

HISTORY OF THE AMERICAN CINEMA

THE FIFTIES



**TRANSFORMING THE SCREEN
1950-1959**

Peter Lev

CHARLES HARPOLE, GENERAL EDITOR

The Fifties Transforming The Screen 1950 1959 History Of The

Will Kitchen



The Fifties Transforming The Screen 1950 1959 History Of The:

History of the American cinema. 7. Transforming the screen : 1950 - 1959 ; [the fifties] Peter Lev,1994

Transforming the Screen, 1950-1959 Peter Lev,2003 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 **History of the American Cinema: The Fifties: Transforming the screen, 1950-1959** ,1994 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 Transforming the Screen, 1950-1959 Peter Lev,2003 The Fifties Transforming the Screen 1950 1959

History of the American Cinema Charles Musser,Eileen Bowser,Donald Crafton,Thomas Schatz,1994 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 **Transforming the Screen, 1950-1959** Peter Lev,2003 The Fifties Transforming the Screen 1950 1959 **Cinema's Military Industrial Complex** Haidee Wasson, Lee Grieveson,2018-01-23 The vast and vastly influential American military machine has been aided and abetted by cinema since the earliest days of the medium The US military realized very quickly that film could be used in myriad ways training testing surveying and mapping surveillance medical and psychological management of soldiers and of course propaganda Bringing together a collection of new essays based on archival research Wasson and Grieveson seek to cover the complex history of how the military deployed cinema for varied purposes across the the long twentieth century from the incipient wars of US imperialism in the late nineteenth century to the ongoing War on Terror This engagement includes cinema created and used by and for the military itself such as training films the codevelopment of technologies chemical mechanical and digital and the use of film and related mass media as a key aspect of American soft power at home and around the world A rich and timely set of essays this volume will become a go to for scholars interested in all aspects of how the military creates and uses moving image media Elia Kazan Brian Neve,2008-10-30 In 1999 Elia Kazan 1909 2003 received an honorary Oscar for lifetime achievement it was a controversial award for in 1952 he had given testimony to the HUAC Committee for which he was ostracized by many That Oscar also acknowledged Kazan s remarkable contribution to American and world cinema making such films as *On the Waterfront* and *A Streetcar Named Desire* Kazan s life in the cinema is due a reassessment one that is presented expertly and gracefully by Brian Neve in this book drawing on previously neglected and some hitherto untapped sources Focussing in particular on the producer director s post *On the Waterfront* New York based independent work and on his key artistic collaborations including those with Tennessee Williams John Steinbeck and Budd Schulberg Neve gives a fascinating

reassessment of Kazan's famed technique with such actors as Marlon Brando and James Dean and his lifetime concern to provoke and photograph authentic behaviour. He reveals a pattern through the films of personally resonant themes relating for example to ethnicity and the American immigrant myth. He reviews Kazan's style from the colour and wide screen of *East of Eden* to the creative use of location in his American South films including *Baby Doll*. He debates the reception of Kazan's work and the controversy which dogged his career of his 1952 Congressional testimony. These elements and more make this a very readable and memorable fresh portrayal of the film career of this ever fascinating director. Working with an impressively wide variety of archival material including Kazan's personal papers and notebooks, Brian Neve here offers a solidly researched, insightful and historically grounded portrait of Elia Kazan, his working methods, his 19 feature films from *A Tree Grows in Brooklyn* (1945) to *The Last Tycoon* (1976) and his place in the cinematic and social world of his age. Chuck Maland, Professor of Cinema Studies, American Studies, University of Tennessee.

