

# Pre Code Hollywood Sex Immorality And Insurrection In American Cinema 1930 1934

**Yi-Tong Ma** 

## Pre Code Hollywood Sex Immorality And Insurrection In American Cinema 1930 1934:

**Pre-Code Hollywood** Thomas Doherty, 1999-08-27 Pre Code Hollywood explores the fascinating period in American motion picture history from 1930 to 1934 when the commandments of the Production Code Administration were violated with impunity in a series of wildly unconventional films a time when censorship was lax and Hollywood made the most of it Though more unbridled salacious subversive and just plain bizarre than what came afterwards the films of the period do indeed have the look of Hollywood cinema but the moral terrain is so off kilter that they seem imported from a parallel universe In a sense Doherty avers the films of pre Code Hollywood are from another universe They lay bare what Hollywood under the Production Code attempted to cover up and push offscreen sexual liaisons unsanctified by the laws of God or man marriage ridiculed and redefined ethnic lines crossed and racial barriers ignored economic injustice exposed and political corruption assumed vice unpunished and virtue unrewarded in sum pretty much the raw stuff of American culture unvarnished and unveiled No other book has yet sought to interpret the films and film related meanings of the pre Code era what defined the period why it ended and what its relationship was to the country as a whole during the darkest years of the Great Depression and afterward Pre-code Hollywood Thomas Doherty, Thomas Patrick Doherty, 1999 This book explores the four year interval between 1930 and 1934 a time when censorship was lax and Hollywood made the most of it Doherty chronicles how the freewheeling films of an unrestricted Hollywood inform the culture of America in the 1930s Cinema of the 1930s Ina Rae Hark, 2007 Abstract Movie Censorship and American Culture Francis G. Couvares, 2006 From the earliest days of public outrage over indecent nickelodeon shows Americans have worried about the power of the movies The eleven essays in this book examine nearly a century of struggle over cinematic representations of sex crime violence religion race and ethnicity revealing that the effort to regulate the screen has reflected deep social and cultural schisms In addition to the editor contributors include Daniel Czitrom Marybeth Hamilton Garth Jowett Charles Lyons Richard Maltby Charles Musser Alison M Parker Charlene Regester Ruth Vasey and Stephen Vaughn Together they make it clear that censoring the movies is more than just a reflex against indecency however defined Whether censorship protects the vulnerable or suppresses the creative it is part of a broader culture war that breaks out recurrently as Americans try to come to terms with the market the state and the plural society in which they live The Turn to Gruesomeness in American Horror Films, 1931-1936 Jon Towlson, 2016-09-27 Critics have traditionally characterized classic horror by its use of shadow and suggestion Yet the graphic nature of early 1930s films only came to light in the home video DVD era Along with gangster movies and sex pictures horror films drew audiences during the Great Depression with sensational content Exploiting a loophole in the Hays Code which made no provision for on screen gruesomeness studios produced remarkably explicit films that were recut when the Code was more rigidly enforced from 1934 This led to a modern misperception that classic horror was intended to be safe and reassuring to audiences The author examines the 1931 to 1936 happy ending

horror in relation to industry practices and censorship Early works like Murders in the Rue Morgue 1932 and The Raven 1935 may be more akin to The Texas Chain Saw Massacre 1974 and Hostel 2005 than many critics believe 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 **Spectacle in Classical Cinemas** Tom Brown, 2015-08-11 Spectacle is not often considered to be a significant part of the style of classical cinema Indeed some of the most influential accounts of cinematic classicism define it virtually by the supposed absence of spectacle Spectacle in Classical Cinemas Musicality and Historicity in the 1930s brings a fresh perspective on the role of the spectacular in classical sound cinema by focusing on one decade of cinema the 1930s in two modes of filmmaking musical and historical films and in two national cinemas the US and France This not only brings to light the special rhetorical and affective possibilities offered by spectacular images but refines our understanding of what classical cinema is and was

