



Animating CULTURE

Hollywood Cartoons from the Sound Era

ERIC SMOODIN

Animating Culture Hollywood Cartoons From The Sound Era

K Payea



Animating Culture Hollywood Cartoons From The Sound Era:

Animating Culture Eric Loren Smoodin, 1993 Long considered children's entertainment by audiences and popular media Hollywood animation has received little serious attention Eric Smoodin's *Animating Culture* is the first and only book to thoroughly analyze the animated short film Usually running about seven or eight minutes cartoons were made by major Hollywood studios such as MGM Warner Bros and Disney and shown at movie theaters along with a newsreel and a feature length film Smoodin explores animated shorts and the system that mass produced them How were cartoons exhibited in theaters How did they tell their stories Who did they tell them to What did they say about race class and gender How were cartoons related to the feature films they accompanied on the evening's bill of fare What were the social functions of cartoon stars like Donald Duck and Minnie Mouse Smoodin argues that cartoons appealed to a wide audience not just children and did indeed contribute to public debate about political matters He examines issues often ignored in discussions of animated film issues such as social control in the U S army's Private Snafu cartoons and sexuality and race in the sites of Betty Boop's body and the cartoon harem Smoodin's analysis of the multiple discourses embedded in a variety of cartoons reveals the complex and sometimes contradictory ways that animation dealt with class relations labor imperialism and censorship His discussion of Disney and the Disney Studio's close ties with the U S government forces us to rethink the place of the cartoon in political and cultural life Smoodin reveals the complex relationship between cartoons and the Hollywood studio system and between cartoons and their audiences

Animating Culture Eric Smoodin, 1993 An analysis of animated short films and the system that mass produced them this book examines subjects such as Hollywood animation and social control sexuality law and competition comment on race gender and class and the shaping of public opinion through cartoon characters

Birth of an Industry Nicholas Sammond, 2015-08-27 In Birth of an Industry Nicholas Sammond describes how popular early American cartoon characters were derived from blackface minstrelsy He charts the industrialization of animation in the early twentieth century its representation in the cartoons themselves and how important blackface minstrels were to that performance standing in for the frustrations of animation workers Cherished cartoon characters such as Mickey Mouse and Felix the Cat were conceived and developed using blackface minstrelsy's visual and performative conventions these characters are not like minstrels they are minstrels They play out the social cultural political and racial anxieties and desires that link race to the laboring body just as live minstrel show performers did Carefully examining how early animation helped to naturalize virulent racial formations Sammond explores how cartoons used laughter and sentimentality to make those stereotypes seem not only less cruel but actually pleasurable Although the visible links between cartoon characters and the minstrel stage faded long ago Sammond shows how important those links are to thinking about animation then and now and about how cartoons continue to help to illuminate the central place of race in American cultural and social life

America Toons In David Perlmutter, 2014-04-01 Animation has been part of television since the start of the medium but it has rarely received

unbiased recognition from media scholars More often it has been ridiculed for supposedly poor technical quality accused of trafficking in violence aimed at children and neglected for indulging in vulgar behavior These accusations are often made categorically out of prejudice or ignorance with little attempt to understand the importance of each program on its own terms This book takes a serious look at the whole genre of television animation from the early themes and practices through the evolution of the art to the present day Examining the productions of individual studios and producers the author establishes a means of understanding their work in new ways at the same time discussing the ways in which the genre has often been unfairly marginalized by critics and how especially in recent years producers have both challenged and embraced this marginality as a vital part of their work By taking seriously something often thought to be frivolous the book provides a framework for understanding the persistent presence of television animation in the American media and how surprisingly influential it has been

[Animating the Science Fiction Imagination](#) J. P. Telotte, 2018 Long before flying saucers robot monsters and alien menaces invaded our movie screens in the 1950s there was already a significant but overlooked body of cinematic science fiction Through analyses of early twentieth century animations comic strips and advertising *Animating the Science Fiction Imagination* unearths a significant body of cartoon science fiction from the pre World War II era that appeared at approximately the same time the genre was itself struggling to find an identity an audience and even a name In this book author J P Telotte argues that these films helped sediment the genre's attitudes and motifs into a popular culture that found many of those ideas unsettling even threatening By binding those ideas into funny and entertaining narratives these cartoons also made them both familiar and non threatening clearing a space for visions of the future of other worlds and of change that could be readily embraced in the post war period

