

# Cinema, Controversy, Censorship

## *Lecture 4: Researching Film and Cinema Controversy: Audiences*



Lecture 1: Theories and concepts

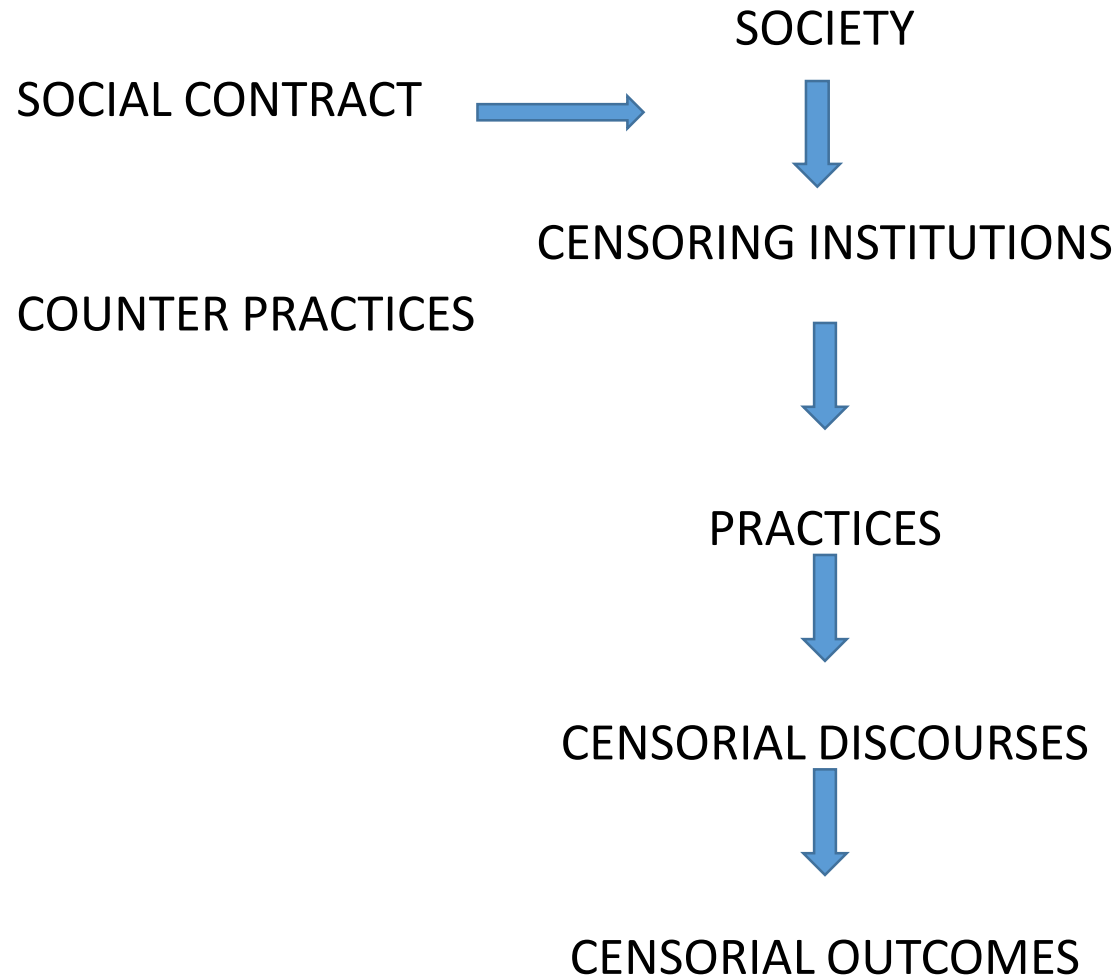
Lecture 2: Cinema Censorship I: USA and Hollywood pictures around the world

Lecture 3: Cinema Censorship II: varieties of control, censorship, discipline, surveillance

Lecture 4: Researching Film and Cinema Controversy I: Audiences

Lecture 5: Researching Film and Cinema Controversy II: case risqué/sex cinema

# Censorial model – Institutional? Top down?



Lecture 1: Theories and concepts

Lecture 2: Cinema Censorship I: USA and Hollywood pictures around the world

Lecture 3: Cinema Censorship II: varieties of control, censorship, discipline, surveillance

