraced representational objects

Widescreen ******

- The serious challenge to 3D
- 1952- Multi-camera widescreen (Cinerama)

- 1954- Single-camera widescreen (Cinemascope)

The ratio was 4:3- and this was a <u>standardized format: AKA: The Academy Ratio</u>

- 2.35:1- Cinemascope Ratio

The first widescreen format that was popularized was called the *CINERAMA* and it was a 3 camera setup.

- It did not do particularly well, and only few films used the *Cinerama* format.

A popular film utilizing the *Cinerama (First story driven film in Cinerama)* was *How the West Was Won (1962)*

This is *Cinerama* (1952) was an attempt to redefine the image of Hollywood entertainment and show audiences how it would work and why it was "better"

- NOTE: Cinerama is very reminiscent of Technicolor, as they both needed "Three" lens/ films, etc.

<u>Cinemascope</u>

Cinemascope was a single-camera anamorphic widescreen process, using one lens.

- The anamorphic lens "squeezed" the image during photography and projection. It would record a very wide image and then squeeze it down, then unsqueeze it.

- The Robe (1953)- audiences loved it because of cinemascope, but it was a rather mediocre film. This film cemented the success of Cinemascope

<u>Widescreen</u>

- 1953- most majors licensed for Cinemascope
    - 1957- 84.5% of North American Theaters converted

Vistavision was completely distortion free, this was especially shown in *To Catch a Thief 1955)*

Todd-AO

- Detailed 70mm imager in *South Pacific (1958)*

So what?

- Why did widescreen matter to filmmakers?

Space

Space is established through editing in the Academy Ratio

- When you watch a film in the Academy Ratio, you would have to have the space worked out for you form a series of edits and character actions.
- EG" The John Wayne Western-- The cavalry and the stagecoach (Gunshot sound, background/foreground, etc)

- Widescreen embeds characters in space clearly
    - EG" The scene from Picnic and how they can make connections to several characters without having to make different shots or scenes!
    - Opening shot- How many characters from the film are in the shot? _ ALL OF THEM! You can't get a shot of all of Picnic (1955) if they were using the Academy Ratio… it wouldn't be possible.

Emphasis

- Clarity, punctuation, attention in the widescreen
    - Rio Bravo (1959)

- Look at the clarity, punctuation, and attention in the academy ratio
    - Example in: *Mr. Smith Goes to Washington*
    - You can't really see the whole senate floor in one shot

11/16/2017

Part One

Wrapping up Widescreen

Eastmancolor
The single-strip process that supplanted Technicolor in the 1950s

Widescreen

A visit to the town of blackrock, how does a visit to the town of Black Rock utilize widescreen?

Part TWO

Genre in Hollywood and Postwar Hollywood

Genre***

- Hollywood cinema is a cinema of genres
- Genres are a contract between:
    - Audiences, critics, and filmmakers- If you have a genre, a horror film, etc the audience's likely have an expectation of what elements of a horror film should have! Eg" Horror films you might expect: Blood, jump scares, missing persons, murder, Music or pitch change at murder scenes, etc
- Genres are organized through conventions
    - Narrative, stylistic, and thematic

Narrative Conventions

Story elements, that could include characters, stories, key events, etc.

Eg" What storyline elements would you expect to encounter:

In a romantic Comedy:

-Love
-a Misunderstanding between a main female character or some guy that she hates, and then they fall in love, fall out of love, and reunite in the end and get married- AN OVERARCHING STORY

Stylistic Conventions

Iconic imagery, elements of production

Thematic Conventions

The "deeper" subjects of types of stories

THEMES IN WAR FILMS:

- Heroism
- Lost
- Death
- Moral ambiguity
- Brotherhood (amongst the troops)
- Patriotism

Sub-Genres

- Genres are never static
- Constant evolution
- Sub-genres
    - Horror, slasher, parody, torture, slow-burn, etc.
        - All fit in a big genre, but probably have their own narrative, stylistic, and thematic conventions.
- EG" Superhero movies
    - Sub-genres include: Origin stories, serious (Dark Knight), Comedic (Thor).

