



PERCEPTION. REPRESENTATION. MODERNITY

SOUNDTECHNOLOGY **AND THE AMERICAN CINEMA**

JAMES LASTRA

Sound Technology And The American Cinema Perception Representation Modernity

Ross Melnick



Sound Technology And The American Cinema Perception Representation Modernity:

Sound Technology and the American Cinema James Lastra, 2000-07-18 Representational technologies including photography phonography and the cinema have helped define modernity itself Since the nineteenth century these technologies have challenged our trust of sensory perception given the ephemeral unprecedented parity with the eternal and created profound temporal and spatial displacements But current approaches to representational and cultural history often neglect to examine these technologies James Lastra seeks to remedy this neglect Lastra argues that we are nowhere better able to track the relations between capital science and cultural practice than in photography phonography and the cinema In particular he maps the development of sound recording from its emergence to its confrontation with and integration into the Hollywood film Reaching back into the late eighteenth century to natural philosophy stenography automata and human physiology Lastra follows the shifting relationships between our senses technology and representation **Sound**

Technology and the American Cinema James Lastra, 2000 Representational technologies including photography phonography and the cinema have helped define modernity itself Since the nineteenth century these technologies have challenged our trust of sensory perception given the ephemeral unprecedented parity with the eternal and created profound temporal and spatial displacements But current approaches to representational and cultural history often neglect to examine these technologies James Lastra seeks to remedy this neglect Lastra argues that we are nowhere better able to track the relations between capital science and cultural practice than in photography phonography and the cinema In particular he maps the development of sound recording from its emergence to its confrontation with and integration into the Hollywood film Reaching back into the late eighteenth century to natural philosophy stenography automata and human physiology Lastra follows the shifting relationships between our senses technology and representation **Cinema/Politics/Philosophy**

Nico Baumbach, 2018-10-30 Almost fifty years ago Jean Louis Comolli and Jean Narboni published the manifesto Cinema Ideology Criticism helping to set the agenda for a generation of film theory that used cinema as a means of critiquing capitalist ideology In recent decades film studies has moved away from politicized theory abandoning the productive ways in which theory understands the relationship between cinema politics and art In Cinema Politics Philosophy Nico Baumbach revisits the much maligned tradition of seventies film theory to reconsider What does it mean to call cinema political In this concise and provocative book Baumbach argues that we need a new philosophical approach that sees cinema as both a mode of thought and a form of politics Through close readings of the writings on cinema by the contemporary continental philosophers Jacques Rancière Alain Badiou and Giorgio Agamben he asks us to rethink both the legacy of ideology critique and Deleuzian film philosophy He explores how cinema can condition philosophy through its own means challenging received ideas about what is seeable sayable and doable Cinema Politics Philosophy offers fundamental new ways to think about cinema as thought art and politics Hideous Progeny Angela M. Smith, 2011 Twisted bodies deformed faces aberrant

behavior and abnormal desires characterized the hideous creatures of classic Hollywood horror which thrilled audiences with their sheer grotesqueness. Most critics have interpreted these traits as symptoms of sexual repression or as metaphors for other kinds of marginalized identities yet Angela M. Smith conducts a richer investigation into the period's social and cultural preoccupations. She finds instead a fascination with eugenics and physical and cognitive debility in the narrative and spectacle of classic 1930s horror heightened by the viewer's desire for visions of vulnerability and transformation. Reading such films as *Dracula* (1931), *Frankenstein* (1931), *Dr. Jekyll and Mr. Hyde* (1931), *Freaks* (1932), and *Mad Love* (1935) against early twentieth-century disability discourse and propaganda on racial and biological purity, Smith showcases classic horror's dependence on the narratives of eugenics and physiognomics. She also notes the genre's conflicted and often contradictory visualizations. Smith ultimately locates an indictment of biological determinism in filmmakers' visceral treatments which take the impossibility of racial improvement and bodily perfection to sensationalistic heights. Playing up the artifice and conventions of disabled monsters, filmmakers exploited the fears and yearnings of their audience, accentuating both the perversity of the medical and scientific gaze and the debilitating experience of watching horror. Classic horror films therefore encourage empathy with the disabled monster, offering captive viewers an unsettling encounter with their own impairment. Smith's work profoundly advances cinema and disability studies in addition to general histories concerning the construction of social and political attitudes toward the Other.