**Lecture 4: Researching Film and Cinema Controversy I: Audiences**

Lecture 5: Researching Film and Cinema Controversy II: case risqué/sex cinema





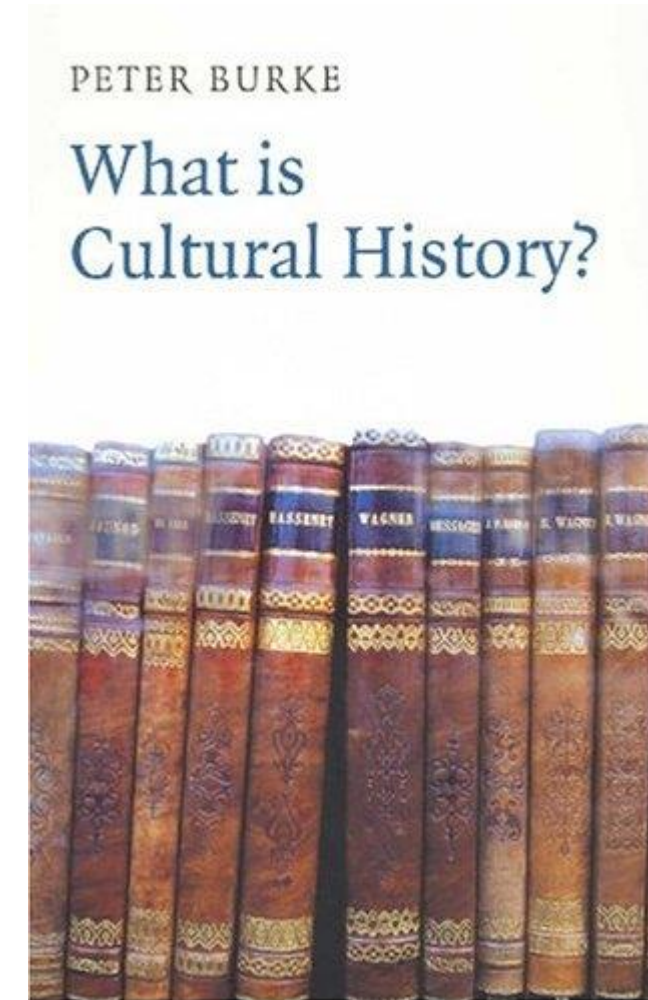
## 1. New cinema history

# Failure of a discipline?

“Despite the extensive historical analysis of early cinema, a recently-published 976-page history of late Victorian and Edwardian England devotes **only one paragraph to cinema**, providing a telling instance of the extent to which social and cultural historians have not yet found it necessary to address the historical work on early cinema (Searle, passim). In his 2004 introductory survey, *What is Cultural History?*, Peter Burke makes **no mention of any work on cinema.**”

R. Maltby, *How Can Cinema History Matter More?*

<http://www.screeningthepast.com/2015/01/how-can-cinema-history-matter-more/>



## Need for historical work on film audiences

“Film history has been written **as if films had no audiences** or were seen by everyone and in the same way, or as if however they were viewed and by whoever, the history of ‘films’ was distinct from and privileged over the history of their being taken **up by billions of people who have watched them since 1894.**”

Robert C. Allen (1990)





## Cinema history from below

“For cinema history to matter more, it must engage with the social history of which it is part, not through the practices of textual interpretation, but by attempting **to write cinema history from below**; that is, to write histories that are concerned not with the kings and queens of Hollywood but **with their audiences** and with the roles that these performances of celebrity played in the **ordinary imaginations of those audiences.**”

Richard Maltby (2006)



