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[American Music Documentary](#) Oxford University Press, USA

Facing an economic crisis in the 1980s, Hollywood moved to control the markets of videotape, pay-cable and pay-per-view. This volume examines the transformation that took the industry from the production of theatrical film to media software.

Movie Time Rowman & Littlefield

Stanley Kubrick Produces provides the first comprehensive account of Stanley Kubrick's role as a producer, and of the role of the producers he worked with throughout his career. It considers how he first emerged as a producer, how he developed the role, and how he ultimately used it to fashion himself a powerbase by the 1970s. It goes on to consider how Kubrick's centralizing of power became a self-defeating strategy by the 1980s and 1990s, one that led him to struggle to move projects out of development and into active production. Making use of overlooked archival sources and uncovering newly discovered 'lost' Kubrick projects (The Cop Killer, Shark Safari, and The Perfect Marriage among them), as well as providing the first detailed overview of the World Assembly of Youth film, James Fenwick provides a comprehensive account of Kubrick's life and career and of how he managed to obtain the level of control that he possessed by the 1970s. Along the way, the book traces the rapid changes taking place in the American film industry in the post-studio era, uncovering new perspectives about the rise of young independent producers, the operations of influential companies such as Seven Arts and United Artists, and the whole field of film marketing.

[The Writers](#) University of California Press

While the anti-establishment rebels of 1969's *Easy Rider* were morphing into the nostalgic yuppies of 1983's *The Big Chill*, Seventies movies brought us everything from killer sharks, blaxploitation, and disco musicals to a loving look at General George S. Patton. Indeed, as Peter Lev persuasively argues in this book, the films of the 1970s constitute a kind of conversation about what American society is and should be—open, diverse, and egalitarian, or stubbornly resistant to change. Examining forty films thematically, Lev explores the conflicting visions presented in films with the following kinds of subject matter: Hippies (*Easy Rider*, *Alice's Restaurant*) Cops (*The French Connection*, *Dirty Harry*) Disasters and conspiracies (*Jaws*, *Chinatown*) End of the Sixties (*Nashville*, *The Big Chill*) Art, Sex, and Hollywood (*Last Tango in Paris*) Teens (*American Graffiti*, *Animal House*) War (*Patton*, *Apocalypse Now*) African-Americans (*Shaft*, *Superfly*) Feminisms (*An Unmarried Woman*, *The China Syndrome*) Future visions (*Star Wars*, *Blade Runner*) As accessible to ordinary moviegoers as to film scholars, Lev's book is an essential companion to these familiar, well-loved movies.

[History & Form, 1911-2010](#) Oxford Handbooks

Screenwriters are storytellers and dream builders. They forge new worlds and beings, bringing them to life through storylines and idiosyncratic details. Yet up until now, no one has told the story of these creative and indispensable artists. *The Writers* is the only comprehensive qualitative analysis of the history of writers and writing in the film, television, and streaming media industries in America. Featuring in-depth interviews with over fifty writers—including Mel Brooks, Norman Lear, Carl Reiner, and Frank Pierson—*The Writers* delivers a compelling, behind-the-scenes look at the role and rights of writers in Hollywood and New York over the past century. Granted unprecedented access to the archives of the Writers Guild Foundation, Miranda J. Banks also mines over 100 never-before-published oral histories with legends such as Nora Ephron and Ring Lardner Jr., whose insight and humor provide a window onto the enduring priorities, policies, and practices of the Writers Guild. With an ear for the language of storytellers, Banks deftly analyzes watershed moments in the industry: the advent of sound, World War II, the blacklist, ascension of television, the American New Wave, the rise and fall of VHS and DVD, and the boom of streaming media. *The Writers* spans historical and contemporary moments, and draws upon American cultural history, film and television scholarship and the passionate politics of labor and management. Published on the sixtieth anniversary of the formation of the Writers Guild of America, this book tells the story of the triumphs and struggles of these vociferous and contentious hero-makers.

[The Hollywood Sequel Transforming the Screen, 1950-1959](#)

Covering a tumultuous period of the 1950s, this work explores the divorce of movie studios from their theater chains, the panic of the blacklist era, the explosive emergence of science fiction as the dominant genre, and the rise of television and Hollywood's response with widescreen spectacles.

[Cinematic Appeals](#) Edinburgh University Press

From examinations of Francis Ford Coppola's *Apocalypse Now* to Alfred Hitchcock's *Vertigo*, *The Literature Film Reader: Issues of Adaptation* covers a wide range of films adapted from other sources. The first section presents essays on the hows and whys of adaptation studies, and subsequent sections highlight films adapted from a variety of sources, including classic and popular literature, drama, biography, and memoir. The last section offers a new departure for adaptation studies, suggesting that films about history—often a separate category of film study—can be seen as adaptations of records of the past. The anthology concludes with speculations about the future of adaptation studies. Several essays provide detailed analyses of films, in some cases discussing more than one adaptation of a literary or dramatic source, such as *The Manchurian Candidate*, *The Quiet American*, and *Romeo and Juliet*. Other works examined include *Moby Dick*, *The House of Mirth*, *Dracula*, and *Starship Troopers*, demonstrating the breadth of material considered for this anthology. Although many of the essays appeared in *Literature/Film*

Quarterly, more than half are original contributions. Chosen for their readability, these essays avoid theoretical jargon as much as possible. For this reason alone, this collection should be of interest to not only cinema scholars but to anyone interested in films and their source material. Ultimately, *The Literature Film Reader: Issues of Adaptation* provides an excellent overview of this critical aspect of film studies.

