The Fifties Transforming The Screen 1950 1959 History Of

During the 1950s and early 1960s, the American film industry produced a distinct cycle of films situated on the boundary between horror and science fiction. Using the familiar imagery of science fiction--from alien invasions to biological mutation and space travel--the vast majority of these films subscribed to the effects and aesthetics of horror film, anticipating the dystopian turn of many science fiction films to come. Departing from projections of American technological awe and optimism, these films often evinced paranoia, unease, fear, shock, and disgust. Not only did these movies address technophobia and its psychological, social, and cultural corollaries; they also returned persistently to the military as a source of character, setting, and conflict. Commensurate with a state of perpetual mobilization, the US military comes across as an inescapable presence in American life. Regardless of their genre, Steffen Hantke argues that these films have long been understood as allegories of the Cold War. They register anxieties about two major issues of the time: atomic technologies, especially the testing and use of nuclear weapons, as well as communist aggression and/or subversion. Setting out to question, expand, and correct this critical argument, Hantke follows shifts and adjustments prompted by recent scholarly work into the technological, political, and social history of America in the 1950s. Based on this revised historical understanding, science fiction films appear in a new light as they reflect on the troubled memories of World War II, the emergence of the military-industrial complex, the postwar rewriting of the American landscape, and the relative insignificance of catastrophic nuclear war compared to America's involvement in postcolonial conflicts around the globe.
A definitive new account of the professional and personal life of one of Hollywood's most unforgettable, influential stars. Archie Leach was a poorly educated, working-class boy from a troubled family living in the backstreets of Bristol. Cary Grant was Hollywood's most debonair film star--the embodiment of worldly sophistication. Cary Grant: The Making of a Hollywood Legend tells the incredible story of how a sad, neglected boy became the suave, glamorous star many know and idolize. The first biography to be based on Grant's

own personal papers, this book takes us on a fascinating
journey from the actor's difficult childhood through years
of struggle in music halls and vaudeville, a hit-and-miss
career in Broadway musicals, and three decades of film
stardom during Hollywood's golden age. Leaving no stone
unturned, Cary Grant delves into all aspects of Grant's
life, from the bitter realities of his impoverished
childhood to his trailblazing role in Hollywood as a film
star who defied the studio system and took control of his
own career. Highlighting Grant's genius as an actor and a
filmmaker, author Mark Glancy examines the crucial
contributions Grant made to such classic films as Bringing
Up Baby (1938), The Philadelphia Story (1940), Notorious
(1946), An Affair to Remember (1957), North by Northwest
(1959), Charade (1963) and Father Goose (1964). Glancy also
explores Grant's private life with new candor and insight
throughout the book's nine sections, illuminating how
Grant's search for happiness and fulfillment lead him to
having his first child at the age of 62 and embarking on his
fifth marriage at the age of 77. With this
biography--complete with a chronological filmography of the
actor's work--Glancy provides a definitive account of the
professional and personal life of one of Hollywood's most
unforgettable, influential stars.
Nordic Film Cultures and Cinemas of Elsewhere introduces a
new concept to Nordic film studies as well as to other small
national, transnational and world cinema traditions.
Examining overlooked 'elsewheres', the book presents Nordic
cinemas as international, cosmopolitan, diasporic and
geographically dispersed, from their beginnings in the early
silent period to their present 21st-century dynamics.
Exploring both canonical works by directors like Ingmar
Bergman and Lars von Trier, as well as a wide range of
unknown or overlooked narratives of movement, synthesis and
resistance, the book offers a new model of inquiry into a
multi-varied Scandinavian cultural lineage, and into small
nation and pan-regional world cinemas.
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 &quote;Hollywood&quote; - 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 &quote;post-classical&quote; 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 &quote;post-classical.&quote; Wide-ranging yet concise, challenging and insightful, Post-Classical Hollywood offers a new perspective on the most enduringly fascinating artform of our age.
History of American Cinema
Nordic Film Cultures and Cinemas of Elsewhere
American Films of the 70s
The Struggle Over Feature Films on Early TV
Monsters in the Machine
Screening the Stage
Youth and Popular Culture in 1950s Ireland

