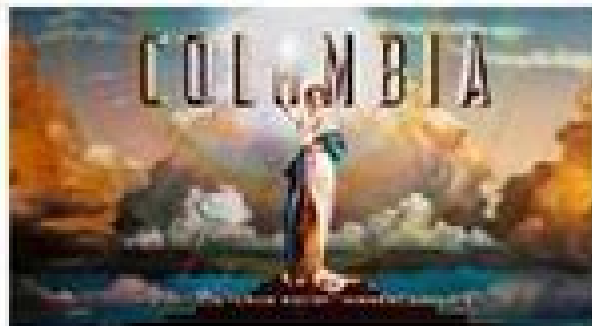


AMERICAN FILM INDUSTRY



The American Film Industry

Drew Casper



The American Film Industry:

The American Film Industry Tino Balio, 1985-03-04 Upon its original publication in 1976 *The American Film Industry* was welcomed by film students, scholars, and fans as the first systematic and unified history of the American movie industry. Now this indispensable anthology has been expanded and revised to include a fresh introductory overview by editor Tino Balio and ten new chapters that explore such topics as the growth of exhibition as big business, the mode of production for feature films, the star as market strategy, and the changing economics and structure of contemporary entertainment companies. The result is a unique collection of essays more comprehensive and current than ever that reveals how the American movie industry really worked in a century of constant change from kinetoscopes and the coming of sound to the star system, 1950s blacklisting, and today's corporate empires.

The New Historical Dictionary of the American Film Industry Anthony Slide, 2014-02-25 *The New Historical Dictionary of the American Film Industry* is a completely revised and updated edition of Anthony Slide's *The American Film Industry* originally published in 1986 and recipient of the American Library Association's Outstanding Reference Book award for that year. More than 200 new entries have been added, and all original entries have been updated; each entry is followed by a short bibliography. As its predecessor, the new dictionary is unique in that it is not a who's who of the industry but rather a what's what: a dictionary of producing and releasing companies, technical innovations, industry terms, studios, genres, color systems, institutions, and organizations, etc. More than 800 entries include everything from Academy of Motion Pictures Arts and Sciences to Zoom Lens, from Astoria Studios to Zoetrope. Outstanding Reference Source, American Library Association.

Movies and Money Professor Janet Wasko, 1982-01-01 This volume is the first in-depth study of the relationship between Hollywood and its financiers from the early film entrepreneurs who established the trade at the turn of the century through the present-day multinational diversified film corporations that dominate the communication/entertainment industry of the world. Specific case studies are drawn from primary sources, and crucial questions of financial control and corporate power are examined in light of their broader implications for media production and distribution.

The American Movie Industry Gorham Anders Kindem, 1982 These seventeen essays make up a history of the American film industry. Because film making entails a special blend of economic and artistic endeavor, Kindem has chosen contributions from experts in a variety of fields: business, law, mass communications, and cinema studies. The organization of this anthology is both chronological and topical. The first three parts of the book basically follow the history of the film industry's marketing strategies, structural changes, and product innovations from exhibition in Kinetoscope arcades to film acts in vaudeville, Nickelodeons, and movie palaces; from states' rights marketing schemes to block booking and chain-store exhibition strategies; from a production and distribution monopoly based on the pooling of major patents to an oligopoly of production, distribution, and exhibition firms; and from the rise of feature films, the star system, and the studio system to Hollywood's conversions to sound and color. The fourth through sixth parts examine film regulation and censorship, film's

inter action with television and America s role in the international film industry The diversity of methods and perspectives in this anthol ogy are representative of the field suggesting that the history of the American film indus try is really a collection of histories not a monolithic single strand chronology of events

History of the American Film Industry from Its Beginnings to 1931 Benjamin Bowles Hampton,1970

Movies and Money Janet Wasko,1982 This volume is the first in depth study of the relationship between Hollywood and its financiers from the early film entrepeneuers who established the trade at the turn of the century through the present day multinational diversified film coporations that dominate the communication entertainment industry of the world Specific case studies are drawn from primary sources and crucial questions of financial control and corporate power are examined in light of their broader implications for media production and distribution