[A New Pot of Gold](#) Rutgers University Press

Broadcasting Hollywood: The Struggle Over Feature Films on Early Television uses extensive archival research into the files of studios, networks, advertising agencies, unions and guilds, theatre associations, the FCC, and key legal cases to analyze the tensions and synergies between the film and television industries in the early years of television. This analysis of the case study of the struggle over Hollywood's feature films appearing on television in the 1940s and 1950s illustrates that the notion of an industry misunderstands the complex array of stakeholders who work in and profit from a media sector, and models a variegated examination of the history of media industries. Ultimately, it draws a parallel to the contemporary period and the introduction of digital media to highlight the fact that history repeats itself and can therefore play a key role in helping media industry scholars and practitioners to understand and navigate contemporary industrial phenomena.

[Conflicting Visions](#) Macmillan

This clear, well illustrated text takes the reader through the basics of film analysis, drawing on a wide range of film for discussion. Questions of genre and the contexts and meanings of film are considered.

[Film Criticism, the Cold War, and the Blacklist](#) Univ of California Press

This illuminating study charts the changing role of the Hollywood film sequel over the past century. Considering a range of sequels in their industrial, historical and aesthetic contexts, from *The Son of a Sheik* (1926) to *Toy Story 3* (2010), this book provides a comprehensive history of this critically-neglected yet commercially-dominant art form.

[The Zanuck-Skouras Years, 1935 – 1965](#) Rutgers University Press

Everyday Movies documents the twentieth-century rise of portable film projectors. It demonstrates that since World War II, the vast majority of movie-watching did not happen in the glow of the large screen but rather took place alongside the glitches, distortions, and clickety-clack of small machines that transformed home, classroom, museum, community, government, industrial, and military venues into sites of moving-image display. Reorienting the history of cinema away from the magic of the movie theater, Haidee Wasson illustrates the remarkable persistence and proliferation of devices that fundamentally rejected the sleek, highly professionalized film show. She foregrounds instead another kind of apparatus, one that was accessible, affordable, adaptable, easy to use, and crucially, programmable. Revealing rich archival discoveries, this book charts a compelling and original history of film that brings to light new technologies and diverse forms of media engagement that continue to shape contemporary life.

[Escape Velocity](#) Rutgers University Press

Cinematic Appeals follows the effect of technological innovation on the cinema experience, specifically the introduction of widescreen and stereoscopic 3D systems in the 1950s, the rise of digital cinema in the 1990s, and the transition to digital 3D since 2005. Widescreen films drew the spectator into the world of the screen, enabling larger-than-life close-ups of already larger-than-life actors. The technology fostered the illusion of physically entering a film, enhancing the semblance of realism. Alternatively, the digital era was less concerned with manipulating the viewer's physical response and more with generating information flow, awe, disorientation, and the disintegration of spatial boundaries. This study ultimately shows how cinematic technology and the human experience shape and respond to each other over time. Films discussed include *Elia Kazan's East of Eden* (1955), *Star Wars: The Phantom Menace* (1999), *The Matrix* (1999), and *Thomas Vinterberg's Dogme* film *The Celebration* (1998).

[Nordic Film Cultures and Cinemas of Elsewhere](#) University of Texas Press

This text offers readers a look at the time when sound was a vexing challenge for filmmakers and the source of contentious debate for audiences and critics. The author presents a view of the talkies' reception, amongst other issues.

[How Two Guys Created an Empire and Transformed Pop Culture](#) Univ of California Press

One of the country's most picturesque cities and conveniently located just a few hours' drive from Hollywood, San Francisco became the most frequently and extensively filmed American city beyond the production hubs of Los Angeles and New York in the three decades after World War II. During those years, the cinematic image of the city morphed from the dreamy beauty of *Vertigo* to the nightmarish wasteland of *Dirty Harry*, although San Francisco itself experienced no such decline. This intriguing disconnect gives impetus to Hollywood in San Francisco, the most comprehensive study to date of Hollywood's move from studio to location production in the postwar era. In this thirty-year history of feature filmmaking in San Francisco, Joshua Gleich tracks a sea change in Hollywood production practices, as location shooting overtook studio-based filming as the dominant production method by the early 1970s. He shows how this transformation intersected with a precipitous decline in public perceptions of the American city, to which filmmakers responded by developing a stark, realist aesthetic that suited America's growing urban pessimism and superseded a fidelity to local realities. Analyzing major films set in San Francisco, ranging from *Dark Passage* and *Vertigo* to *The Conversation*, *The Towering Inferno*, and *Bullitt*, as well as the TV show *The Streets of San Francisco*, Gleich demonstrates that the city is a physical environment used to stage urban fantasies that reveal far more about Hollywood filmmaking and American culture than they do about San Francisco.