The Cinema Dreams Its Rivals Paul Young, 2006

Hollywood's reaction to its media rivals throughout the history of cinema in America

Hollywood and the Culture Elite Peter Decherney, 2005-04-06

As Americans flocked to the movies during the first part of the twentieth century, the guardians of culture grew worried about their diminishing influence on American art, education, and American identity itself. Meanwhile, Hollywood studio heads were eager to stabilize their industry, solidify their place in mainstream society, and expand their new but tenuous hold on American popular culture. Peter Decherney explores how these needs coalesced and led to the development of a symbiotic relationship between the film industry and America's stewards of high culture. Formed during Hollywood's Golden Age (1915-1960), this unlikely partnership ultimately insured prominent places in American culture for both the movie industry and elite cultural institutions. It redefined Hollywood as an ideal American industry; it made movies an art form instead of simply entertainment for the masses, and it made moviegoing a vital civic institution. For their part, museums and universities used films to maintain their position as quintessential American institutions. As the book delves into the ties between Hollywood bigwigs and various cultural leaders, an intriguing cast of characters emerges, including the poet Vachel Lindsay, film producers Adolph Zukor and Joseph Kennedy, Hollywood flak and censor extraordinaire Will Hays, and philanthropist-turned-politician Nelson Rockefeller. Decherney considers how Columbia University's film studies program helped integrate Jewish students into American culture while also professionalizing screenwriting. He examines MoMA's career-savvy film curator Iris Barry, a British feminist once dedicated to stemming the tide of U.S. cultural imperialism, who

ultimately worked with Hollywood and the U S government to fight fascism and communism and promote American values abroad Other chapters explore Vachel Lindsay s progressive vision of movies as reinvigorating the public sphere through film libraries and museums the promotion of movie connoisseurship at Harvard and other universities and how the heir of a railroad magnate bankrolled the American avant garde film movement Amid ethnic diversity the rise of mass entertainment world war and the global spread of American culture Hollywood and cultural institutions worked together to insure their own survival and profitability and to provide a coherent though shifting American identity *Hollywood's Embassies* Ross Melnick,2022-04-26 Winner 2024 Culbert Family Book Prize International Association for Media and History Winner 2022 Richard Wall Memorial Award Theatre Library Association Beginning in the 1920s audiences around the globe were seduced not only by Hollywood films but also by lavish movie theaters that were owned and operated by the major American film companies These theaters aimed to provide a quintessentially American experience Outfitted with American technology and accoutrements they allowed local audiences to watch American films in an American owned cinema in a distinctly American way In a history that stretches from Buenos Aires and Tokyo to Johannesburg and Cairo Ross Melnick considers these movie houses as cultural embassies He examines how the exhibition of Hollywood films became a constant flow of political and consumerist messaging selling American ideas products and power especially during fractious eras Melnick demonstrates that while Hollywood s marketing of luxury and consumption often struck a chord with local audiences it was also frequently tone deaf to new social cultural racial and political movements He argues that the story of Hollywood s global cinemas is not a simple narrative of cultural and industrial indoctrination and colonization Instead it is one of negotiation booms and busts successes and failures adoptions and rejections and a precursor to later conflicts over the spread of American consumer culture A truly global account Hollywood s Embassies shows how the entanglement of worldwide movie theaters with American empire offers a new way of understanding film history and the history of U S soft power **The End of Cinema?** André Gaudreault,Philippe Marion,2015-04-14 Is a film watched on a video screen still cinema Have digital compositing motion capture and other advanced technologies remade or obliterated the craft Rooted in their hypothesis of the double birth of media Andr Gaudreault and Philippe Marion take a positive look at cinema s ongoing digital revolution and reaffirm its central place in a rapidly expanding media landscape The authors begin with an overview of the extreme positions held by opposing camps in the debate over cinema the digitalphobes who lament the implosion of cinema and the digitalphiles who celebrate its new vital incarnation Throughout they remind readers that cinema has never been a static medium but a series of processes and transformations powering a dynamic art From their perspective the digital revolution is the eighth major crisis in the history of motion pictures with more disruptions to come Brokering a peace among all sides Gaudreault and Marion emphasize the cultural practice of cinema over rigid claims on its identity moving toward a common conception of cinema to better understand where it is headed next **Film Music in the Sound Era** Jonathan Rhodes Lee,2020-03-10