1950s

- Genre revision in the foreground
- Questioning of American values
    - Questioning of Old Hollywood
        - Questioning of genres

The Western

Myths of American contested as America is Re-imagined

Genre Revision

- Innovative re-imagining of genre conventions
- Recognizable, yet distinct
- Re-evaluation of genre ideals and themes

Western Narrative

- Lone hero enters the community
- Community is threatened by an outside force
- Lone hero defeats threat, settles community
- Lone hero leaves the community

Western Style

- Iconic imagery
    - Cowboys, guns, horses, empty landscapes…
- Stylistic actions
    - Shoot outs, etc.
- Stylized presentations
    - Close ups, tracking shots on horses

Icons: A type of “Horse” revising horse chasing scenes with cars, etc…

Western Themes

- The establishment of America
- Bringing peace and justice to the wilds
- American values and ideals
- The ideal of the American community/small town
- The rugged individual as the backbone of America

11/21/2017

Part ONE:

Postwar Exhibition

LEarning outcomes

- To identify significant shifts in exhibition following divorcement/divestiture
- To
- To

Zones and Clearances

- Hallmark of vertical integration
- Films move through zone

The Exhibition progress would like this:

1st run → 14 days clearance → 2nd run → 28 days clearance → 3rd run → 42 days clearance -->4th run

Divorcement

- Paramount Decree of 1948
- Selling of theater chains
- Cutting of B-Films, shorts, cartoons,and newsreels
- End of block booking- Taking a big film like “Tophat” and selling it alongside a bunch of other low-quality films
- “Movies sold on merits”

Roadshows

Popular before sounds, roadshowing films returned in the late 1940s

Saturation Releasing

Wide scale simultaneous releasing was radically different than the zoning system… 1947 across multiple venues!

Exhibition

- 48% of cinemas closed between 1947 and 1963
- By 1956, only 50% of theaters were turning profits
- Reasoning?: THEY HAD NO PRODUCT-- They cut production down so they had no products to keep them all open
- Many families also began their exodus to the suburbs, thus moving further away from local theaters…
- AND less films being made year after year

Drive-Ins

The quickest, most affordable way to move new theaters into the suburbs

Art Houses

Turning outside Hollywood for product to exhibit

Teenpix

Films that target adolescent audiences as specific and legitimate

Grind Houses

- Around since pre-war era
- Sit outside studio-owned theater chains
- All-day exhibition, general admission ticket
- Grinding out films, grinding out profits
- Origins in genre exhibition (established, art films, teenpix)

Audiences

Located in urban centers near other venues of adult entertainment

Taste

Grind houses were continuously noted as distinct from Hollywood, as were their films

Exploitation

Male-oriented genres became a standard product for Grind Houses

Part Two:

Independent Production

Learning Outcomes:

- To identify “independent production” within the studio era
- To identify driving indep production after WWII
- To establish indep production as a successful alternative to mass produced films.

Independent Production

- As opposed to “mass” production of studios (Staiger)
- PRoduced by a non major production company
    - Often limited existence
- Distributed outside of vertical integration
    - With the exception of United Artists

Independent Production *** FINAL EXAM Question???*****

- Janet Staiger, “Individualism Versus Collectivism”
    - Demonstrates that independent productions existed before the PAramount Decree
    - Outlines different economic incentives for independent productions following the end of WWII

Independent Production Cont.

- After WWII
    - Annual productions decreasing across studios
    - Studio incomes down
    - Acting contracts terminated in large numbers
    - Craftspeople contracts terminated in large numbers

- On the rise through the 1950s
- United Artists distributed independent productions
- Location shooting relieved the need for studios
- 65% of production by 1958

Faster Pussycat! Kill! Kill!

Hated and revered, this film will most likely polarize the class, and may offend you.

WHAT TO WATCH FOR:

- Appeal to youth markets/ evidence of exploitation
- Feminism/ misogyny/ exploitation
- Adherence to principles of CHC
- Deviation from principles of CHC

11/23/2017

Recap

- Changes in exhibition following divorcement
- Rise in independent production following divorcement

The old system of straight chain distribution kind of fell apart. (Studio operations in the 1930s/1940s)

→ Non-Hollywood Product→ Exploitation film

Part One
The Scrapping of the Production Code

The Moon is Blue→ First movie to kind of deviate away from the Production Code by using the word 'virgin'

Learning Outcomes

- To establish key reasons for the decline of the Production Code
- To connect those reasons to the success of exploitation cinema

The Miracle (1948)

The beginning of the end, this film saw the telling of the story of the Virgin Mary.

Joseph Berston tried to bring the film over to rent it out by exhibitors, but it is blocked by the State of New York because it is "sacrilegious"

Instead of accepting the outcome, he takes the case to the Supreme Court, and reaches the decision that "films are a good communications medium" and that they should be allowed under the 1st amendment (Freedom of Speech) and 4th Amendment (Right of not seizure) so the film was allowed.