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.
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.
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.
"A comprehensive history of British literature on film, analyzing the changing cinematic art and politics of adaptation between the years 1896 and 2010".
Stanley Kubrick Produces
Location Shooting and the Aesthetics of Urban Decline
How Two Guys Created an Empire and Transformed Pop Culture
Transforming the Screen, 1950-1959
Conflicting Visions
History & Form, 1911-2010
June

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.
MODERN & CONTEMPORARY FICTION (POST C 1945). Twenty-five-year-old Cassie Danvers is holed up in her family's crumbling mansion in rural St. Jude, Ohio, mourning the loss of the woman who raised her-her grandmother, June. But a knock on the door forces her out of isolation. Cassie has been named the sole heir to legendary matinee idol Jack Montgomery's vast fortune. How did Jack Montgomery know her name? Could he have crossed paths with her grandmother all those years ago? What other shocking secrets could June's once-stately mansion hold? Soon Jack's famous daughters come knocking, determined to wrestle Cassie away from the inheritance they feel is their due. Together, they all come to discover the true reasons for June's silence about that long-ago summer, when Hollywood came to

town, and June and Jack's lives were forever altered by murder, blackmail, and betrayal.
Movie Time is a study of temporal mythmaking in American popular movies. The work is rooted in American pragmatic philosophy and contemporary traditions of inquiry in the social sciences and humanities. It proceeds on the premise that social beings and social orders are interested in the mediation of time, and attempt to make sense of their present world through the reconstruciton of important pasts of interest in the present, develop new presents with the help of popular expressions which define new situations and responses for a new time, and foresee possible futures which impinge upon life in the here-and-now. In particular, the work focuses on the subsequent treatment of the American 1950's in films set in that era, beginning in the 1970's and continuing, with an effort to create a rough taxonomy of mythemes in such retrospective films, and why it is that future times would find the Fifties to be so important that people wish to revisit it. Too, the mediation of time includes the development of a new present, in this case the emergence of conservatism as a social force in the 1970's and beyond. The movies were an important form of expression in the dramatization of the conservative myth, leading to the pervasion of conservative leaders and ideologies into the new century. Finally, the unrealized but imminent future of the country and world was increasingly on people's minds, as both millennial hopes and fears and unanticipated threats began to emerge at century's end, so movies which anticipated alternative futures appeared in response to that prospective interest. It is hoped that this present inquiry will stimulate further work on the social relevance of popular expression and in particular the social mediation of time.
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.
Movie Time
The Writers

A New Pot of Gold
Escape Velocity
Introduction to the History of Communication
Selected Readings, Origins to 1960
Moving Pictures and the Study of the Past
This authoritative collection of introductory and specialized readings explores the rich and innovative history of this period in American cinema. Spanning an essential range of subjects from the early 1900s Nickelodeon to the decline of the studio system in the 1960s, it combines a broad historical context with careful readings of individual films. Charts the rise of film in early twentieth-century America from its origins to 1960, exploring mainstream trends and developments, along with topics often relegated to the margins of standard film histories Covers diverse issues ranging from silent film and its iconic figures such as Charlie Chaplin, to the coming of sound and the rise of film genres, studio moguls, and, later, the Production Code and Cold War Blacklist Designed with both students and scholars in mind: each section opens with an historical overview and includes chapters that provide close, careful readings of individual films clustered around specific topics Accessibly structured by historical period, offering valuable cultural, social, and political contexts Contains careful, close analysis of key filmmakers and films from the era including D.W. Griffith, Charles Chaplin, Buster Keaton, Erich von Stroheim, Cecil B. DeMille, Don Juan, The Jazz Singer, I Am a Fugitive from a Chain Gang, Scarface, Red Dust, Glorifying the American Girl, Meet Me in St. Louis, Citizen Kane, Bambi, Frank Capra's Why We Fight series, The Strange Love of Martha Ivers, Rebel Without a Cause, Force of Evil, and selected American avant-garde and underground films, among many others. Additional online resources such as sample syllabi, which include suggested readings and filmographies for both general specialized courses, will be available online. May be used alongside American Film History: Selected Readings, 1960 to the Present, to provide an authoritative study of American cinema through the new millennium
This volume addresses the influence of Italian neorealist films on world cinema well beyond the post-World War II period associated with the movement.
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.
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).