Dirty Words and Filthy Pictures Jeremy Geltzer, 2016-01-04. Boxing, porn and the beginnings of movie censorship. The rise of salacious cinema. State regulations emerge. Mutual and the capacity for evil. War, nudity and birth control. Self-regulation reemerges. Midnight movies and sanctioned cinema. Sound enters the debate. Tension increases between free speech and state censorship. Threats from abroad and domestic disturbances. Outlaws and miracles. State censorship statutes on the defense. Devil in the details. Film and the Fourth and Fifth Amendments. Dirty words, profanity and the patently offensive. Filthy pictures, obscenity from nudie cuties to fetish films. The porno chic from Danish loops to Deep Throat. Just not here: content regulation through zoning. Is censorship necessary? The politics of profanity.

The Drive-In Guy Barefoot, 2023-11-16. *The Drive In* meaningfully contributes to the complex picture of outdoor cinema that has been central to American culture and to a history of US cinema based on diverse viewing experiences rather than a select number of films. Drive-in cinemas flourished in 1950s America in some summer weeks to the extent that there were more cinemagoers outdoors than indoors. Often associated with teenagers interested in the drive-in as a passion pit or a venue for exploitation films, accounts of the 1950s American drive-in tend to emphasise their popularity with families with young children, downplaying the importance of a film programme apparently limited to old, low budget or independent films and characterising drive-in operators as industry outsiders. They retain a hold on the popular imagination. *The Drive In* identifies the mix of generations in the drive-in audience as well as accounts that articulate individual experiences from the drive-in as a dating venue to a segregated space. Through detailed analysis of the film industry, trade press, local newspapers and a range of other primary sources including archival records on cinemas and cinema circuits in Arkansas, California, New York State and Texas, this book examines how drive-ins were integrated into local communities and the film industry and reveals the importance and range of drive-in programmes that were often close to that of their indoor neighbours.

Science Fiction Cinema and 1950s Britain Matthew Jones, 2017-11-30. For the last sixty years, discussion of 1950s science fiction cinema has been dominated by claims that the genre reflected US paranoia about Soviet

brainwashing and the nuclear bomb However classic films such as *Invasion of the Body Snatchers* 1956 and *It Came from Outer Space* 1953 and less familiar productions such as *It The Terror from Beyond Space* 1958 were regularly exported to countries across the world The histories of their encounters with foreign audiences have not yet been told Science Fiction Cinema and 1950s Britain begins this task by recounting the story of 1950s British cinema goes and the aliens and monsters they watched on the silver screen Drawing on extensive archival research Matthew Jones makes an exciting and important intervention by locating American science fiction films alongside their domestic counterparts in their British contexts of release and reception He offers a radical reassessment of the genre demonstrating for the first time that in Britain which was a significant market for and producer of science fiction these films gave voice to different fears than they did in America While Americans experienced an economic boom low immigration and the conferring of statehood on Alaska and Hawaii Britons worried about economic uncertainty mass immigration and the dissolution of the Empire Science Fiction Cinema and 1950s Britain uses these and other differences between the British and American experiences of the 1950s to tell a new history of the decade s science fiction cinema exploring for the first time the ways in which the genre came to mean something unique to Britons

Aesthetic Practices and Politics in Media, Music, and Art Rocío G. Davis, Dorothea Fischer-Hornung, Johanna C. Kardux, 2010-09-13

This volume analyzes innovative forms of media and music art installations television commercials photography films songs telenovelas to examine the performance of migration in contemporary culture Though migration studies and media studies are ostensibly different fields this transnational collection of essays addresses how their interconnection has shaped our understanding of the paradigms through which we think about migration ethnicity nation and the transnational Cultural representations intervene in collective beliefs Art and media clearly influence the ways the experience of migration is articulated and recalled intervening in individual perceptions as well as public policy To understand the connection between migration and diverse media the authors examine how migration is represented in film television music and art but also how media shape the ways in which host country and homeland are imagined Among the topics considered are new mediated forms for representing migration widening the perspective on the ways these representations may be analyzed readings of enactments of memory in trans and inter disciplinary ways and discussions of globalization and transnationalism inviting us to rethink traditional borders in respect to migration nation states as well as disciplines