Independent Exhibitors

The End of the Production Code

The Man with the Golden Arm-

What would the PCA have issue with?

- Gambling

- Drawing the blind- Kim Novak- sex
- When the girl lays on top of the guy
- Drug withdrawal/ overdose
- Criminality unpunished
- Smashes chair over one guys back

The Rating System

Introduced in 1968!

- G
- PG
- PG-13
- R
- X (Now NC-17)

How did the rating system foster exploitation cinema?

They weren't subject under the PCA- people realized that.

Blood Feast (1963)

Early exploitation was often divided between "Nudie-cutie" films and gore films

Sub-Cultures

- Hegomony/ Counter-Culture/ Sub-culture
- 1930s- cautionary films (reefer madness, sex madness)
- 1950s- a slate of biker films (The Wild One (1953))
- 1960s- exploitation cinema opens new subcultures

Part Two:

Faster Pussycat! Kill! Kill!

Exploitation Cinema

- "Exploitation" is a loosely-defined term
- Explicit sex
- Sensational violence
- Rebellion and mayhem
- Drug use/ "abnormal" behavior/ "abnormality"

Outside Hollywood ****** EXAM QUESTION

- Adherence to principles of Hollywood
    - Classical Hollywood Cinema
        - Character Driven
        - Clear
- Deviation from principles of Hollywood
    - Production Code
        - No Sense of Closure
        - Superfluous
        - It's clear but hard to understand the point
    - Anything else?

Exploitation Cinema

- Binaries
    - Serious/ salacious
    - Established forms/ New forms
    - Hegemony/ Counter-Culture

Feminist Film

- Female agency and empowerment (subjectivity)
- Critical reflection on gender roles
- Exposure of gender oppression

Misogynist Film

- Devaluing of female agency (objectification)
- Celebration of gender oppression
- Feminist themes overshadowed by male-oriented invitations

11/28/2017

Part One: The collapse of the Studio System

Infrastructure

The loss of theater chains… anti-monopoly laws

Assets

- Cancellation of talent contracts

Inflation

- Post-war inflation and union strife

Competition

- The rise of independent organizations

Trade

- The restructuring of imports and exports
    - Blocking the amount of imports from Americans and wanted to being exporting their own films and wanting to start their own well-known national cinemas

Leisure

- Television and new leisure pursuits
    - About 30 years of economic boom following WWII and opens up a lot of new avenues.

Audience

- Younger, educated, and more middle-class

The Result

- The majors were no longer the players, only players.
    - They lost that status

Part II

The 1960s

- The Baby Boomers are coming of age
- Liberal arts education explodes
    - Modernism and the arts, European traditions, cinema

- Counter-culture revolution
    - Leftist politics
    - Anti-state sentiment
    - Anti-Vietnam
    - Radical movements

The Response

- Majors tried to recapture past successes, and failed

Television

- Young, sophisticated directors from television moved into filmmaking in the 1960s

Counter-Culture

- Shifting audience taste and a studio vacuum redefined American cinema for several years

The New American Cinema

- Bonnie and Clyde (1967) cemented an era of creative filmmaking that would run through to 1975

Part Two:

An Introduction to Art Cinema

- In America as early as the 1920s
- Rise in popularity through late- 1940s
- Growth throughout the 1950s
- Explosion in the 1960s

David Bordwell, “The Art Cinema as Mode of Film Practice”

Narrative

- Drifting and episodic narratives
    - Linearity no longer essential

- Cause-and-effect is loose and tenuous
- Character goals replaced by character psychology
    - From action to reaction

Style

- Time and space can be violated
- Psychological subjectivity usurps clarity
- Repeated, deliberate violations of classical norms
    - Reading vs. Watching!

Total System

Clarity Vs. Ambiguity

Look up what 'Pointblank' means

11/30/2017

The Influence of Art Cinema

Part One: The Sixties

Recap: The Sixties

The sixties was from about 1964 until about 1974, this was the peak of counter-culture and radical social change.

Counter-Culture

What is counter culture?