Hollywood and the Law
Everyday Movies
Film Music: A History
Cary Grant, the Making of a Hollywood Legend
Post-Classical Hollywood
American Film History
Modern American Drama on Screen

One of the most powerful forces in world culture, American cinema has a long and complex history that stretches through more than a century. This history not only includes a legacy of hundreds of important films but also the evolution of the film industry itself, which is in many ways a microcosm of the history of American society. Historical Dictionary of American Cinema, Second Edition contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 600 cross-referenced entries covering people, films, companies, techniques, themes, and subgenres that have made American cinema such a vital part of world culture.

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 Fifties: Transforming the Screen, 1950-1959.

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.

History of the American Cinema: The Fifties: Transforming the screen, 1950-1959
Italian Neorealism and Global Cinema
The History of British Literature on Film, 1895-2015

Cinematic Appeals
Living Stereo
Romance, Revolution, and Regulation

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.

Film Criticism, the Cold War, and the Blacklist examines the long-term reception of several key American films released during the postwar period, focusing on the two main critical lenses used in the interpretation of these films: propaganda and allegory. Produced in response to the hearings held by the House Committee on Un-American Activities (HUAC) that resulted in the Hollywood blacklist, these films' ideological message and rhetorical effectiveness was often muddled by the inherent difficulties in dramatizing villains defined by their thoughts and belief systems rather than their actions. Whereas anti-Communist propaganda films offered explicit political exhortation allegory was the preferred vehicle for veiled or hidden political comment in many police procedurals, historical films, Westerns, and science fiction films. Jeff Smith examines the way that particular heuristics, such as the mental availability of exemplars and the effects of framing, have encouraged critics to match filmic elements to contemporaneous historical events, persons, and policies. In charting the development of these particular readings, Film Criticism, the Cold War, and the Blacklist features case studies of many canonical Cold War titles, including The Red Menace, On the Waterfront, The Robe, High Noon, and Invasion of the Body Snatchers.

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 film
appearing on television in the 1940s and 1950s illustrates that the notion of an indust
misunderstands the complex array of stakeholders who work in and profit from a medi
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 digit
media to highlight the fact that history repeats itself and can therefore play a key role
helping media industry scholars and practitioners to understand and navigate
contemporary industrial phenomena.
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 "ciné-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.
Histories and Cultures of Multichannel Sound
American Music Documentary
A Novel
Case Studies of Film Adaptations of Stage Plays and Musicals in the Classical
Hollywood Era, 1914-1956
American Science Fiction Film, 1950–1982
Evolutions & Revolutions
Film

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.
Introduced by a comprehensive account of the factors governing the