**Indecent Detroit** Ben Strassfeld, 2023-12-05 While Detroit has been a major focus in urban history little has been written on censorship in the very city that due to shifting legalities the urban crisis and racial tensions profoundly shaped media suppression in the United States By examining censorship in film and literature Indecent Detroit recounts the evolution of media control from the end of WWII through the 1970s when the US saw a major change in the legal mechanisms used to censor media due to court rulings that curtailed censorship laws Ben Strassfeld reveals how Detroit altered its censorial tactics and rhetoric from an obscenity based system of censorship centered in the Detroit Police Department to a regulatory model based in zoning law that was then expanded nationwide This shift was connected to broader social and political trends including the sexual revolution that led the public to increasingly turn against censorship A must read for film and media scholars Indecent Detroit highlights how one Midwest city's ordinance was imitated across the country after it was upheld by the US Supreme Court making this more than a local curiosity but also an influential model for the cultural political and moral control of urban space through media regulation **Cinemas of the World James** Chapman, 2004-06-03 The cinema has been the pre eminent popular art form of the 20th century In Cinemas of the World James Chapman examines the relationship between film and society in the modern world film as entertainment medium film as a reflection of national cultures and preoccupations film as an instrument of propaganda He also explores two interrelated issues that have recurred throughout the history of cinema the economic and cultural hegemony of Hollywood on the one

hand and on the other the attempts of film makers elsewhere to establish indigenous national cinemas drawing on their own cultures and societies Chapman examines the rise to dominance of Hollywood cinema in the silent and early sound periods He discusses the characteristic themes of American movies from the Depression to the end of the Cold War especially those found in the western and film noir genres that are often used as vehicles for exploring issues central to us society and politics He looks at national cinemas in various European countries in the period between the end of the First World War and the end of the Second which all exhibit the formal and aesthetic properties of modernism The emergence of the so called new cinemas of Europe and the wider world since 1960 are also explored Chapman is a tough thinking original writer an engaging excellent piece of work David Lancaster Film and History Women, Film, and Law Suzanne Bouclin, 2021-03-15 Entertainment and profit constitute the driving force behind popular representations of women in correctional facilities But the creative influence of film and television also generates legal meaning The women in prison WIP genre can leave viewers feeling both empathetic toward the women portrayed in these representations and troubled about the crimes for which they have been convicted Focusing on five exemplary WIP films and a television series Ann Vickers Caged Caged Heat Stranger Inside Civil Brand and Orange Is the New Black Women Film and Law asks how fictional representations explore shape and refine beliefs about women who are incarcerated From melodrama to exploitation and from theatre screenings to on demand film television programs and music videos these texts bring into view the legal economic and political structures that criminalize women differently from men and that target those women who are already marginalized Women Film and Law convincingly argues that popular depictions of women s imprisonment can illuminate the multiple forms of social exclusion and oppression experienced by criminalized women Hollywood's Copyright Wars Peter Decherney, 2013-09-01 Beginning with Thomas Edison's aggressive copyright disputes and concluding with recent lawsuits against YouTube Hollywood's Copyright Wars follows the struggle of the film television and digital media industries to influence and adapt to copyright law Though much of Hollywood's engagement with the law occurs offstage in the larger theater of copyright many of Hollywood's most valued treasures from Modern Times 1936 to Star Wars 1977 cannot be fully understood without appreciating their legal controversies Peter Decherney shows that the history of intellectual property in Hollywood has not always mirrored the evolution of the law and recounts these extralegal solutions and their impact on American media and Criminality and the Modern Stephen Brauer, 2022-01-28 The emergence of the social sciences established in the culture mid to late nineteenth century had a substantial bearing on how researchers academics and eventually the general public thought about criminal behavior Using Modernism as a lens Stephen Brauer examines how these disciplines shaped Americans understanding of criminality in the twentieth century and how it provides a new way to think about culture social norms and ultimately laws In theory laws act as articulations and codifications of a community s beliefs values and principles By breaking laws criminals help us reinforce social norms by providing the opportunity to affirm what is believed to be right