Film Music in the Sound Era A Research and Information Guide offers a comprehensive bibliography of scholarship on music in sound film 1927-2017 Thematically organized sections cover historical studies studies of musicians and filmmakers genre studies theory and aesthetics and other key aspects of film music studies Broad coverage of works from around the globe paired with robust indexes and thorough cross referencing make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film This guide is published in two volumes Volume 1 Histories Theories and Genres covers overviews historical surveys theory and criticism studies of film genres and case studies of individual films Volume 2 People Cultures and Contexts covers individual people social and cultural studies studies of musical genre pedagogy and the industry A complete index is included in each volume Colonial Voices Joy Damousi, 2010-06-17

Innovative study of the role of language in the civilising project of the British Empire in colonial Australia **Continental Strangers** Gerd Gemünden, 2014-02-18 Hundreds of German speaking film professionals took refuge in Hollywood during the 1930s and 1940s making a lasting contribution to American cinema Hailing from Austria Hungary Poland Russia and the Ukraine as well as Germany and including Ernst Lubitsch Fred Zinnemann Billy Wilder and Fritz Lang these multicultural multilingual writers and directors betrayed distinct cultural sensibilities in their art Gerd Gemünden focuses on Edgar G. Ulmer's *The Black Cat* 1934 William Dieterle's *The Life of Emile Zola* 1937 Ernst Lubitsch's *To Be or Not to Be* 1942 Bertold Brecht and Fritz Lang's *Hangmen* Also *Die* 1943 Fred Zinnemann's *Act of Violence* 1948 and Peter Lorre's *Der Verlorene* 1951 engaging with issues of realism auteurism and genre while tracing the relationship between film and history Hollywood politics and censorship and exile and re migration **The Routledge Companion to Art Deco** Bridget Elliott, Michael Windover, 2019-06-25 Scholarly interest in Art Deco has grown rapidly over the past fifty years spanning different academic disciplines This volume provides a guide to the current state of the field of Art Deco research by highlighting past accomplishments and promising new directions Chapters are presented in five sections based on key concepts migration public culture fashion politics and Art Deco's afterlife in heritage restoration and new media The book provides a range of perspectives on and approaches to these issues as well as to the concept of Art Deco itself It highlights the slipperiness of Art Deco yet points to its potential to shed new light on the complexities of modernity *Show Trial* Thomas Doherty, 2018-04-10 In 1947 the Cold War came to Hollywood Over nine tumultuous days in October the House Un-American Activities Committee held a notorious round of hearings into alleged Communist subversion in the movie industry The blowback was profound the major studios pledged to never again employ a known Communist or unrepentant fellow traveler The declaration marked the onset of the blacklist era a time when political allegiances real or suspected determined employment opportunities in the entertainment industry Hundreds of artists were shown the door or had it shut in their faces In *Show Trial* Thomas Doherty takes us behind the scenes at the first full on media political spectacle of the postwar era He details the theatrical elements of a proceeding that bridged the realms of entertainment and politics a courtroom drama

starring glamorous actors colorful moguls on the make congressmen high priced lawyers single minded investigators and recalcitrant screenwriters all recorded by newsreel cameras and broadcast over radio Doherty tells the story of the Hollywood Ten and the other witnesses friendly and unfriendly who testified and chronicles the implementation of the postwar blacklist Show Trial is a rich character driven inquiry into how the HUAC hearings ignited the anti Communist crackdown in Hollywood providing a gripping cultural history of one of the most transformative events of the postwar era

Home in Hollywood Elisabeth Bronfen,2004 Leading us on a journey through familiar twentieth century American films this engaging and provocative book proposes that Hollywood has created an imaginary cinematic geography filled with people and places we recognize and to which we are irresistibly drawn Each viewing of a film stirs in a very real and charismatic way feelings of home The comfort of returning to films like familiar haunts is at the core of our nostalgic desire Elisabeth Bronfen examines the different ways home is constructed in the development of cinematic narrative offering close readings of crucial scenes in classic films

When Movies Were Theater William Paul,2016-05-24 There was a time when seeing a movie meant more than seeing a film The theater itself shaped the very perception of events on screen This multilayered history tells the story of American film through the evolution of theater architecture and the surprisingly varied ways movies were shown ranging from Edison s 1896 projections to the 1968 Cinerama premiere of Stanley Kubrick s 2001 William Paul matches distinct architectural forms to movie styles showing how cinema s roots in theater influenced business practices exhibition strategies and film technologies