adaptation of stage plays and musicals in Hollywood from the early 1910s to the mid-to-late 1950s, Screening the Stage consists of a series of chapter-length studies of feature-length films, the plays and musicals on which they were based, and their remakes where pertinent. Founded on an awareness of evolving technologies and industrial practices rather than the tenets of adaptation theory, particular attention is paid to the evolving practices of Hollywood as well as to the purport and structure of the plays and stage musicals on which the film versions were based. Each play or musical is contextualized and summarized in detail, and each film is analyzed so as to pinpoint the ways in which they articulate, modify, or rework the former. Examples range from dramas, comedies, melodramas, musicals, operettas, thrillers, westerns and war film, and include The Squaw Man, The Poor Little Rich Girl, The Merry Widow, 7th Heaven, The Cocoanuts, Waterloo Bridge, Stage Door, I Remember Mama, The Pirate, Dial M for Murder and Attack. Masters of Doom is the amazing true story of the Lennon and McCartney of video games: John Carmack and John Romero. Together, they ruled big business. They transformed popular culture. And they provoked a national controversy. More than anything, they lived a unique and rollicking American Dream, escaping the broken homes of their youth to co-create the most notoriously successful game franchises in history—Doom and Quake—until the games they made tore them apart. Americans spend more money on video games than on movie tickets. Masters of Doom is the first book to chronicle this industry's greatest story, written by one of the medium's leading observers. David Kushner takes readers inside the rags-to-riches adventure of two rebellious entrepreneurs who came of age to shape a generation. The vivid portrait reveals why their games are so violent and why their immersion in their brilliantly designed fantasy worlds offered them solace. And it shows how they channeled their fury and imagination into products that are a formative influence on our culture, from MTV to the Internet to Columbine. This is a story of friendship and betrayal, commerce and artistry—a powerful and compassionate account of what it's like to be young, driven, and wildly creative. "To my taste, the greatest American myth of cosmogenesis features the maladjusted, antisocial, genius teenage boy who, in the insular laboratory of his own bedroom, invents the universe from scratch. Masters of Doom is a particularly inspired rendition. Dave Kushner chronicles the saga of video game virtuosi Carmack and Romero with terrific brio. This is a page-turning, mythopoeic cyber-soap opera about two glamorous geek geniuses—and it should be read while scarfing down pepperoni pizza and swilling Diet Coke, with Queens of the Stone Age cranked up all the way." —Mark Leyner, author of I Smell Esther Williams

Transforming the Screen, 1950-1959Univ of California Press
Historical Dictionary of American Cinema
Film Industry, Style and Ideology since 1945
Film Criticism, the Cold War, and the Blacklist
Hollywood in San Francisco
Hollywood Under the Electronic Rainbow, 1980 1989
History and Film
A History of American Screenwriters and Their Guild

Today, movie theaters are packed with audiences of all ages marveling to exciting science fiction blockbusters, many of which are also critically acclaimed. However, when the science fiction film genre first emerged in the 1950s, it was represented largely by exploitation horror films—lurid, culturally disreputable, and appealing to a niche audience of children and sci-fi buffs. How did the genre evolve from B-movie to blockbuster? Escape Velocity charts the historical trajectory of American science fiction cinema, explaining how the genre transitioned from eerie low-budget horror like It Came from Outer Space to art films like Slaughterhouse-Five, and finally to the extraordinary popularity of hits like E.T. Bradley Schauer draws on primary sources such as internal studio documents, promotional materials, and film reviews to explain the process of cultural, aesthetic, and economic legitimation that occurred between the 1950s and 1980s, as pulp science fiction tropes were adapted to suit the tastes of mainstream audiences. Considering the inescapable dominance of today's effects-driven blockbusters, Escape Velocity not only charts the history of science fiction film, but also gives an account of the origins of contemporary Hollywood.

Focusing on a decade in Irish history which has been largely overlooked, Youth and Popular Culture in 1950s Ireland provides the most complete account of the 1950s in Ireland, through the eyes of the young people who contributed, slowly but steadily, to the social and cultural transformation of Irish society. Eleanor O'Leary presents a picture of a generation with an international outlook, who played basketball, read comic books and romance magazines, listened to rock'n'roll music and skiffle, made their own clothes to mimic international styles and even danced in the street when the major stars and bands of the day rocked into town. She argues that this engagement with imported popular culture was a contributing factor to emigration and the growing dissatisfaction with standards of living and conservative social structures in Ireland. As well as outlining teenagers' resistance to outmoded forms of employment and unfair work practices, she maps their vulnerability as a group who existed in a limbo between childhood and adulthood. Issues of unemployment, emigration and education are examined alongside popular entertainments and social spaces in order to provide a full account of growing up in the decade which preceded the social upheaval of the 1960s. Examining the 1950s through the unique prism of youth culture and reconnecting the decade to the process of social and cultural transition in the second half of the 20th century, this book is a valuable contribution to the literature on 20th-century Irish history.