## Film history vs. cinema history

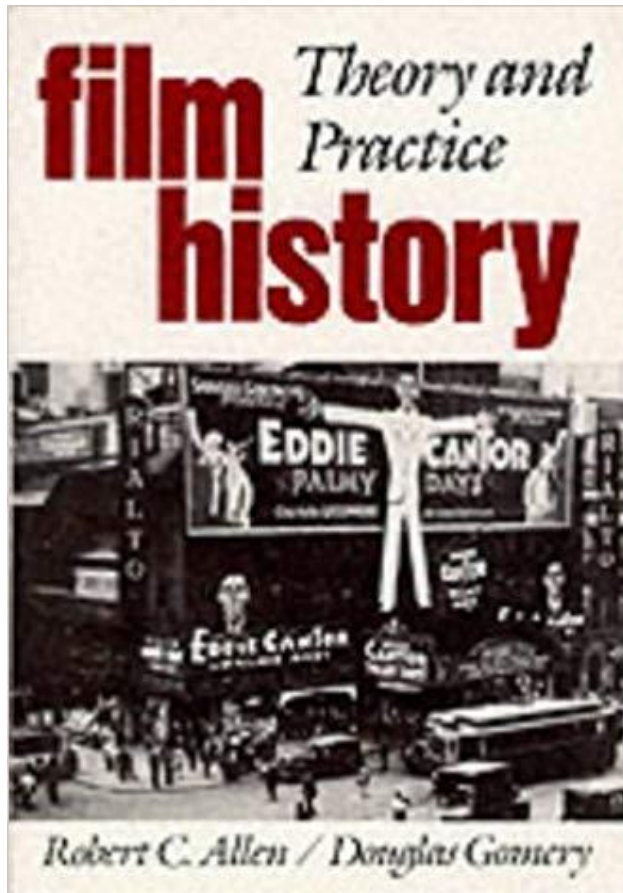
“... terminological and methodological distinction **between film history and cinema history**: between an aesthetic history of textual relations between individuals or individual objects, and the social history of a cultural institution.”

Richard Maltby (2006)



# Film/cinema historiography: research strands

- Classical film history
- New revisionist film history



# Film/cinema historiography: research strands

- Classical film history
- New revisionist film history
- New cinema history
  - Contextual cinema analysis
  - Defocus the film
  - Focus on distribution, exhibition, programming, cinema-going experiences, audiences
  - Bottom-up approach
  - The spatial turn in film and media studies
  - Multidisciplinary empirical methods, digital tools, large databases



Edited by Daniel Biltereyst, Richard Maltby and Philippe Meers

<http://homernetwork.org/dhp-projects/homer-projects-2/>

## The HoMER Network

History of Moviegoing, Exhibition and Reception [under construction]

ABOUT

MEETINGS

**DIGITAL HOMER**

SUBMIT PROJECT

REGISTER DATASET



*HOMER Projects*

Legends ▾

Layer Sliders

Visualizations ▾

Fullscreen

### HOMER Projects

Leave a reply

**These visualisations of HoMER projects** use the [DH Press plugin](#) for WordPress, developed by the Digital Innovation Lab at the University of North Carolina.

**This page works best on Mozilla Firefox and Google Chrome.** Internet Explorer users may not be able to see the content. Apologies for the inconvenience.

Please note that overlapping markers may be hidden – use search box to find specific

Search

#### RECENT POSTS

Call for Papers: What is Cinema History?