Frame by Frame Hannah Frank,2019-05-07 At publication date a free ebook version of this title will be available through Luminos University of California Press s Open Access publishing program Visit www.luminosoa.org to learn more In this beautifully written and deeply researched study Hannah Frank provides an original way to understand American animated cartoons from the Golden Age of animation 1920 1960 In the pre digital age of the twentieth century the making of cartoons was mechanized and standardized thousands of drawings were inked and painted onto individual transparent celluloid sheets called cels and then photographed in succession a labor intensive process that was divided across scores of artists and technicians In order to see the art labor and technology of cel animation Frank slows cartoons down to look frame by frame finding hitherto unseen aspects of the animated image What emerges is both a methodology and a highly original account of an art formed on the assembly line

Cinematic Flashes Rashna Wadia Richards,2012-12-28 Cinematic Flashes challenges popular notions of a uniform Hollywood style by disclosing uncanny networks of incongruities coincidences and contingencies at the margins of the cinematic frame In an agile demonstration of cinephiliac historiography Rashna Wadia Richards extracts intriguing film fragments from their seemingly ordinary narratives in order to explore what these unexpected moments reveal about the studio era Inspired by Walter Benjamin s preference for studying cultural fragments rather than composing grand narratives this unorthodox history of the films of the studio system reveals how classical Hollywood emerges as a disjointed network of accidents excesses and

coincidences **New Tunisian Cinema** Robert Lang, 2014-04-01 Tunisian cinema is often described as the most daring of all Arab cinemas For many Tunisia appeared to be a model of equipoise between East and West and yet during Zine El Abidine Ben Ali's presidency from 1987 to 2011 the country became the most repressive state in the Maghreb Against considerable odds a generation of filmmakers emerged in the mid 1980s to make films that are allegories of resistance to the increasingly illiberal trends that were marking their society In New Tunisian Cinema Robert Lang focuses on eight films by some of the nation's best known directors including *Man of Ashes* 1986 *Bezness* 1992 and *Making Of* 2006 by Nouri Bouzid *Halfaouine* 1990 by Ferid Boughedir *The Silences of the Palace* 1994 by Moufida Tlatli *Essa da* 1997 by Mohamed Zran *Bedwin Hacker* 2002 by Nadia El Fani and *The TV Is Coming* 2006 by Moncef Dhouib He explores the political economy and social historical and psychoanalytic dimensions of these works and the strategies filmmakers deployed to preserve cinema's ability to shape debates about national identity These debates Lang argues not only helped initiate the 2011 uprising that ousted Ben Ali's regime but also did much to inform and articulate the aspirations of the Tunisian people in the new millennium

Rewriting Indie Cinema J. J. Murphy, 2019-04-16 Most films rely on a script developed in pre production Yet beginning in the 1950s and continuing through the recent mumblecore movement key independent filmmakers have broken with the traditional screenplay Instead they have turned to new approaches to scripting that allow for more complex characterization and shift the emphasis from the page to performance In *Rewriting Indie Cinema* J J Murphy explores these alternative forms of scripting and how they have shaped American film from the 1950s to the present He traces a strain of indie cinema that used improvisation and psychodrama a therapeutic form of improvised acting based on a performer's own life experiences Murphy begins in the 1950s and 1960s with John Cassavetes Shirley Clarke Barbara Loden Andy Warhol Norman Mailer William Greaves and other independent directors who sought to create a new type of narrative cinema In the twenty first century filmmakers such as Gus Van Sant the Safdie brothers Joe Swanberg and Sean Baker developed similar strategies sometimes benefitting from the freedom of digital technology In reading key films and analyzing their techniques *Rewriting Indie Cinema* demonstrates how divergence from the script has blurred the divide between fiction and nonfiction Showing the ways in which filmmakers have striven to capture the subtleties of everyday behavior Murphy provides a new history of American indie filmmaking and how it challenges Hollywood industrial practices

[George Gallup in Hollywood](#) Susan Ohmer, 2006 Explores the use of George Gallup's opinion polling techniques by the film industry in the 1930s and 40s Traces Gallup's intellectual and methodological developments examining his comprehensive approach to market research from his early education in the advertising industry to his later work in Hollywood

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