

CONTENTS

About the Authors xiii

Preface to the Third Edition xiv

Part One EARLY CINEMA 1

1 THE INVENTION AND EARLY YEARS OF THE CINEMA, 1880s–1904 3

The Invention of the Cinema 4

Preconditions for Motion Pictures 4 / Major Precursors of Motion Pictures 5 / An International Process of Invention 6

Early Filmmaking and Exhibition 11

Scenics, Topicals, and Fiction Films 11 / Creating an Appealing Program 11

BOX: THE SPREAD OF THE CINEMA AROUND THE WORLD: SOME REPRESENTATIVE EXAMPLES 12

The Growth of the French Film Industry 12

BOX: GEORGES MÉLIÈS, MAGICIAN OF THE CINEMA 14

England and the Brighton School 14 / The United States: Competition and the Resurgence of Edison 17

Reference 21

2 THE INTERNATIONAL EXPANSION OF THE CINEMA, 1905–1912 22

Film Production in Europe 22

France: Pathé versus Gaumont 22 / Italy: Growth through Spectacle 24 / Denmark: Nordisk and Ole Olsen 25 / Other Countries 26

The Struggle for the Expanding American Film Industry 26

The Nickelodeon Boom 26 / The Motion Picture Patents Company versus the Independents 28 / Social Pressures and Self-Censorship 29 / The Rise of the Feature Film 30 / The Star System 30 / The Movies Move to Hollywood 31

The Problem of Narrative Clarity 31

Early Moves toward Classical Storytelling 32

An International Style 39

BOX: THE BEGINNINGS OF FILM ANIMATION 40

References 42

3 NATIONAL CINEMAS, HOLLYWOOD CLASSICISM, AND WORLD WAR I, 1913–1919 43

The American Takeover of World Markets 44

The Rise of National Cinemas 45

Germany 45 / Italy 46 / Russia 47

BOX: THE BRIEF HEYDAY OF THE SERIAL 49

France 50 / Denmark 51 / Sweden 52

The Classical Hollywood Cinema 55	<i>Streamlining American Animation</i> 64
<i>The Major Studios Begin to Form</i> 55 / <i>Controlling Filmmaking</i> 56 / <i>Filmmaking in Hollywood during the 1910s</i> 57 / <i>Films and Filmmakers</i> 59	Trends in Smaller Producing Countries 65
	References 67

BOX: PRECISION STAGING IN EUROPEAN CINEMA 59

Part Two THE LATE SILENT ERA, 1919–1929 68

4 FRANCE IN THE 1920s 71

The French Film Industry after World War I 71
<i>Competition from Imports</i> 71 / <i>Disunity within the Film Industry</i> 72 / <i>Outdated Production Facilities</i> 72
Major Postwar Genres and Filmmakers 73
The French Impressionist Movement 74
<i>The Impressionists' Relation to the Industry</i> 74

A CHRONOLOGY OF FRENCH IMPRESSIONIST CINEMA 75

<i>Impressionist Theory</i> 76 / <i>Formal Traits of Impressionism</i> 77
The End of French Impressionism 84
<i>The Filmmakers Go Their Own Ways</i> 84 / <i>Problems within the Film Industry</i> 85
References 86

5 GERMANY IN THE 1920s 87

The German Situation after World War I 87
Genres and Styles of German Postwar Cinema 88
<i>Spectacles</i> 89 / <i>The German Expressionist Movement</i> 89

A CHRONOLOGY OF GERMAN EXPRESSIONIST CINEMA 90

<i>Kammerspiel</i> 95 / <i>German Films Abroad</i> 96
Major Changes in the Mid- to Late 1920s 97
<i>The Technological Updating of the German Studios</i> 97 / <i>The End of Inflation</i> 98
The End of the Expressionist Movement 99
New Objectivity 100

BOX: G. W. PABST AND NEW OBJECTIVITY 102

Export and Classical Style 102
References 104

6 SOVIET CINEMA IN THE 1920s 105

The Hardships of War Communism, 1918–1920 105
Recovery under the New Economic Policy, 1921–1924 109
Increased State Control and the Montage Movement, 1925–1930 110
<i>Growth and Export in the Film Industry</i> 110 / <i>The Influence of Constructivism</i> 111 / <i>A New Generation: The Montage Filmmakers</i> 113

