

THE WORLD ACCORDING TO  
**HOLLYWOOD**  
1918—1939



**RUTH VASEY**

# The World According To Hollywood 1918 1939

## Wisconsin Studies In Film

**Mark Betz**



## **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

**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

**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 New Modernist Studies Reader* Sean Latham, Gayle Rogers, 2021-01-28 Bringing together 17 foundational texts in contemporary modernist criticism in one accessible volume this book explores the debates that have transformed the field of modernist studies at the turn of the millennium and into the 21st century The New Modernist Studies Reader features chapters covering the major topics central to the study of modernism today including Feminism gender and sexuality Empire and race Print and media cultures Theories and history of modernism Each text includes an introductory summary of its historical and intellectual contexts with guides to further reading to help students and teachers explore the ideas further Includes essential texts by leading critics such as Anne Anlin Cheng Brent Hayes Edwards Rita Felski Susan Stanford Friedman Mark Goble Miriam Bratu Hansen Andreas Huyssen David James Heather K Love Douglas Mao Mark S Morrisson Michael North Jessica Pressman Lawrence Rainey Paul K Saint Amour Bonnie Kime Scott Urmila Seshagiri Robert Spoo and Rebecca L Walkowitz

*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

***Cinema and Society in the British Empire, 1895-1940*** James Burns, 2013-07-26 By 1940 going to the movies was the most popular form of public leisure in Britain's empire This book explores the social and cultural impact of the movies in colonial societies in the early cinema age

*Hollywood 1938* Catherine Jurca, 2012-03-28 In *Hollywood 1938* Catherine Jurca brings to light a tumultuous year of crisis that has been neglected in histories of the studio era With attendance in decline negative publicity about stars that were poison at the box office and a spate of bad films industry executives decided that the public was fed up with the movies Jurca describes their desperate attempt to win back audiences by launching Motion Pictures Greatest Year a massive and unsuccessful public relations campaign conducted in theaters and newspapers across North America Drawing on the records of studio personnel independent exhibitors moviegoers and the motion pictures themselves she analyzes what was wrong and

right with Hollywood at the end of a heralded decade and how the industry's troubles changed the making and marketing of films in 1938 and beyond

**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

**Film Essays and Criticism** Rudolf Arnheim, 1997 One of the world's leading film theorists Rudolf Arnheim has

been well known to readers of English since the publication of his classic *Film as Art* in 1957 This is the first English translation of another of his important books *Kritiken und Aufsätze zum Film* which collects both film reviews and theoretical essays most of them written between 1925 and 1940 As a young man in 1920s Berlin Arnheim began writing about film for the satirical magazine *Das Stachelschwein* In 1928 as the Weimar Republic began to crumble he joined the intellectual weekly *Die Weltbühne* as film critic and assistant editor for cultural affairs His most important contributions to both magazines are published here including witty and incisive comments on many of the great classics of the silent and early sound period such as Buster Keaton's *The General* and Fritz Lang's *Metropolis* With the advent of Nazism in Germany Arnheim emigrated first to Italy where he wrote essays many included here for a nascent *Enciclopedia del Cinema* and then to England and the United States The thirty essays on film theory discuss elements of theory and technique early sound film production style and content and the relationship of film and the state The fifty six critical pieces include Arnheim's thoughts on the practice of film criticism his reviews of German American French and Soviet films and his profiles of Greta Garbo Charlie Chaplin Felix Bressart Erich von Stroheim and others Also included in the volume are an introduction newly revised by Arnheim and a comprehensive bibliography

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*

**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

**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 Kefauver 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

*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

## The Enigmatic Realm of **The World According To Hollywood 1918 1939 Wisconsin Studies In Film**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing in short supply of extraordinary. Within the captivating pages of **The World According To Hollywood 1918 1939 Wisconsin Studies In Film** a literary masterpiece penned by way of a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of those that partake in its reading experience.

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