New HOMER Website

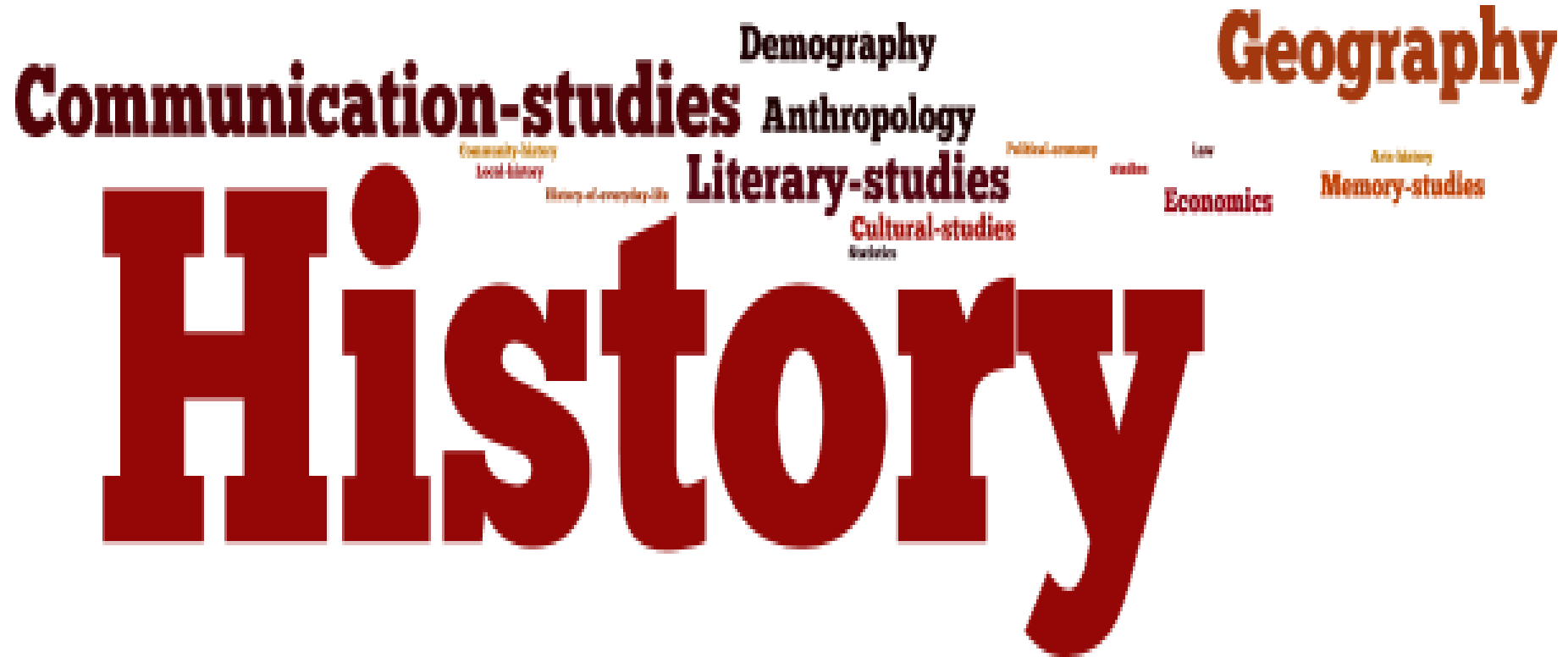
# Question of sources



# Questions of methods



# Questions of disciplines





# Questions on digital tools for research and valorisation



The screenshot shows the homepage of the 'CINEMA CONTEXT' website. The header is a dark red bar with the title 'CINEMA CONTEXT' in white, stylized letters. Below the header is a navigation menu with tabs for 'films', 'bioscopen', 'voorstellingen', 'personen', 'bedrijven', and 'home'. On the left side, there is a vertical menu with options: 'Home', 'Achtergrond', 'Bladeren', 'Uitgebreid zoeken', 'Extra's', 'Colofon', 'Help', and 'English'. The main content area features a large illustration of the Rembrandt Theater building in Amsterdam, with the text 'Film in Nederland vanaf 1896' and 'een encyclopedie van de filmcultuur' above it. To the right of the theater illustration is a small image of a film poster for 'EXAS?' with the text 'bron' below it. Further down, there is a section titled 'Cijfers' (Statistics) with a list of data points, and a section titled 'Nieuw' (New) with the text 'Google Maps toegevoegd' and 'Cinema Context kan nu alle'.

## CINEMA CONTEXT

films bioscopen voorstellingen personen bedrijven home

### Film in Nederland vanaf 1896

een encyclopedie van de filmcultuur

Home  
Achtergrond  
Bladeren  
Uitgebreid zoeken ▶  
Extra's ▶  
Colofon  
Help  
English

EXAS?  
bron

#### Cijfers

- 107041 voorstellingen
- 45612 films
- 1625 bioscopen
- 48574 keuringsdossiers
- 4290 mannen en vrouwen
- 1623 bedrijven
- 400 steden
- van 1896 tot heden