The hippie movement, the sexual revolution, the New Youth, communes, etc.
Protest and Dissent

Equal rights, civil rights, social justice

Equal Rights

Feminism and equality

Anti-State

Anti-war, anti-imperialism, anti-government

Anti-War Films

The Wild Bunch (1969) was a widely-popular, and extremely violent, anti-vietnam parable

Civil Rights

Films about civil rights and equal rights abounded in the Sixties

Sexual Revolution

Bob, Carol, Ted, & ALice (1969) is a mainstream negotiation of changing approaches to sexual relationships

Kiss

In 1963, Andy Warhol resisted conventions of representing desire in Hollywood Cinema

Flaming Creatures (1963)

The rise of independent cinema was accompanied by a flourishing of avant-garde cinema

Head

Written by Jack Nicholson and starring The Monkees, this 1968 film rejected conventional Hollywood in favor of a counter-culture aesthetic

-Rejecting the past to make itself seem new
-Reference to the classical romantical musical
-Reference to the Western

Easy Rider

This 1969 film about the cultural ethos of the 1960s, and its opposition to the established culture of the preceding decades has become iconic of the period

Part Two: Point Blank and the Influence of Art Cinema

Clarity Vs. Ambiguity

- Audiences of art cinema would like to see themselves of “reading” a film

Narrative:

- Drifting and episodic narratives
    - Linearity no longer essential
- Cause and effect is loose and tenuous
- Character goals replaced by character psychology
    - From action to reaction

Style- RECAP FROM 11/28/17

- Time and space can be violated
- Psychological subjectivity usurps clarity
- Repeated, deliberate violations of classical norms
    - Reading vs. Watching!

12/05/2017

December 5th:

Course Conclusion and Exam Prep

FINAL EXAM

- December 14th 7pm, AC
- Final grades: December 18th
- Attendance and Participation grades next week
- Bring all concerns to me ASAP

LAST LESSON:

Film Histories

Understanding Hollywood requires the intersection of several histories:

Exercise

- Identify one type of history we have explored in this course
    - Technological, stylistic, industrial, cultural, etc
- How we explored it
- Identify at least one type of additional history it intersects

Technological advances throughout Hollywood really paved the way for higher quality films, and less money required to produce them. From technicolor to getting the Kodak out and from switching from three reels to one reel, it was truly revolutionary!

And then from silent film to talkies, and then to full fledged sound!

This history intersects with stylistic history, because it affected the film form

EXAM FORMAT

- Multiple Choice: 15 Marks
- Course Terms X 2 (20 marks)

- Short Answer (25 Marks)
- Essay (40 Marks)

******SHORT ANSWER CONNECTED TO THE EXERCISE DONE IN CLASS 12/05/2017 ******

M/C

- Mix of M/C and T/F
- Several questions directly on the readings
- This is the icing on the cake, not a sink or swim
- Let's practice

True or False:

Technicolor predated Eastman-Kodak

**Cinemascope-Widescreen- Three camera vs One camera Pay attention to them

- Teen pics target adolescent audiences T or F - TRUE
- Film Noir is a genre T or F- False- review week on film noir
- 3D film technology came around as early as the 1920s: T or F
- Grindhouse theaters primarily targeted their exhibition towards male audiences: T or F- TRUE

Multiple Choice:

- Academy Ratio is what? ANSWER: 4:3
- The postwar impact on Hollywood:
- LOOK AT CINERAMA?!*****

Course Terms

- Two Columns, two terms
- Definitions
- Focus is on changes encountered in Hollywood
    - Define term, explain how it helps us understand change in Hollywood after World War II

- Some big terms week after week?
    - Classical Hollywood Cinema
    - Art Film
    - Prestige Picture
    - FIlm Noir
    - Divorcement
    - **HUAC- House Committee on American Activities **THE READINGS by BRIAN NEEVES** Essay on impact of HUAC- PICNIC- very different from other films**
    - **Independent Production- Faster Pussycat**

Short Answer:

- Short answer (1-2 page/ 2 pages max!)
- Focus on a course wide issue or concept
- Engagement must be with the course as a whole

Essay

- 3 of the following 4 topics will appear as essay questions on the final exam
- You will write on one
- No restrictions to what you can discuss
- You must discuss all works mentioned in your selected essay questions

ESSAY TOPICS

1. Picnic as evidence of change between pre- and postwar Hollywood
2. Faster Pussycat! Kill! Kill! And Point Blank as evidence of shifts in filmmaking and industry structure in the the 1960s
3. No Way Out and Out of the Past as Film Noirs
4. Bad Day at Black Rock as evidence of color and widescreen filmmaking in postwar Hollywood