From its beginnings, the American film industry has profited from bringing popular and acclaimed dramatic works to the screen. This is the first book to offer a comprehensive account, focusing on key texts, of how Hollywood has given a second and enduring life to such classics of the American theater as Long Day's Journey into Night, A Streetcar

Named Desire and Who's Afraid of Virginia Woolf? Each chapter is written by a leading scholar and focuses on Broadway's most admired and popular productions. The book is ideally suited for classroom use and offers an otherwise unavailable introduction to a subject which is of great interest to students and scholars alike.

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.

An Introduction

The SAGE Handbook of Film Studies

The Experience of New Movie Technologies

The Oxford Handbook of Musical Theatre Screen Adaptations

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

Five Case Studies of Ciné-Ethnomusicology

Portable Film Projectors and the Transformation of American Culture

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.

Through an analysis of Cold War Era films including Border Incident , Where Danger Lives , and Touch of Evil , Stephanie Fuller illustrates how cinema across genres developed an understanding of what the U.S.-Mexico border meant within the American cultural imaginary and the ways in which it worked to produce the border.

Film Music: A History explains the development of film music by considering large-scale aesthetic trends and structural developments alongside socioeconomic, technological, cultural, and philosophical circumstances. The book's four large parts are given over to Music and the "Silent" Film (1894--1927), Music and the Early Sound Film (1895--1933), Music in the "Classical-Style" Hollywood Film (1933--1960), and Film Music in the Post-Classic Period (1958--2008). Whereas most treatments of the subject are simply chronicles of "great film scores" and their composers, this book offers a genuine history of film music in terms of societal changes and technological and economic developments within the film industry. Instead of celebrating film-music masterpieces, it deals—logically and thoroughly—with the complex 'machine' whose smooth running allowed those occasional masterpieces to happen and whose periodic adjustments

prompted the large-scale twists and turns in film music's path. The ability to view recorded moving pictures has had a major impact on human culture since the development of the necessary technologies over a century ago. For most of this time people have gone to the movies to be entertained and perhaps edified, but in the meantime television, the videocassette recorder (VCR), the digital versatile disk (DVD) player, the personal computer (desktop and laptop), the internet and other technologies have made watching moving pictures possible at home, in the classroom and just about anywhere else. Today, moving images are everywhere in our culture. Every day, moving picture cameras record millions of hours of activity, human and otherwise, all over the world: your cell phone makes a little video of your friends at a party; the surveillance camera at the bank keeps on eye on customers; journalists' shoulder-carried cameras record the latest from the war zone; and across the world film artists work on all kinds of movies, from low-budget independent projects to the next big-budget Hollywood blockbuster. Moving pictures have had a great influence on human culture, and this book focuses on using moving images as historical evidence. Studying history means examining evidence from the past to understand, interpret and present what has happened in different times and places. We talk and write about what we have learned, hoping to establish credibility both for what we have determined to be the facts and for whatever meaning or significance we may attach to our reconstruction of the past. Studying history is a scientific process, involving a fairly set methodology. We tend to favor written sources, and we have tended to favor writing as a means of presenting our views of the past. But historians also use all kinds of other documents and artifacts in their work of interpreting the past, including moving pictures.

Broadcasting Hollywood
The US-Mexico Border in American Cold War Film
Reading the Hollywood Reds
Masters of Doom
The Hollywood Sequel

Stereo is everywhere. The whole culture and industry of music and sound became organized around the principle of stereophony during the twentieth century. But nothing about this-not the invention or acceptance or ubiquity of stereo-was inevitable. Nor did the aesthetic conventions, technological objects, and listening practices required to make sense of stereo emerge fully formed, out of the blue. This groundbreaking book uncovers the vast amount of work that has been required to make stereo seem natural, and which has been necessary to maintain stereo's place as a dominant mode of sound reproduction for over half a century. The essays contained within this book are thematically grouped under (Audio) Positions, Listening Cultures, and Multichannel Sound and Screen Media; the cumulative effect is to advance research in music, sound, and media studies and to build new bridges between the fields. With contributions from

leading scholars across several disciplines, Living Stereo re-tells the history of twentieth-century aural and musical culture through the lens of stereophonic sound.

"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.