A CHRONOLOGY OF THE SOVIET MONTAGE MOVEMENT 114

<i>The Theoretical Writings of Montage Filmmakers</i> 115 / <i>Soviet Montage Form and Style</i> 116
Other Soviet Films 124
The First Five-Year Plan and the End of the Montage Movement 125
References 127

7 THE LATE SILENT ERA IN HOLLYWOOD, 1920–1928 128

Theater Chains and the Expansion of the Industry 129
<i>Vertical Integration</i> 129 / <i>Picture Palaces</i> 130 / <i>The Big Three and the Little Five</i> 130

The Motion Picture Producers and Distributors of America	131
Studio Filmmaking	132
<i>Style and Technological Changes</i>	132 / <i>Big-Budget Films of the 1920s</i> 134 / <i>New Investment and Blockbusters</i> 137 / <i>Genres and Directors</i> 138

BOX: SILENT COMEDY IN THE 1920s 139

<i>Foreign Filmmakers in Hollywood</i>	143
Films for African American Audiences	148
The Animated Part of the Program	149
Reference	151

8 INTERNATIONAL TRENDS OF THE 1920s 152

“Film Europe”	152
<i>Postwar Animosities Fade</i>	152 / <i>Concrete Steps toward Cooperation</i> 153 / <i>Success Cut Short</i> 154

Part Three THE DEVELOPMENT OF SOUND CINEMA, 1926–1945 175

9 THE INTRODUCTION OF SOUND	177
Sound in the United States	178
<i>Warner Bros. and Vitaphone</i>	178 / <i>Sound-on-Film Is Adopted</i> 178 / <i>Sound and Filmmaking</i> 179

BOX: EARLY SOUND TECHNOLOGY AND THE CLASSICAL STYLE 180

Germany Challenges Hollywood	184
<i>Dividing the International Pie</i>	184 / <i>The Early Sound Era in Germany</i> 185
The U.S.S.R. Pursues Its Own Path to Sound	188
The International Adoption of Sound	190
<i>France</i> 190 / <i>Great Britain</i> 191 / <i>Japan</i> 192 / <i>Wiring the World's Theaters for Sound</i> 193 / <i>Crossing the Language Barrier</i> 193	
References	194

The “International Style”	155
<i>The Blending of Stylistic Traits</i>	155 / <i>Carl Dreyer: European Director</i> 156
Film Experiments outside the Mainstream Industry	158
<i>Abstract Animation</i>	158

BOX: THE SPREAD OF “ART CINEMA” INSTITUTIONS 159

<i>Dada Filmmaking</i>	161 / <i>Surrealism</i> 163 / <i>Cinéma Pur</i> 164 / <i>Lyrical Documentaries: The City Symphony</i> 165 / <i>Experimental Narrative</i> 167
Documentary Features Gain Prominence	169
Commercial Filmmaking Internationally	170
<i>Japan</i> 170 / <i>Great Britain</i> 171 / <i>Italy</i> 172 / <i>Some Smaller Producing Countries</i> 173	
References	174

10 THE HOLLYWOOD STUDIO SYSTEM, 1930–1945	195
The New Structure of the Film Industry	196
<i>The Big Five</i>	196

BOX: THE HAYS CODE: SELF-CENSORSHIP IN HOLLYWOOD 198

<i>The Little Three</i>	198 / <i>The Independents</i> 200
Exhibition Practice in the 1930s	200
Continued Innovation in Hollywood	201
<i>Sound Recording</i> 201 / <i>Camera Movement</i> 202 / <i>Technicolor</i> 202 / <i>Special Effects</i> 203 / <i>Cinematography Styles</i> 205	
Major Directors	206
<i>The Older Generation</i>	206 / <i>New Directors</i> 208

BOX: CITIZEN KANE AND THE MAGNIFICENT AMBERSONS 209

New Émigré Directors 210

Genre Innovations and Transformations 210
The Musical 210 / *The Screwball Comedy* 211 / *The Horror Film* 213 / *The Social Problem Film* 213 / *The Gangster Film* 214 / *Film Noir* 215 / *The War Film* 216

