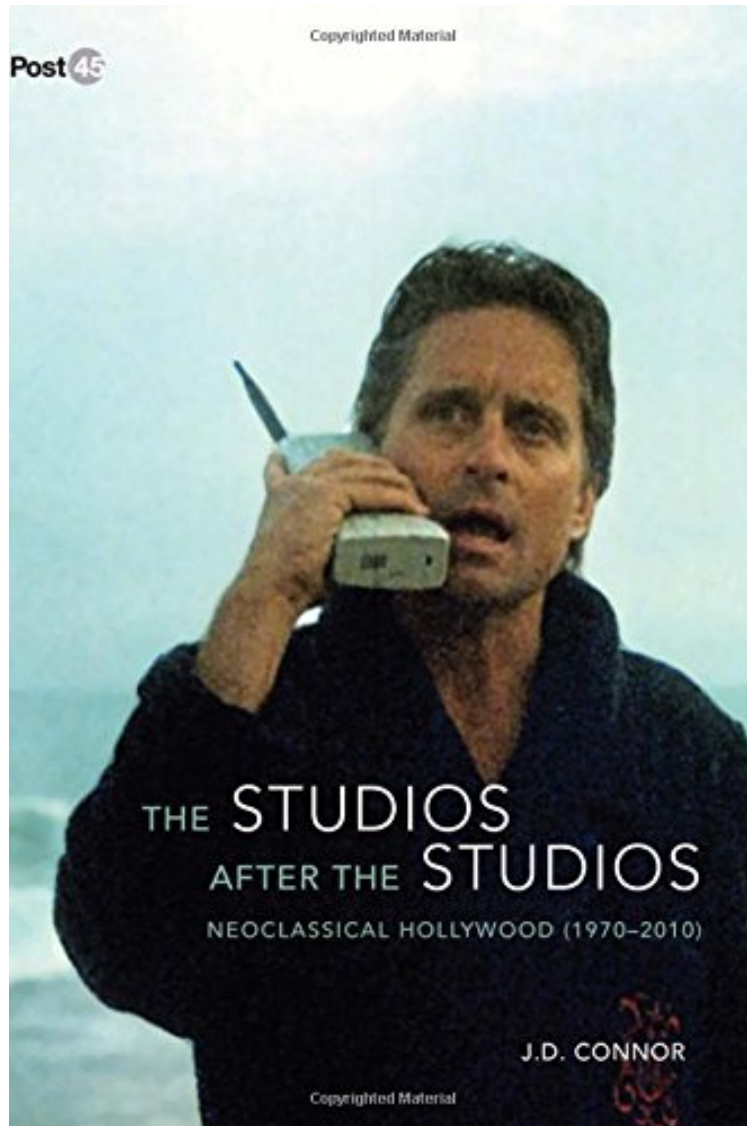


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## The Studios after the Studios: Neoclassical Hollywood (1970-2010) (Post\*45)

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0 of 0 people found the following review helpful. A good academic study on the modern film industryBy Darko

GavrilovicThe book is a combination of historical facts, sources, and the authors own analysis of modern American Hollywood film industry as it changed and developed after the late 1960s (birth of auteurs), late 70s and 80s (take over of the advertising and television execs and production designers) and moves on to end around the late 2000s. The book is actually a gold mine of how to form thesis and dissertation ideas. As an example, the author gives insight into how to analyze and link the development and changes of major studio logos with that particular point in time in the American film industry history and the executive and management shuffles that were going on within the companies at the times. Another example, the return and revamp of the musical film in the 80s and its merging with advertising and marketing that was taking over the American social fabric in that era.

Modern Hollywood is dominated by a handful of studios: Columbia, Disney, Fox, Paramount, Universal, and Warner Bros. Threatened by independents in the 1970s, they returned to power in the 1980s, ruled unquestioned in the 1990s, and in the new millennium are again beseiged. But in the heyday of this new classical era, the major studios movies their stories and styles were astonishingly precise biographies of the studios that made them. Movies became product placements for their studios, advertising them to the industry, to their employees, and to the public at large. If we want to know how studios workhow studios thinkwe need to watch their films closely. How closely? Maniacally so. In a wide range of examples, *The Studios after the Studios* explores the gaps between story and backstory in order to excavate the hidden history of Hollywood's second great studio era.

"It certainly is a very welcome contribution not just to Hollywood cinema studies but also to media industry studies and film studies more generally." (Yannis Tzioumakis)"Connor offers interpretations of key films from the 1970s and 80s that are often highly original and unexpected, making sure that *The Studios After the Studios* has many thrilling moments of discovery (and surprise). As an important contribution to film studies, it will be especially productive in re-opening the debate on Hollywood and authorship." (Thomas Elsaesser)"Connor structures his analysis of product - *Jaws*, *Footloose*, *Saturday Night Fever*, and *Flashdance*, to name a few - around the idea of corporate auteurship. In each film one can find a link between the artist and the production committee . . . Recommended." (A. Hirsh CHOICE)About the AuthorJ.D. Connor is Assistant Professor in History of Art and Film Studies at Yale University.