Hollywood and the Culture Elite Peter Decherney,2005 Peter Decherney explores how the concerns of intellectuals and the needs of Hollywood studio heads led to the development of a mutually beneficial relationship during Hollywood s Golden Age 1915 1960 During this period museums universities and government agencies used films to maintain their position as quintessential American institutions transforming movies into an art form and making moviegoing a vital civic institution Decherney s history features an intriguing cast of characters including the poet Vachel Lindsay film producers Adolph Zukor and Joseph Kennedy Hollywood flak Will Hays and philanthropist Nelson Rockefeller He shows how Columbia and Harvard started film studies programs in the 1910s and 1920s to remake American education and American culture And he shows how the Museum of Modern Art the U S Office of War Information and the National Endowment for the Arts worked with Hollywood to fight fascism and communism and to promote American values abroad Hollywood and the Culture Elite offers a unique glimpse into the collaboration between Hollywood and the stewards of high culture to ensure their own survival and profitability

The Hollywood Renaissance Peter Krämer,Yannis Tzioumakis,2018-06-28 In December 1967 Time magazine put Bonnie and Clyde on its cover and proudly declared that Hollywood cinema was undergoing a renaissance For the next few years a wide range of formally and thematically challenging films were produced at the very centre of the American film industry often but by no means always combining success at the box office with huge critical acclaim both then and later This collection brings together acknowledged experts on American cinema to examine thirteen key films from the years 1966 to 1974 starting with Who s Afraid of Virginia Woolf a major studio release which was in effect exempted from Hollywood s Production Code and thus helped to liberate American filmmaking from self censorship Long standing taboos to do with sex violence race relations drugs politics religion and much else could now be broken often in conjunction with extensive stylistic experimentation Whereas most previous scholarship has examined these developments through the prism of auteurism with its tight focus on film directors and their oeuvres the contributors to this collection also carefully examine production histories and processes In doing so they pay particular attention to the economic underpinnings and collaborative nature of filmmaking the influence of European art cinema as well as of exploitation experimental and

underground films and the connections between cinema and other media notably publishing music and theatre Several chapters show how the innovations of the Hollywood Renaissance relate to further changes in American cinema from the mid 1970s onwards **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

Postwar Hollywood Drew Casper,2007-09-11 This is a comprehensive introductory textbook exploring the unique period in the history of the film industry after World War II Casper examines the cultural history business practices new technologies censorship standards emerging genres and styles of post war cinema *History of the American film industry from its beginnings to 1931* Benjamin Bowles Hampton, **To the Rescue** Ken Weiss,1997 A groundbreaking monograph of the brief period during the first fifteen years of the film s inception in which large numbers of recent South and East European immigrants discovered and fell in love with the movies This generally understudied period gave rise to extreme middle class reaction against films as well as the first efforts by immigrants themselves to become theatre owners operators distributors and finally filmmakers *The American Film Industry in Transition: 1946 - 1956* Linda Jo Blood Gartley,1972

The International Film Industry Thomas H. Guback,1969 **"Film Europe" and "Film America"** Andrew Higson,Richard Maltby,1999 A volume of specially commissioned essays dealing with the attempts to create a pan European film production movement in the 1920s and 1930s and the reactions of the American film industry to these plans to rival its hegemony The book has an impressive array of top scholars from both America and Europe including Thomas Elsaesser Kristin Thompson and Ginette Vincendeau as well as essays by some younger scholars who have recently completed new archival research It also includes a number of primary documents selected by the contributors to illuminate their arguments and provide a stimulus to further research This book is a volume in the series Exeter Studies in Film History and represents a major contribution to cinema scholarship as well as reflecting a strong interest in an area of study currently being developed in university departments and at the British Film Institute Winner Prix Jean Mitry 2000 United Artists Tino Balio,1987 How did United Artists the company built by the stars go from being a company near death in 1951 to the most successful company in the history of the motion picture industry The answers are the subject of this book They are important not only because they illustrate a story of business success but because it is the story of the development of the modern American film industry It was United Artists that changed the industry from one relying on the old studio system of the golden age into today s modern system of independent production and distribution Tino Balio s vivid history will be important reading for anyone interested in the American film industry The Movie Business A. William Bluem,Jason E. Squire,1972 **A History of the Movies History of the American Film Industry from Its Beginnings to 1931** Benjamin B. Hampton,Richard Griffith,1970 *The New Historical Dictionary of the American Film Industry* Anthony Slide,2014-02-25

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