

HOLLYWOOD SPEAKS

with
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Hollywood Speaks

**Gilbert M. Joseph, Anne
Rubenstein, Eric Zolov**



Hollywood Speaks:

Hollywood Speaks John S. Schuchman, 1988 Once described as the invisible handicap deafness remains a mystery to most Americans From the silent film era to 1986 when deaf actress Marlee Matlin won an Oscar for her performance in Children of a Lesser God Hollywood has reinforced stereotypical views of deafness and deaf people in nearly two hundred movies and television episodes front flap

Hollywood Speaks Mike Steen, 1974 Tape recorded interviews with actors and the technical people whose efforts combine to produce a film

Hollywood's Second Sex Aubrey Malone, 2015-04-24 Women stars in Hollywood were invariably in two categories said director Otto Preminger One group was of women who were exploited by men and the other much smaller group was of women who survived by acting like men Beginning with silent film vamp Theda Bara and continuing with icons like Greta Garbo Marilyn Monroe and Raquel Welch this study of film industry misogyny describes how female stars were maltreated by a sexist studio system until women like Katharine Hepburn and Bette Davis fought for parity The careers of Doris Day Brigitte Bardot Carole Landis Frances Farmer Dorothy Dandridge Inger Stevens and many others are examined along with more recent actresses like Demi Moore and Sharon Stone Women who worked behind the scenes writing screenplays producing and directing without due credit are also covered

Hollywood's America Steven Mintz, Randy W. Roberts, David Welky, 2016-03-07 Fully revised updated and extended the fifth edition of Hollywood's America provides an important compilation of interpretive essays and primary documents that allows students to read films as cultural artifacts within the contexts of actual past events A new edition of this classic textbook which ties movies into the broader narrative of US and film history This fifth edition contains nine new chapters with a greater overall emphasis on recent film history and new primary source documents which are unavailable online Entries range from the first experiments with motion pictures all the way to the present day Well organized within a chronological framework with thematic treatments to provide a valuable resource for students of the history of American film

Hollywood's High Noon Thomas Cripps, 1996-11-13 A lively narrative history of Hollywood's classical age Over the last twenty five years the field of cinema studies has offered a dramatic reassessment of the history of film in general and of Hollywood in particular Writers have drawn on the methodologies of a number of disciplines literary criticism sociology psychology women's studies and minority and gay studies to deepen our understanding of motion pictures the film industry and movie theater audiences In Hollywood's High Noon noted film historian Thomas Cripps offers a lively narrative history of Hollywood's classical age that brings the insights of recent scholarship to students and general readers From its origin during the First World War to the beginning of its decline in the 1950s Cripps writes Hollywood operated as did other American industries movies were created by a rational production system regulated by both government and privately organized interests and subject to the whims of a fickle marketplace Yet these films did offer consumers something unique in darkened movie palaces across the country audiences projected themselves their hopes and ideas onto silver screens profoundly mediating their reception of Hollywood's flickering

images Beginning with turn of the century moving picture pioneer Thomas Edison Cripps traces the invention of Hollywood and the development of the studio system He explores the movie going experience the struggle for social control over the movies through censorship the impact of sound on the style and content of films alternatives to Hollywood s oligopoly including race films and documentaries the paradoxical predictability and subversive creativity of genre pictures and Hollywood s self proclaimed shining moment during the Second World War Cripps concludes with a discussion of the collapse of the studio system after the war due in equal parts to suburbanization the emergence of television and government anti trust action **HOLLYWOOD SPEAKS. AN ORAL HISTORY. MIKE STEEN.** Mike Steen,1974 **All for Beauty**

Adrienne L. McLean,2022-07-15 This book provides an industrial history that examines how and why makeup and hairdressing evolved as crafts in the studio era Readers will never again watch Hollywood films without thinking about the roles of makeup and hairdressing in creating not just fictional characters but stars as emblems of an idealized and undeniably mesmerizing visual perfection *Costume, Makeup, and Hair* Adrienne L. McLean,2016-10-07 Movie buffs and film scholars alike often overlook the importance of makeup artists hair stylists and costumers With precious few but notable exceptions creative workers in these fields have received little public recognition even when their artistry goes on to inspire worldwide fashion trends From the acclaimed Behind the Silver Screen series Costume Makeup and Hair charts the development of these three crafts in the American film industry from the 1890s to the present Each chapter examines a different era in film history revealing how the arts of cinematic costume makeup and hair have continually adapted to new conditions making the transitions from stage to screen from monochrome to color and from analog to digital Together the book s contributors give us a remarkable glimpse into how these crafts foster creative collaboration and improvisation often fashioning striking looks and ingenious effects out of limited materials Costume Makeup and Hair not only considers these crafts in relation to a wide range of film genres from sci fi spectacles to period dramas but also examines the role they have played in the larger marketplace for fashion and beauty products Drawing on rare archival materials and lavish color illustrations this volume provides readers with both a groundbreaking history of film industry labor and an appreciation of cinematic costume makeup and hairstyling as distinct art forms **Reframing the Past** Mia E. M. Treacey,2016-02-26 Reframing the Past traces what historians have written about film and television from 1898 until the early 2000s Mia Treacey argues that historical engagement with film and television should be reconceptualised as Screened History an interdisciplinary international field of research to incorporate and replace what has been known as History and Film It draws from the fields of Film Television and Cultural Studies to critically analyse key works and connect past scholarship with contemporary research Reconsidered as Screened History the works of Pierre Sorlin Marc Ferro John O Connor Robert Rosenstone and Robert Toplin are explored alongside lesser known but equally important contributions This book identifies a number of common themes and ideas that have been explored by historians for decades the use of history on film and television as a way to teach the past the challenge