Animation and the Studio System 217

References 218

11 OTHER STUDIO SYSTEMS 219

Quota Quickies and Wartime Pressures: The British Studios 219
The British Film Industry Grows 219 / *Export Successes* 221 / *Alfred Hitchcock's Thrillers* 222 / *Crisis and Recovery* 222 / *The Effects of the War* 224

Innovation within an Industry: The Studio System of Japan 226
Popular Cinema of the 1930s 226 / *The Pacific War* 228

BOX: YASUJIRO OZU AND KENJI MIZOGUCHI IN THE 1930s 229

India: An Industry Built on Music 235
A Highly Fragmented Business 235 / *Mythologicals, Socials, and Devotionals* 236 / *Independents Weaken the System* 236

China: Filmmaking Caught between Left and Right 237

References 238

12 CINEMA AND THE STATE: THE U.S.S.R., GERMANY, AND ITALY, 1930-1945 239

The Soviet Union: Socialist Realism and World War II 239
Films of the Early 1930s 240 / *The Doctrine of Socialist Realism* 240

SOCIALIST REALISM AND CHAPAYEV 241

The Main Genres of Socialist Realism 242 / *The Soviet Cinema in Wartime* 245

The German Cinema under the Nazis 248
The Nazi Regime and the Film Industry 248 / *Films of the Nazi Era* 249 / *The Aftermath of the Nazi Cinema* 253

Italy: Propaganda versus Entertainment 253
Industry Tendencies 253 / *A Cinema of Distraction* 254 / *A New Realism?* 255

References 258

13 FRANCE: POETIC REALISM, THE POPULAR FRONT, AND THE OCCUPATION, 1930-1945 259

The Industry and Filmmaking during the 1930s 260
Production Problems and Artistic Freedom 260 / *Fantasy and Surrealism: René Clair, Pierre Prévert, and Jean Vigo* 260 / *Quality Studio Filmmaking* 262 / *Émigrés in France* 263 / *Everyday Realism* 264

Poetic Realism 265
Doomed Lovers and Atmospheric Settings 265 / *The Creative Burst of Jean Renoir* 266 / *Other Contributors* 268

Brief Interlude: The Popular Front 268

BOX: POPULAR FRONT FILMMAKING: LA VIE EST À NOUS AND LA MARSEILLAISE 270

Filmmaking in Occupied and Vichy France 272
The Situation in the Film Industry 272 / *Films of the Occupation Period* 274

Reference 276

14 LEFTIST, DOCUMENTARY, AND EXPERIMENTAL CINEMAS, 1930-1945 277

The Spread of Political Cinema 277
The United States 278 / *Germany* 279 / *Belgium and the Netherlands* 279 / *Great Britain* 280 / *International Leftist Filmmaking in the Late 1930s* 281

Government- and Corporate-Sponsored Documentaries 282
The United States 282 / *Great Britain* 284

BOX: ROBERT FLAHERTY: MAN OF ARAN AND THE "ROMANTIC DOCUMENTARY" 285

Wartime Documentaries 286
Hollywood Directors and the War 287 / *Great Britain* 288 / *Germany and the U.S.S.R* 289

The International Experimental Cinema 290
Experimental Narratives and Lyrical and Abstract Films 291 / *Surrealism* 291 / *Animation* 293

References 295

Part Four THE POSTWAR ERA: 1945–1960s 296

15 AMERICAN CINEMA IN THE POSTWAR ERA, 1945–1960 298

Postwar Changes, 1946–1948 299

The HUAC Hearings: The Cold War Reaches Hollywood 299 / *The Paramount Decision* 300

The Decline of the Hollywood Studio System 300

Changing Lifestyles and Competing Entertainment 301 / *Hollywood Adjusts to Television* 302

BOX: SEE IT ON THE BIG SCREEN 303

Art Cinemas and Drive-ins 306 / *Challenges to Censorship* 307

The New Power of the Individual Film and the Revival of the Roadshow 308

The Rise of the Independents 309

Mainstream Independents: Agents, Star Power, and the Package 309 / *Exploitation* 310 / *Independents on the Fringe* 311

Classical Hollywood Filmmaking: A Continuing Tradition 312

Complexity and Realism in Storytelling 312 / *Stylistic Changes* 314 / *New Twists on Old Genres* 314