Teaching Literary Theory Using Film Adaptations Kathleen L. Brown, 2009-03-12

This volume introduces ways to use film to ease the difficulty of introducing complex literary theories to students By coupling works of literature with attendant films and with critical essays the author provides instructors with accessible avenues for encouraging classroom discussion Literary theories covered in depth are psychoanalytic criticism *The Awakening* and film adaptations *The End of August* and *Grand Isle* cultural criticism *A Streetcar Named Desire* and its 1951 film version and thematic criticism *Ode Intimations of Immortality from Recollections of Early Childhood* and the film adaptation *Splendor in*

the Grass Other theories are used to clarify and support those referred to above The work then includes a survey of the image patterns into which film adaptation theories can be grouped and how these theories relate to traditional literary theory

The Oxford Handbook of Musical Theatre Screen Adaptations Dominic McHugh, 2019-06-14 Hollywood's conversion to sound in the 1920s created an early peak in the film musical following the immense success of *The Jazz Singer* The opportunity to synchronize moving pictures with a soundtrack suited the musical in particular since the heightened experience of song and dance drew attention to the novelty of the technological development Until the near collapse of the genre in the 1960s the film musical enjoyed around thirty years of development as landmarks such as *The Wizard of Oz* *Meet Me in St Louis* *Singin' in the Rain* and *Gigi* showed the exciting possibilities of putting musicals on the silver screen The Oxford Handbook of Musical Theatre Screen Adaptations traces how the genre of the stage to screen musical has evolved starting with screen adaptations of operettas such as *The Desert Song* and *Rio Rita* and looks at how the Hollywood studios in the 1930s exploited the publication of sheet music as part of their income Numerous chapters examine specific screen adaptations in depth including not only favorites such as *Annie* and *Kiss Me Kate* but also some of the lesser known titles like *Li'l Abner* and *Roberta* and problematic adaptations such as *Carousel* and *Paint Your Wagon* Together the chapters incite lively debates about the process of adapting Broadway for the big screen and provide models for future studies

Romanticism and Film Will Kitchen, 2020-11-26 The relationship between Romanticism and film remains one of the most neglected topics in film theory and history with analysis often focusing on the proto cinematic significance of Richard Wagner's music dramas One new and interesting way of examining this relationship is by looking beyond Wagner and developing a concept of audio visual explanation rooted in Romantic philosophical aesthetics and employing it in the analysis of film discourse and representation Using this concept of audio visual explanation the cultural image of the Hungarian pianist and composer Franz Liszt a contemporary of Wagner and another significant practitioner of Romantic audio visual aesthetics is examined in reference to specific case studies including the rarely explored films *Song Without End* 1960 and *Lisztomania* 1975 This multifaceted study of film discourse and representation employs Liszt as a guiding thread structuring a general exploration of the concept of Romanticism and its relationship with film more generally This exploration is supported by new theories of representation based on schematic cognition the philosophy of explanation and the recently developed film theory of Jacques Rancière Individual chapters address the historical background of audio visual explanation in Romantic philosophical aesthetics Liszt's role in the historical discourses of film and film music and various filmic representations of Liszt and his compositions Throughout these investigations Will Kitchen explores the various ways that films explain or make sense of things through a Romantic aesthetic combination of sound and vision **The Routledge**

History of Twentieth-Century United States Jerald Podair, Darren Dochuk, 2018-05-02 The Routledge History of the Twentieth Century United States is a comprehensive introduction to the most important trends and developments in the

study of modern United States history Driven by interdisciplinary scholarship the thirty four original chapters underscore the vast range of identities perspectives and tensions that contributed to the growth and contested meanings of the United States in the twentieth century The chronological and topical breadth of the collection highlights critical political and economic developments of the century while also drawing attention to relatively recent areas of research including borderlands technology and disability studies Dynamic and flexible in its possible applications The Routledge History of the Twentieth Century United States offers an exciting new resource for the study of modern American history **The**