of filmic and televisual history to more traditional historiography and an ongoing battle to find an appropriate historical way to engage with Film Studies and Theory Screened History offers an approach to exploring History Film and Television that allows room for future developments while connecting them to a rich and diverse body of past scholarship Combining a narrative of historical research on film and television over the past century with a reconceptualisation of the field as Screened History Reframing the Past is essential reading both for established scholars of History and Film Film History and other related disciplines and to students new to the field

Dueling Harlows Tom Lisanti, 2024-07-18 In 1965 producers Joseph E Levine and Bill Sargent were racing to get their problem laden biopics of Jean Harlow both titled Harlow into theaters first Levine's film starred Carroll Baker in a big budget color production Sargent's movie starred Carol Lynley in a quickie black and white production shot in a new process called Electronovision In the press the two producers conducted one of the nastiest feuds Hollywood had ever witnessed nearly culminating in fisticuffs at the 1965 Academy Awards ceremony In recounting the making of the two films this book expanded from the original self published edition touches on Jean Harlow's life the failed attempts to make a Harlow biopic in the 1950s and the reviled bestselling 1964 biography It details the aftermath of each movie's release from scathing reviews to disappointing box office returns to the several lawsuits Newly discussed are the portrayals of Jean Harlow on stage shortly after the Levine and Sargent films and the making of the 1977 film Hughes and Harlow Angels in Hell starring Lindsay Bloom as Jean Harlow The book is generously illustrated and includes interviews with people associated with all three films including Carol Lynley and Lindsay Bloom

Americans All Darlene J. Sadlier, 2012-12-01 Cultural diplomacy winning hearts and minds through positive portrayals of the American way of life is a key element in U S foreign policy although it often takes a backseat to displays of military might Americans All provides an in depth fine grained study of a particularly successful instance of cultural diplomacy the Office of the Coordinator of Inter American Affairs CIAA a government agency established by President Franklin D Roosevelt in 1940 and headed by Nelson A Rockefeller that worked to promote hemispheric solidarity and combat Axis infiltration and domination by bolstering inter American cultural ties Darlene J Sadlier explores how the CIAA used film radio the press and various educational and high art activities to convince people in the United States of the importance of good neighbor relations with Latin America while also persuading Latin Americans that the United States recognized and appreciated the importance of our southern neighbors She examines the CIAA's working relationship with Hollywood's Motion Picture Society of the Americas its network and radio productions in North and South America its sponsoring of Walt Disney Orson Welles John Ford Gregg Toland and many others who traveled between the United States and Latin America and its close ties to the newly created Museum of Modern Art which organized traveling art and photographic exhibits and produced hundreds of 16mm educational films for inter American audiences and its influence on the work of scores of artists libraries book publishers and newspapers as well as public schools universities and private organizations

Margaret Sullavan Michael

D. Rinella, 2019-07-25 In 1933 Margaret Sullavan made her film debut and was an overnight sensation For the next three decades she enchanted audiences and critics in any medium she chose film theater television and was regarded as one of the foremost dramatic actresses Off screen she epitomized the Southern Belle beauty hospitality and flirtatiousness Deep down she suffered from crippling insecurity especially as a mother a feeling exacerbated by progressive hearing loss By age 50 she could no longer cope and took an overdose of sleeping pills This biography covers her film career with insightful criticism from the period and details her personal life including her marriage to Henry Fonda her special friendship with James Stewart and her bitter rivalry with Katharine Hepburn **Los Angeles Magazine**, 2002-02 Los Angeles magazine is a regional magazine of national stature Our combination of award winning feature writing investigative reporting service journalism and design covers the people lifestyle culture entertainment fashion art and architecture and news that define Southern California Started in the spring of 1961 Los Angeles magazine has been addressing the needs and interests of our region for 48 years The magazine continues to be the definitive resource for an affluent population that is intensely interested in a lifestyle that is uniquely Southern Californian **Designing Sound** Jay Beck, 2016-04-07 The late 1960s and 1970s are widely recognized as a golden age for American film as directors like Francis Ford Coppola George Lucas and Martin Scorsese expanded the Hollywood model with aesthetically innovative works As this groundbreaking new study reveals those filmmakers were blessed with more than just visionary eyes Designing Sound focuses on how those filmmakers also had keen ears that enabled them to perceive new possibilities for cinematic sound design Offering detailed case studies of key films and filmmakers Jay Beck explores how sound design was central to the era s experimentation with new modes of cinematic storytelling He demonstrates how sound was key to many directors signature aesthetics from the overlapping dialogue that contributes to Robert Altman s naturalism to the wordless interludes at the heart of Terrence Malick s lyricism Yet the book also examines sound design as a collaborative process one where certain key directors ceded authority to sound technicians who offered significant creative input Designing Sound provides readers with a fresh take on a much studied era in American film giving a new appreciation of how artistry emerged from a period of rapid industrial and technological change Filled with rich behind the scenes details the book vividly conveys how sound practices developed by 1970s filmmakers changed the course of American cinema Fragments of a Golden Age Gilbert M. Joseph, Anne Rubenstein, Eric Zolov, 2001-06-29 The first cultural history of post 1940s Mexico to relate issues of representation and meaning to questions of power it includes essays on popular music unions TV tourism cinema wrestling and illustrated magazines **Screen Interiors** Pat Kirkham, Sarah A. Lichtman, 2021-03-11 Covering everything from Hollywood films to Soviet cinema London s queer spaces to spaceships horror architecture and action scenes Screen Interiors presents an array of innovative perspectives on film design Essays address questions related to interiors and objects in film and television from the early 1900s up until the present day Authors explore how interior film design can facilitate action and amplify tensions how rooms