By operating outside the bounds of acceptable behavior the criminal serves as a useful figure to understand what is at stake in the culture what the central issues of that culture might be and what the fears and anxieties are Criminality serves as a lens through which we can read ourselves and how the criminal operates as a cultural figure signifies the things we are negotiating in our lives and in our communities Brauer focuses on two main concepts central to the very concept of Modernism to explore criminality contingency the idea that the individual might not be in control of their own deviance and agency the notion that the criminal makes a conscious choice to use crime as a means of economic success The figure of the criminal is a powerful one and is key to exploring American twentieth century culture This book would be of interest to students and scholars in criminology sociology cultural studies literary studies history and many others Politics Kylo-Patrick R. Hart, 2009-01-14 Film and Sexual Politics A Critical Reader features a variety of noteworthy critical essays that explore the evolution representation and social construction of sex gender and sexual orientation from the early days of cinema to the early twenty first century This collection investigates the complex relations between film form style and sexual politics past and present as well as the ideological and social ramifications of those relations for the lived realities of individuals in the United States over the course of the twentieth century and beyond Contrary to popular perceptions of films as relatively simplistic forms of entertainment the essays in this collection demonstrate clearly how the act of producing meaning through the use of cinematic verbal and visual signs is far from a simple process with negligible historical consequences This book offers insightful and satisfying reading to established and emerging scholars who explore film history theory and criticism as well as to all readers with a general interest in film history and the effects of cinema on individuals and popular culture The range of films analyzed includes Being John Malkovich Citizen Kane Elizabeth Female Perversions From Here to Eternity Gidget The Incredible Shrinking Man Jackass the Movie The Matrix Maurice My Own Private Idaho Porcile The Road to Ruin and Wilde Hollywood's Others Katherine Fusco, 2025-09-02 We tend to think about movie stars as either glamorous or relatable But in the 1920s and 1930s when the Hollywood star system was taking shape a number of unusual stars appeared on the silver screen representing groups from which the American mainstream typically sought to avert its eyes What did it mean for a white entertainment columnist to empathize with an ambiguously gendered Black child star Or for boys to idolize Lon Chaney famous for portraying characters with disabilities Hollywood s Others explores the affective ties between white non disabled audiences and the fascinatingly different stars with whom they identified but only up to a point Katherine Fusco argues that stardom in this era at once offered ways for viewers to connect across group boundaries while also policing the limits of empathy Examining fan magazines alongside film performances she traces the intense audience attachment to atypical celebrities and the ways the film industry sought to manage it Fusco considers Shirley Temple s career in light of child labor laws and changing notions of childhood shows how white viewers responded to Black music in depictions of the antebellum South and analyzes the gender politics of conspiracy theories

around celebrity suicides Shedding light on marginalized stardoms and the anxieties they provoked Hollywood's Others challenges common notions about film's capacity to build empathy

William Faulkner at Twentieth Century-Fox Sarah Gleeson-White,2017-02-15 William Faulkner at Twentieth Century Fox The Annotated Screenplays presents for the first time and in one volume the five screenplays Faulkner wrote while under contract to Twentieth Century Fox in the mid 1930s and a sixth he wrote in 1952 An informative introduction describes Faulkner's screenwriting practices such as adaptation and collaboration and contextualizes these within a broader genealogy of Hollywood screenwriting and within one of the most important moments in the history of American cinema Each of the six screenplays appears in full with scholarly annotations and brief prefatory essays elucidate their evolution over various drafts and with various co writers The edition makes available for the first time and in one volume Faulkner's Fox screen writings and with its scholarly apparatus thus makes a valuable contribution to recent scholarship across a number of fields Faulkner and film literature and film adaptation studies cinematic modernism and screenplay studies It also foregrounds Faulkner's many significant collaborators such as Zanuck and Howard Hawks and therefore makes an important contribution to the history of Twentieth Century Fox under Zanuck