Major Directors: Several Generations 317

Veterans of the Studio Era 317 / *Émigrés Stay On* 318 / *Welles's Struggle with Hollywood* 319 / *The Impact of the Theater* 319

BOX: ALFRED HITCHCOCK 320

New Directors 322

References 323

16 POSTWAR EUROPEAN CINEMA: NEOREALISM AND ITS CONTEXT, 1945–1959 324

The Postwar Context 324

Film Industries and Film Culture 325

West Germany: "Papás Kino" 325 / *Resistance to U.S. Encroachment* 326 / *Art Cinema: The Return of Modernism* 328

Italy: Neorealism and After 330

Italian Spring 330

NEOREALISM AND AFTER: A CHRONOLOGY OF EVENTS AND SELECTED WORKS 331

Defining Neorealism 333

BOX: UMBERTO D: THE MAID WAKES UP 335

BOX: OPEN CITY: THE DEATH OF PINA 336

Beyond Neorealism 337

BOX: LUCHINO VISCONTI AND ROBERTO ROSSELLINI 338

A Spanish Neorealism? 340

References 341

17 POSTWAR EUROPEAN CINEMA: FRANCE, SCANDINAVIA, AND BRITAIN, 1945–1959 342

French Cinema of the Postwar Decade 342

The Industry Recovers 342

BOX: POSTWAR FRENCH FILM CULTURE 343

The Tradition of Quality 344 / *The Return of Older Directors* 346 / *New Independent Directors* 350

Scandinavian Revival 351

BOX: CARL THEODOR DREYER 353

England: Quality and Comedy 354

Problems in the Industry 354 / *Literary Heritage and Eccentricity* 355 / *Art-House Success Abroad* 357

References 357

18 POSTWAR CINEMA BEYOND THE WEST, 1945–1959 358

General Tendencies 358

Japan 360

Industry Recovery under the Occupation 360 / *The Veteran Directors* 361 / *The War Generation* 363

Postwar Cinema in the Soviet Sphere of Influence 363

The U.S.S.R.: From High Stalinism to the Thaw 364 /
Postwar Cinema in Eastern Europe 366

People's Republic of China 370

Civil War and Revolution 370 / *Mixing Maoism
and Tradition* 373

India 373

A Disorganized but Prolific Industry 374 /
The Populist Tradition and Raj Kapoor 374

BOX: MUSIC AND POSTWAR INDIAN FILM 375

*Swimming against the Stream: Guru Dutt and
Ritwik Ghatak* 376

Latin America 377

Argentina and Brazil 378 / *Mexican Popular
Cinema* 379

References 380

**19 ART CINEMA AND THE IDEA
OF AUTHORSHIP** 381

The Rise and Spread of the Auteur Theory 381

Authorship and the Growth of the Art Cinema 382

Luis Buñuel (1900–1983) 383

Ingmar Bergman (1918–2007) 385

Akira Kurosawa (1910–1998) 388

Federico Fellini (1920–1993) 390

Michelangelo Antonioni (1912–2007) 392

Robert Bresson (1907–1999) 394

Jacques Tati (1908–1982) 397

Satyajit Ray (1921–1992) 399

References 402

**20 NEW WAVES AND YOUNG CINEMAS,
1958–1967** 403

The Industries' New Needs 403

Formal and Stylistic Trends 404

France: New Wave and New Cinema 407

The New Wave 407

**FRENCH NEW CINEMA AND THE
NOUVELLE VAGUE: A CHRONOLOGY
OF MAJOR RELEASES** 408

**BOX: FRANÇOIS TRUFFAUT AND JEAN-LUC
GODARD** 410

New Cinema: The Left Bank 412

Italy: Young Cinema and Spaghetti Westerns 414

Great Britain: Kitchen Sink Cinema 418

Young German Film 420

New Cinema in the U.S.S.R. and Eastern Europe 422

Young Cinema in the Soviet Union 422 / *New
Waves in Eastern Europe* 424

BOX: MIKLÓS JANCsó 429

The Japanese New Wave 432

Brazil: Cinema Novo 434

References 438

**21 DOCUMENTARY AND EXPERIMENTAL
CINEMA IN THE POSTWAR ERA,
1945–MID-1960s** 439

Toward the Personal Documentary 440

Innovative Trends 440 / *The National Film Board
and Free Cinema* 442 / *France: The Auteurs'
Documentaries* 443 / *Jean Rouch and Ethnographic
Documentary* 444