are employed as structural devices and how designed spaces can contribute to the construction of identities Case studies look at disjunctions between interior and exterior design and the inter relationship of production design and narrative With a lens on class sexuality and identity across a range of films including *Twilight of a Woman's Soul* 1913 *The Servant* 1963 *Caravaggio* 1986 and *Passengers* 2016 and illustrated with film stills throughout *Screen Interiors* showcases an array of methodological approaches for the study of film and design history *Costume Design in the Movies* Elizabeth Leese, 2012-12-19 Comprehensive lavishly illustrated reference work provides biographical career data for major designers Adrian Jean Louis Edith Head more Updated to 1988 with over 400 new film credits 177 illustrations Index of 6 000 films

Sick and Dirty Michael Koresky, 2025-06-03 A blazingly original history celebrating the persistence of queerness onscreen behind the camera and between the lines during the dark days of the Hollywood Production Code From the 1930s to the 1960s the Motion Picture Production Code severely restricted what Hollywood cinema could depict This included any inference of the lives of homosexuals In a landmark 1981 book gay activist Vito Russo famously condemned Hollywood's censorship regime lambasting many midcentury films as the bigoted products of a celluloid closet But there is more to these movies than meets the eye In this insightful wildly entertaining book cinema historian Michael Koresky finds new meaning in problematic classics of the Code era like Hitchcock's *Rope* Minnelli's *Tea and Sympathy* and bookending the period and anchoring Koresky's narrative William Wyler's two adaptations of *The Children's Hour* Lillian Hellman's provocative hit play about a pair of schoolteachers accused of lesbianism Lifting up the underappreciated queer filmmakers writers and actors of the era Koresky finds artists who are long overdue for reevaluation Through his brilliant inquiry *Sick and Dirty* reveals the bad seeds of queer cinema to be surprisingly even gleefully subversive reminding us in an age of book bans and gag laws that nothing makes queerness speak louder than its opponents bids to silence it **The Best American Crime Writing: 2003**

Edition Otto Penzler, Thomas H. Cook, 2003-08-19 This year's worth of the most powerful the most startling the smartest and most astute in short the best crime journalism Scouring hundreds of publications Otto Penzler and Thomas H Cook have created a remarkable compilation containing the best examples of the most current and vibrant of our literary traditions crime reporting Included in this volume are Maximillian Potter's *The Body Farm* from *GQ* a portrait of Murray Marks who collects dead bodies and strews them around two acres of the University of Tennessee campus to study their decomposition in order to help solve crime Jay Kirk's *My Undertaker My Pimp* from *Harper's* in which Mack Moore and his wife Angel switch from running crooked funeral parlors to establishing a brothel Skip Hollandsworth's *The Day Treva Throneberry Disappeared* from *Texas Monthly* about the sudden disappearance of a teenager and the strange place she turned up Lawrence Wright's *The Counterterrorist* from *The New Yorker* the story of John O'Neill the FBI agent who tracked Osama bin Laden for a decade until he was killed when the World Trade Center collapsed Intriguing entertaining and compelling reading *Best American Crime Writing* has established itself as a much anticipated annual *Making Stereo Fit* Eric

Dienstfrey, 2024-01-16 Surround sound is often mistaken as a relatively new phenomenon in cinemas one that emerged in the 1970s with the arrival of Dolby. Making Stereo Fit shows how Hollywood studios have instead been implementing surround sound techniques for the past century and argues that their endurance owes primarily to the long standing economic tension between stereophonic and monophonic sound. Throughout the book Eric Dienstfrey analyzes newly discovered archival materials as well as a myriad of stereo releases from *Hell's Angels* 1930 to *Get Out* 2017 to examine how Hollywood's dependence on single channel sound left filmmakers unable to fully realize the aesthetic potential of surround sound. Though studios initially experimented with stereo's unique affordances Dienstfrey details how film sound designers eventually codified a conservative set of surround sound conventions that prevail today despite the arrival of more immersive technologies.

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