Screening Sherlock James Chapman, 2025-04-01 Screening Sherlock is the first book length academic study of the film and television career of the most famous detective in fiction Chapman explores the contexts adaptation strategies and critical reception of Sherlock Holmes and Dr Watson on film and television in Britain and the United States The book includes case studies of such famous Holmes impersonators as William Gillette Basil Rathbone Peter Cushing Jeremy Brett and Benedict Cumberbatch as well as charting a path through many lesser known productions From early cinema to the Hollywood studio system and from heritage drama to contemporary postmodern television Screening Sherlock is an indispensible work for all aficionados of Arthur Conan Doyle s consulting detective of Baker Street A Short History of Film, Fourth Edition Wheeler Winston Dixon, Gwendolyn Audrey Foster, 2025-10-14 This updated and expanded edition of A Short History of Film provides an accessible overview of the major movements directors studios and genres from the 1880s to the present Succinct yet comprehensive with more than 250 rare stills and illustrations it brings readers face to face with many of the key players and films that have shaped the industry Beginning with the precursors of moving pictures Wheeler Winston Dixon and Gwendolyn Audrey Foster lead a fast paced tour through the invention of the kinetoscope the introduction of sound and color between the two world wars and ultimately the computer generated imagery of the present day They detail significant periods in world cinema including the creation of early major industries in Europe the dominance of the Hollywood studio system in the 1930s and 1940s and the French New Wave of the 1960s They also highlight independent efforts in developing nations and the corresponding more personal independent film movement that briefly flourished in the United States Along the way the authors incorporate the stories of women and other minority filmmakers who have often been overlooked in other texts Compact and easily readable this is a vital history of international cinema is a one stop resource for students teachers and

general readers alike The Cultural Turn in U. S. History James W. Cook, Lawrence B. Glickman, Michael O'Malley, 2012-06-12 A definitive account of one of the most dominant trends in recent historical writing The Cultural Turn in U S History takes stock of the field at the same time as it showcases exemplars of its practice. The first of this volume s three distinct sections offers a comprehensive genealogy of American cultural history tracing its multifaceted origins defining debates and intersections with adjacent fields The second section comprises previously unpublished essays by a distinguished roster of contributors who illuminate the discipline s rich potential by plumbing topics that range from nineteenth century anxieties about greenback dollars to confidence games in 1920s Harlem from Shirley Temple's career to the story of a Chicano community in San Diego that created a public park under a local freeway Featuring an equally wide ranging selection of pieces that meditate on the future of the field the final section explores such subjects as the different strains of cultural history its relationships with arenas from mass entertainment to public policy and the ways it has been shaped by catastrophe Taken together these essays represent a watershed moment in the life of a discipline harnessing its vitality to offer a glimpse of the shape it will take in years to come Transatlantic Aliens Will Norman, 2016-11-27 A cogent and innovative account of the politics of literary and artistic modernism in the early years of the Cold War an exceptional book Transatlantica In Transatlantic Aliens Will Norman reorients our understanding of midcentury American culture by thinking dialectically about the interfusion of aesthetic and intellectual practices across both the cultural hierarchy and the Atlantic Norman relays this critical narrative through a series of interlinked case studies of key figures including C L R James Theodor Adorno George Grosz Raymond Chandler Simone de Beauvoir Vladimir Nabokov and Saul Steinberg He discovers the strange afterlives of European modernism in disorientating and uncanny juxtapositions the aesthetics of French symbolism flicker among the neon signs of a small town in the dead of night and echoes of Mondrian s grids are observed in the form of a boardroom sales chart At the heart of Transatlantic Aliens is a conception of alienation that encompasses both its political and aesthetic valences What unites the exilic figures it addresses is the desire to transform the practical experience of alienation into a positive resource for criticizing and coping with a reconfigured postwar landscape Addressed to scholars and readers of American and comparative literatures as well as of cultural history and visual culture the book combines assessments of individual artworks novels and other texts with more distant readings spanning time and space A gallery of color plates beautifully illuminates the book s analysis Examining hardboiled fiction through Flaubert New Yorker cartoons through modernist painting and Bette Davis through Hegel and Marx Transatlantic Aliens challenges and changes the way we understand modernism s place in midcentury American culture

<u>Intersectionality in Anglophone Television Series and Cinema</u> Kévin Drif, Georges-Claude Guilbert, 2020-10-15 This book takes an intersectional approach to explore gender race ethnicity and social class in television series and films produced by English speaking countries Starting from Kimberl Crenshaw s 1989 concept of intersectionality and encompassing film

studies television studies cultural studies gender studies Queer theory African American studies and post colonial studies this volume sheds light not only on revealing intersectional elements of on screen fiction but also on the very nature of intersectional criticism

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