CALL FOR PAPERS

CFP: The Studio System
An area of multiple panels for the 2016 Film & History Conference:
Gods and Heretics: Figures of Power and Subversion in Film and Television
October 26-October 30, 2016
The Milwaukee Hilton
Milwaukee, WI (USA)

DEADLINE for abstracts: June 1, 2016

The Hollywood studio system was a well-oiled machine that produced some of the most important films in history. From innovative production practices to courageous content, the studios created big business out of popular culture. Decades after its collapse, film historians and movie buffs are still fascinated with this period of Hollywood history. The system was incredibly dynamic, regularly sparked creativity and ingenuity, was often times oppressive, and always widely influential. From the 1920s until around 1960, the Hollywood studios were a major force in terms of entertainment, art, and mass communication.

This area welcomes unique perspectives that continue the discussion of the studio system and further its academic study. Possible topics include, but are not limited to:

- Religious filmmakers (ex: Cecil B. DeMille), servant to god or popular heretic?
- The fall of a specific studio such as RKO, film controversies, or major social and political issues such as the impact of HUAC in Hollywood.
- The production of popular genres of the Studio Era (Warner gangsters, Universal monsters, MGM musicals, etc.)
- Analyses of an individual studio during a particular time period in this era (Universal of the 1930s, Postwar MGM, etc.)
- Influence of B-films and lesser-known Studio Era filmmakers on contemporary directors (for example, Sam Fuller’s influence on Martin Scorsese)
- The battle between censors and the studios
- The role of the producer during the Studio Era
- That Barton Fink Feeling: The plight of writers during the Studio Era
- Rise and Fall: The origins and/or decline of the studio system

Proposals for complete panels (three related presentations) are also welcome, but they must include an abstract and contact information, including an e-mail address, for each presenter. For updates and registration information about the upcoming meeting, see the Film & History website (www.filmandhistory.org).

Please e-mail your 200-word proposal by 1 June 2016 to the area chair:

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