Direct Cinema 445

The United States: Drew and Associates 445

**BOX: NEW TECHNOLOGY FOR THE NEW
DOCUMENTARY** 446

Direct Cinema in Bilingual Canada 448 / *France:
Cinéma Vérité and Provocation* 449

Experimental and Avant-Garde Cinema 451

**BOX: THE FIRST POSTWAR DECADE:
MAYA DEREN** 452

Abstraction, Collage, and Personal Expression 455

**THE SECOND POSTWAR DECADE:
STAN BRAKHAGE** 461

Success and New Ambitions 462 / *Underground
and Expanded Cinema* 463

References 469

Part Five THE CONTEMPORARY CINEMA SINCE THE 1960s 470

22 HOLLYWOOD'S FALL AND RISE: 1960-1980 472

The 1960s: The Film Industry in Recession 473
The Studios in Crisis 473 / *Styles and Genres* 474 /
Modifying the Classical Studio Style 475 / *Identifying
the Audience* 476

**BOX: NEW PRODUCTION AND EXHIBITION
TECHNOLOGIES 477**

The New Hollywood: Late 1960s to Late 1970s 478
Toward an American Art Cinema 478 / *Hollywood
Strikes Gold* 480

**BOX: PERSONAL CINEMA: ALTMAN AND
ALLEN 481**

The Return of the Blockbuster 483

**BOX: THE 1970s BIG THREE: COPPOLA,
SPIELBERG, AND LUCAS 484**

Hollywood Updated 487 / *Scorsese as Synthesis* 489

Opportunities for Independents 490

References 493

23 POLITICALLY CRITICAL CINEMA OF THE 1960s AND 1970s 494

Political Filmmaking in the Third World 495

Revolutionary Aspirations 496 / *Political Genres
and Style* 497 / *Latin America* 497

**BOX: TWO REVOLUTIONARY FILMS: MEMORIES
OF UNDERDEVELOPMENT AND LUCÍA 501**

Black African Cinema 507 / *China: Cinema and
the Great Proletarian Cultural Revolution* 510

Political Filmmaking in the First and
Second Worlds 511

Eastern Europe and the U.S.S.R. 512 / *Political
Cinema in the West* 515

**BOX: FILM ACTIVITIES DURING THE MAY EVENTS
IN PARIS 517**

BOX: BRECHT AND POLITICAL MODERNISM 521

References 534

24 DOCUMENTARY AND EXPERIMENTAL FILM SINCE THE LATE 1960s 536

Documentary Cinema 537

Direct Cinema and Its Legacy 537

**BOX: FREDERICK WISEMAN AND THE
TRADITION OF DIRECT CINEMA 538**

Synthesizing Documentary Techniques 540 /
The Questioning of Documentary Actuality 542 /
Documenting Upheavals and Injustice 544 / *The
Theatrical Documentary in the Age of Television* 544

**BOX: FACTS, TRUTH, AND ATTITUDE: MICHAEL
MOORE AND ERROL MORRIS 545**

From Structuralism to Pluralism in
Avant-Garde Cinema 548

Structural Film 549 / *Reactions and Alternatives
to Structural Film* 554

**BOX: INDEPENDENT ANIMATION OF THE 1970s
AND 1980s 555**

New Mergers 562 / *Multimedia and Mixed
Contexts* 563

References 565

25 NEW CINEMAS AND NEW DEVELOP- MENTS: EUROPE AND THE U.S.S.R. SINCE THE 1970s 566

Western Europe 567

Crisis in the Industry 567

**BOX: TELEVISION AND AARDMAN
ANIMATION 569**

The Art Cinema Revived: Toward Accessibility 571

**BOX: DURAS, VON TROTTA, AND THE
EUROPEAN ART CINEMA 577**

The Arresting Image 581

**BOX: HOW DENMARK CONQUERED THE
WORLD 586**

Eastern Europe and the U.S.S.R. 588

Eastern Europe: From Reform to Revolution 588 /
The U.S.S.R.: The Final Thaw 592

References 598

26 A DEVELOPING WORLD: CONTINENTAL AND SUBCONTINENTAL CINEMAS SINCE 1970 599

New Cinemas, New Audiences 600

African Cinema 601

North Africa 601 / *Sub-Saharan Africa* 602 / *The 1990s and Beyond* 604

Filmmaking in the Middle East 605

Israel 606 / *Egypt* 607 / *Turkey* 607 / *Iran: Revolution, Renaissance, and Retreat* 608 / *Countries in Conflict* 611 / *Belatedly Embracing the Cinema* 612