The Classical Animated Documentary and Its Contemporary Evolution Cristina Formenti, 2022-03-24 *The Classical Animated Documentary and Its Contemporary Evolution* is the first book to provide an historical insight into the animated documentary Drawing on archival research and textual analysis it shows how this form usually believed to be strictly contemporaneous instead took shape in the 1940s Cristina Formenti integrates a theoretical and a historical approach in order to shed new light on the animated documentary as a form as well as on the work of renowned studios such as The Walt Disney Studios Halas Batchelor National Film Board of Canada and never before addressed ones such as Corona Cinematografica She also highlights the differences and the similarities existing among the animated documentaries created between the 1940s and the mid 1980s and those produced today so as to demonstrate how the latter do not represent a complete otherness in respect to the former but rather an evolution

[The Disney Animation Renaissance](#) Mary E. Lescher, 2022-11-22 Walt Disney Feature Animation Florida opened in Orlando at the dawn of the Disney Renaissance As a member of the crew Mary E Lescher witnessed the small studio's rise and fall during a transformative era in company and movie history Her in depth interviews with fellow artists administrators and support personnel reveal the human dimension of a technological revolution the dramatic shift from hand drawn cel

animation to the digital format that eclipsed it in less than a decade She also traces the Florida Studio s parallel existence as a part of The Magic of Disney Animation a living theme park attraction where Lescher and her colleagues worked in full view of Walt Disney World guests eager to experience the magic of the company s legendary animation process A ground level look at the entertainment giant The Disney Animation Renaissance profiles the people and purpose behind a little known studio during a historic era

Animation and the American Imagination Gordon B. Arnold,2016-11-28 Providing a detailed historical overview of animated film and television in the United States over more than a century this book examines animation within the U S film and television industry as well as in the broader sociocultural context From the early 1900s onwards animated cartoons have always had a wide enthusiastic audience Not only did viewers delight in seeing drawn images come to life tell fantastic stories and depict impossible gags but animation artists also relished working in a visual art form largely free from the constraints of the real world This book takes a fresh look at the big picture of U S animation both on and behind the screen It reveals a range of fascinating animated cartoons and the colorful personalities technological innovations cultural influences and political agendas and shifting audience expectations that shaped not only what appeared on screen but also how audiences reacted to thousands of productions Animation and the American Imagination A Brief History presents a concise unified picture that brings together divergent strands of the story so readers can make sense of the flow of animation history in the United States The book emphasizes the overall shape of animation history by identifying how key developments emerged from what came before and from the culture at large It covers the major persons and studios of the various eras identifies important social factors including the Great Depression World War II the counterculture of the 1960s and 1970s and the struggles for civil rights and women s rights addresses the critical role of technological and aesthetic changes and discusses major works of animation and the responses to them

The Cultural Front Michael Denning,1998 As garment workers longshoremen autoworkers sharecroppers and clerks took to the streets striking and organizing unions in the midst of the Depression artists writers and filmmakers joined the insurgent social movement by creating a cultural front Disney cartoonists walked picket lines and Billie Holiday and Strange Fruit at the left wing cabaret Caf Society Duke Ellington produced a radical musical Jump for Joy New York garment workers staged the legendary Broadway revue Pins and Needles and Orson Welles and his Mercury players took their labor operas and anti fascist Shakespeare to Hollywood and made Citizen Kane A major reassessment of US cultural history The Cultural Front is a vivid mural of this extraordinary upheaval which reshaped American culture in the twentieth century

Animating Film Theory Karen Redrobe,2014-03-21 Animating Film Theory provides an enriched understanding of the relationship between two of the most unwieldy and unstable organizing concepts in cinema and media studies animation and film theory For the most part animation has been excluded from the purview of film theory The contributors to this collection consider the reasons for this marginalization while also bringing attention to key historical contributions across a wide range of animation practices

geographic and linguistic terrains and historical periods They delve deep into questions of how animation might best be understood as well as how it relates to concepts such as the still the moving image the frame animism and utopia The contributors take on the kinds of theoretical questions that have remained underexplored because as Karen Beckman argues scholars of cinema and media studies have allowed themselves to be constrained by too narrow a sense of what cinema is This collection reanimates and expands film studies by taking the concept of animation seriously Contributors Karen Beckman Suzanne Buchan Scott Bukatman Alan Cholodenko Yuriko Furuhata Alexander R Galloway Oliver Gaycken Bishnupriya Ghosh Tom Gunning Andrew R Johnston Herv Joubert Laurencin Gertrud Koch Thomas LaMarre Christopher P Lehman Esther Leslie John MacKay Mihaela Mihailova Marc Steinberg Tess Takahashi

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