#### Nieuw

Google Maps toegevoegd  
Cinema Context kan nu alle

KINOMATICS



HOME

ABOUT ▾

RESEARCH ▾

VISUALISATIONS

TOOLS

EVENTS

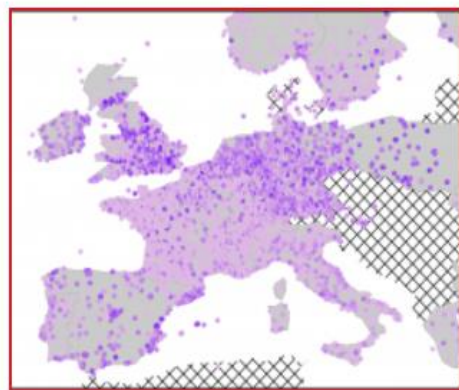
CINEMA CITIES

FILM IMPACT RATING

CONTACT

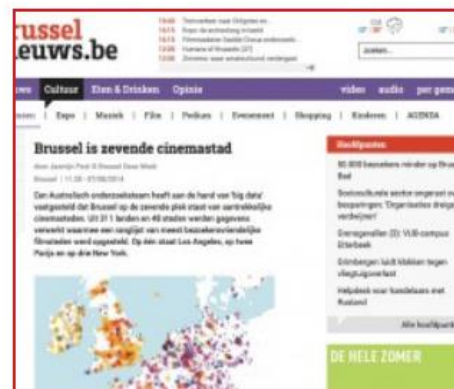
## KINOMATICS: THE INDUSTRIAL GEOMETRY OF CULTURE

The Kinomatics Project collects, explores, analyses and represents data about the creative industries. Our research is collaborative and interdisciplinary. Our current focus is on the spatial and temporal dimensions of international film flow and the location of Australian live music gigs.



### INTRODUCING THE HOBBIT YEAR

We have a calendar year, a financial year, and a year of the monkey. Why not a Hobbit year? The Kinomatics project has been



### KINOMATICS IN THE MEDIA

The Kinomatics project has made it into the media this past few weeks. A story in Brussels news outlet Russel Nieuws has



### THE AUSTRALIAN CINEMA CENSUS

The Kinomatics team has been working with flicks.com.au on the recently launched online

<u>Title</u>	<u>Title English</u>	<u>Production Year</u>	
Three Ring Marriage	Three Ring Marriage	1928	<a href="#">View</a>
Shootin' Irons	Shootin' Irons	1927	<a href="#">View</a>
Wild Party, The (Talkie)	Wild Party, The (Talkie)	1929	<a href="#">View</a>
Mother Knows Best (Silent)	Mother Knows Best (Silent)	1928	<a href="#">View</a>
God's Clay	God's Clay	1928	<a href="#">View</a>
Love and the Devil	Love and the Devil	1929	<a href="#">View</a>
Man Who Laughs, The	Man Who Laughs, The	1928	<a href="#">View</a>
Square Shoulders (Talkie)	Square Shoulders (Talkie)	1929	<a href="#">View</a>
Widicombe Fair	Widicombe Fair	1928	<a href="#">View</a>
Harold Teen	Harold Teen	1928	<a href="#">View</a>
My Lady of Whims	My Lady of Whims	1925	<a href="#">View</a>
His Lucky Day	His Lucky Day	1929	<a href="#">View</a>
Family Group, The	Family Group, The	1928	<a href="#">View</a>
Borrowed Finery	Borrowed Finery	1925	<a href="#">View</a>
Man of the Forest	Man of the Forest	1926	<a href="#">View</a>
Lost in the Arctic	Lost in the Arctic	1928	<a href="#">View</a>
Across the Atlantic	Across the Atlantic	1928	<a href="#">View</a>
Won In The Clouds	Won In The Clouds	1928	<a href="#">View</a>
Butterflies in the Rain	Butterflies in the Rain	1926	<a href="#">View</a>
Charge of the Gauchos, The	Charge of the Gauchos, The	1928	<a href="#">View</a>
Do Your Duty	Do Your Duty	1928	<a href="#">View</a>
Triumph of the Rat	Triumph of the Rat	1926	<a href="#">View</a>
Outcast	Outcast	1928	<a href="#">View</a>
Annie Laurie	Annie Laurie	1927	<a href="#">View</a>
Strong Boy	Strong Boy	1929	<a href="#">View</a>
Without Mercy	Without Mercy	1925	<a href="#">View</a>
Ladies of Leisure	Ladies of Leisure	1926	<a href="#">View</a>
None But the Brave	None But the Brave	1928	<a href="#">View</a>

## Welcome to CAARP

### Keyword Search

Keyword



### Search

Film Title



Company Name



Venue Name



Visit the link below to search using a large range of fields

[Advanced Search](#)

**<http://caarp.edu.au/about>**

# THE LONDON PROJECT

The birth of the film business in London

AHRB Centre for  
British Film and Television  
Studies

[Home](#) [Search](#) About: [The Project](#) [London](#)

## Welcome to The London Project

The London Project is a major study of the film business in London, 1894-1914, organised by the AHRB Centre for British Film and Television Studies. The London Project has produced a [searchable database](#) documenting cinemas and film businesses in London before the First World War.