South America and Mexico: Interrupted Reforms and Partnerships with Hollywood 613

Brazil 613

BOX: LATIN AMERICAN LITERATURE AND CINEMA 614

Argentina and Elsewhere 616 / *Mexico* 617 / *Cuba and Other Left-Wing Cinemas* 620

India: Mass Output and Art Cinema 621

Alternatives to Bollywood 621 / *Coproductions and Satellite TV* 623 / *Indian Cinema on the Global Stage* 625

References 626

Part Six CINEMA IN THE AGE OF NEW MEDIA 659

28 AMERICAN CINEMA AND THE ENTERTAINMENT ECONOMY: THE 1980S AND AFTER 661

Hollywood, Cable Television, and Home Video 662

Concentration and Consolidation in the Film Industry 663

CHART: MAJOR GLOBAL MEDIA COMPANIES AND PRINCIPAL HOLDINGS AS OF LATE 2008 665

The Megapicture Mentality 666 / *The Bottom Line* 667 / *Multiplexing and Megaplexing: The New Face of Exhibition* 670

27 CINEMA RISING: PACIFIC ASIA AND OCEANIA SINCE 1970 627

Australia and New Zealand 628

Australia 628 / *New Zealand* 630

Japan

Independent Filmmaking: An Irreverent Generation 632 / *The 1990s and 2000s: The Punctured Bubble and a New Surge of Talent* 633

BOX: MADE IN JAPAN: THE FORTUNES OF SONY 634

Mainland China: Two Generations and the Commercial Market 637

Economic Reforms and the Fifth Generation 637

BOX: TO GET RICH IS GLORIOUS: THE REVIVAL OF CHINESE CINEMA 639

The Sixth Generation and Illegal Films 640 / *The Cinema and "Market Socialism"* 641

New Cinemas in East Asia 643

The Philippines 645 / *Hong Kong* 647 / *Taiwan* 652

BOX: EDWARD YANG AND HOU HSIAO-HSIEN 653

South Korea 655

References 658

Artistic Trends 671

Genres 671 / *Narrative Form and Style* 673

BOX: INTENSIFIED CONTINUITY: A STYLE FOR THE VIDEO AGE 674

Directors: Midrange Options and Megapicture Obligations 676

A New Age of Independent Cinema 680

CHART: INDEPENDENTS' DAYS: A CHRONOLOGY OF U.S. INDEPENDENT CINEMA 681

Support Systems 684 / *Four Trends* 686

References 693

29 TOWARD A GLOBAL FILM CULTURE 694

Hollyworld? 695

The Media Conglomerates 696 / *Cooperation and Cooptation* 696

BOX: JURASSIC PARK, GLOBAL FILM 697

Battles over GATT 698 / *Multiplexing the Planet* 699

Regional Alliances and the New International Film 699

Europe and Asia Try to Compete 700 / *Media Empires* 700 / *Global Films from Europe* 701

East Asia: Regional Alliances and Global Efforts 702

BOX: BACK TO BASICS: DOGME 95 703

Diasporic Cinema 704

The Festival Circuit 706

Festivals and the Global Film Business 707

Video Piracy: An Alternative Distribution System 709

Fan Subcultures: Appropriating the Movies 710

References 712

30 DIGITAL TECHNOLOGY AND THE CINEMA 713

Digital Tools for Filmmaking 714

Shooting on Digital Media 714 / *Shooting on Film* 716 / *Effects on Film Form and Style* 719

CHART: THE RISE OF 3-D COMPUTER ANIMATION 720

Distribution and Exhibition 722

Distribution 722 / *Exhibition* 723

New Media, Film, and Digital Convergence 725

Innovations in Promotion and Retail 725

BOX: FROM REAL LIFE TO SECOND LIFE: DIY AND FOUR EYED MONSTERS 728

References 730

Glossary 731

Index 736