[Location Shooting and the Aesthetics of Urban Decline](#) Columbia University Press

Facing an economic crisis in the 1980s, the Hollywood industry moved boldly to control the ancillary markets of videotape, video disk, pay-cable and pay-per-view, and the major studios found themselves targeted for acquisition by global media and communications companies. This volume examines the decade's transformation that took Hollywood from the production of theatrical film to media software. Some of the films discussed in this volume include: *Platoon* *Do the Right Thing* *Blue Velvet* *Diner* *E.T.* *Batman* *Body Heat*

[Audio-vision](#) Scarecrow Press

Documentary filmmakers have been making films about music for a half-century. *American Music Documentary* looks at five key films to begin to imagine how we might produce, edit, and watch films from an ethnomusicological point of view. Reconsidering Albert and David Maysles's *Gimme Shelter*, Jill Godmilow's *Antonia: A Portrait of the Woman*, Shirley Clarke's *Ornette: Made in America*, D.A. Pennebaker's and Chris Hegedus's *Depeche*

Mode: 101, and Jem Cohen's and Fugazi's Instrument, Harbert lays the foundations for the study and practice of "cin  -ethnomusicology." Interviews with directors and rich analysis from the disciplinary perspectives of film studies and ethnomusicology make this book a critical companion to some of the most celebrated music documentaries of the twentieth century.

American Cinema's Transition to Sound, 1926-1931 Random House Trade Paperbacks

"An Introduction to the History of Communication: Evolutions and Revolutions provides a comprehensive overview of how human communication has changed and is changing. Focusing on the evolutions and revolutions of six key changes in the history of communication--becoming human; creating writing; developing print; capturing the image; harnessing electricity; and exploring cybernetics--the author reveals how communication was generated, stored, and shared. This ecological approach provides a comprehensive understanding of the key variables that underlie each of these great evolutions-revolutions in human communication. Designed as an introduction for history of communication classes, the text examines the past, attempting to identify the key dynamics of change in these human, technical, semiotic, social, political, economic, and cultural structures, in order to better understand the present and prepare for possible future developments."--BOOK JACKET.

The Euro-American Cinema Cambridge University Press

This book will engage all those interested in the history and aesthetics of world cinema, as well as anyone concerned with cultural change in late twentieth-century Western Europe and the United States.

Five Case Studies of Cin  -Ethnomusicology Wesleyan University Press

Transforming the Screen, 1950-1959 Univ of California Press

Science Fiction Film and the Militarization of America after World War II University of Texas Press

"Reframing Vivien Leigh takes a fresh new look at one of the twentieth century's most iconic stars.

Focussing on Vivien Leigh as a distinctly archival subject, the book draws upon original oral history work with curators, archivists and fan collectives and extensive research within a network of official and unofficial archives around the world to produce alternative stories about her place within film history.

The study examines an intriguing variety of historical correspondence, costume, scripts, photography, props and memorabilia in order to reframe the dominant narratives that have surrounded her life and career. Whilst Leigh's glamour, collaborations with Laurence Olivier and mental health form important coordinates for any study of the star, the book foregrounds a range of alternative contexts which foreground her creative agency, examining her off-screen labor in areas such as theatrical training, adaptation, war work, producing, protesting and interactions with her fan base"--

Hollywood in San Francisco Cambridge Scholars Publishing

At the end of World War II, Hollywood basked in unprecedented prosperity. Since then, numerous challenges and crises have changed the American film industry in ways beyond imagination in 1945. Nonetheless, at the start of a new century Hollywood's worldwide dominance is intact - indeed, in today's global economy the products of the American entertainment industry (of which movies are now only one part) are more ubiquitous than ever.

How does today's "Hollywood" - absorbed into transnational media conglomerates like NewsCorp., Sony, and Viacom - differ from the legendary studios of Hollywood's Golden Age? What are the dominant frameworks and conventions, the historical contexts and the governing attitudes through which films are made, marketed and consumed today? How have these changed across the last seven decades? And how have these evolving contexts helped shape the form, the style and the content of Hollywood movies, from Singin' in the Rain to Pirates of the Caribbean? Barry Langford explains and interrogates the concept of "post-classical" Hollywood cinema - its coherence, its historical justification and how it can help or hinder our understanding of Hollywood from the forties to the present. Integrating film history, discussion of movies' social and political dimensions, and analysis of Hollywood's distinctive methods of storytelling, Post-Classical Hollywood charts key critical debates alongside the histories they interpret, while offering its own account of the "post-classical."

Wide-ranging yet concise, challenging and insightful, Post-Classical Hollywood offers a new perspective on the most enduringly fascinating artform of our age.