Classical Hollywood Reader Steve Neale,2012-11-12 The Classical Hollywood Reader brings together essential readings to provide a history of Hollywood from the 1910s to the mid 1960s Following on from a Prologue that discusses the aesthetic characteristics of Classical Hollywood films Part 1 covers the period between the 1910s and the mid to late 1920s It deals with the advent of feature length films in the US and the growing national and international dominance of the companies responsible for their production distribution and exhibition In doing so it also deals with film making practices aspects of style the changing roles played by women in an increasingly business oriented environment and the different audiences in the US for which Hollywood sought to cater Part 2 covers the period between the coming of sound in the mid 1920s and the beginnings of the demise of the studio system in late 1940s In doing so it deals with the impact of sound on films and film production in the US and Europe the subsequent impact of the Depression and World War II on the industry and its audiences the growth of unions and the roles played by production managers and film stars at the height of the studio era Part 3 deals with aspects of style censorship technology and film production It includes articles on the Production Code music and sound cinematography and the often neglected topic of animation Part 4 covers the period between 1946 and 1966 It deals with the demise of the studio system and the advent of independent production In an era of demographic and social change it looks at the growth of drive in theatres the impact of television the advent of new technologies the increasing importance of international markets the Hollywood blacklist the rise in art house imports and in overseas production and the eventual demise of the Production Code Designed especially for courses on Hollywood Cinema the Reader includes a number of newly researched and written chapters and a series of introductions to each of its parts It concludes with an epilogue a list of resources for further research and an extensive bibliography **American Cinema of the 1950s** Murray

Pomerance,2005 Bringing together original essays by ten respected scholars in the field American Cinema of the 1950s explores the impact of the cultural environment of this decade on film and the impact of film on the American cultural milieu Contributors examine the signature films of the decade including From Here to Eternity Sunset Blvd Singin in the Rain Shane Rear Window and Rebel Without a Cause as well as lesser known but equally compelling films such as Dial 1119 Mystery Street Suddenly Summer Stock The Last Hunt and many others Demographic Angst Alan Nadel,2017-12-26 Prolific literature both popular and scholarly depicts America in the period of the High Cold War as being obsessed with normality

implicitly figuring the postwar period as a return to the way of life that had been put on hold first by the Great Depression and then by Pearl Harbor Demographic Angst argues that mandated normativity as a political agenda and a social ethic precluded explicit expression of the anxiety produced by America's radically reconfigured postwar population Alan Nadel explores influential non-fiction books magazine articles and public documents in conjunction with films such as *Singin' in the Rain* *On the Waterfront* *Sunset Boulevard* and *Sayonara* to examine how these films worked through fresh anxieties that emerged during the 1950s

Movie Comics Blair Davis, 2017-01-03 As Christopher Nolan's Batman films and releases from the Marvel Cinematic Universe have regularly topped the box office charts fans and critics alike might assume that the comic book movie is a distinctly twenty-first-century form Yet adaptations of comics have been an integral part of American cinema from its very inception with comics characters regularly leaping from the page to the screen and cinematic icons spawning comics of their own *Movie Comics* is the first book to study the long history of both comics to film and film to comics adaptations covering everything from silent films starring Happy Hooligan to sound films and serials featuring Dick Tracy and Superman to comic books starring John Wayne Gene Autry Bob Hope Abbott Costello Alan Ladd and Dean Martin and Jerry Lewis With a special focus on the Classical Hollywood era Blair Davis investigates the factors that spurred this media convergence as the film and comics industries joined forces to expand the reach of their various brands While analyzing this production history he also tracks the artistic coevolution of films and comics considering the many formal elements that each medium adopted and adapted from the other As it explores our abiding desire to experience the same characters and stories in multiple forms *Movie Comics* gives readers a new appreciation for the unique qualities of the illustrated page and the cinematic moving image

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