The London Project is examining how the new [film industry developed](#) in London, from the first peepshow Kinetoscope parlour in Oxford Street opened by Maguire & Baucus in October 1894, through to the building of studios in the suburbs and the dynamic spread of cinemas large and small throughout the city, as well as documenting London's leading role as a worldwide sales and distribution centre for film.

Find out [more](#) about the project, or start [searching](#).




[Find venues and film businesses by borough](#)



Interior view of [Hale's Tours](#), Oxford Street




Offices of the [Charles Urban Trading Company](#), Rupert Street

produced by  IndigoFour

[TOP](#)

AHRB Centre for  
British Film and Television

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## Cento anni di revisione cinematografica in Italia.

Mostra virtuale permanente promossa  
dalla Direzione Generale per il Cinema  
del MiBACT in collaborazione con la  
Fondazione CSC - Cineteca Nazionale.

**ATTENZIONE.** Questo sito contiene materiale per  
adulti che potrebbe risultare offensivo o illegale.  
Devi avere almeno 18 anni per accedere a queste  
pagine. Continuando la navigazione, dichiari di  
avere compiuto i 18 anni di età.

# Curzon Memories App

Home About QR Codes Projection Hero



## Welcome to the Curzon Memories App

Celebrate the [Curzon](#) Community Cinema's centenary by exploring the inside and outside of the building for memories, from snogging in the back row, to the bomb that exploded outside the front entrance in 1941. [More...](#)

## Support

Curzon Memories App is free. The Curzon is a not-for-profit company run by charitable trust, so if you've enjoyed the app, they would welcome [donations](#), or visit the Curzon website to find out how else you can [support](#) the cinema.

## Latest News

### Curzon gets Wired

Curzon Memories App cited in 'Reflecting the Past: Technology brings the ghosts of the past back to life', [Wired Magazine](#) alongside producer Charlotte Crofts' current project, [City Strata: the Cinemapping layer](#)

# Italian Cinema Audiences

TEAM RESEARCH ▾ EVENTS ▾ MEMORIES ▾ DATA ▾ CONTACT

EVENTS

NEWS

GALLERIES

SHARE YOUR MEMORIES



# Cinematic Brno

Documentation of movie exhibition history and cinema-goers' preferences in Brno, 1918-1945

[about the project](#) [research team](#) [concept](#) [publications](#) [projects of the department](#) [related research](#) [news](#) [zdroje](#) [login](#) [cesky](#)

## related research

Projekty jsou volně sdružené ve vědecké síti [HOMER](#) (History of Moviegoing, Exhibition, and Reception).

[Cinema in Context](#)

Karl Dibbets, Amsterdam

[The Siegen Cinema Databases](#)

Joseph Garncarz (Siegen, Germany)

[John Sedgwick \(London\)](#)

[Cinema and Audiences in Australia Project \(CAARP\)](#)

[Birkbeck „Early London Film Businesses“ database](#)

[Interaktivní geografický systém \(ARCVIEW Gis\) věnovaný sociální a kulturní geografii](#)

[diváctví](#) – ve výstavbě

Jeffrey Klenotic, University of New Hampshire, Manchester

[The Moscow Theater Project](#)

Sasha Prokhorov, Lena Prokhorova

[The Williamsburg Theater Project](#)

Arthur Knight, College of William & Mary

[up](#)





# EUROPEAN CINEMA AUDIENCES

## ENTANGLED HISTORIES AND SHARED MEMORIES





## **2. Grabbing the audience**

# 1. Exhibition

- Questions: Location and physical sites... Structures... Who? Where? How?
- Methods / sorts of data...



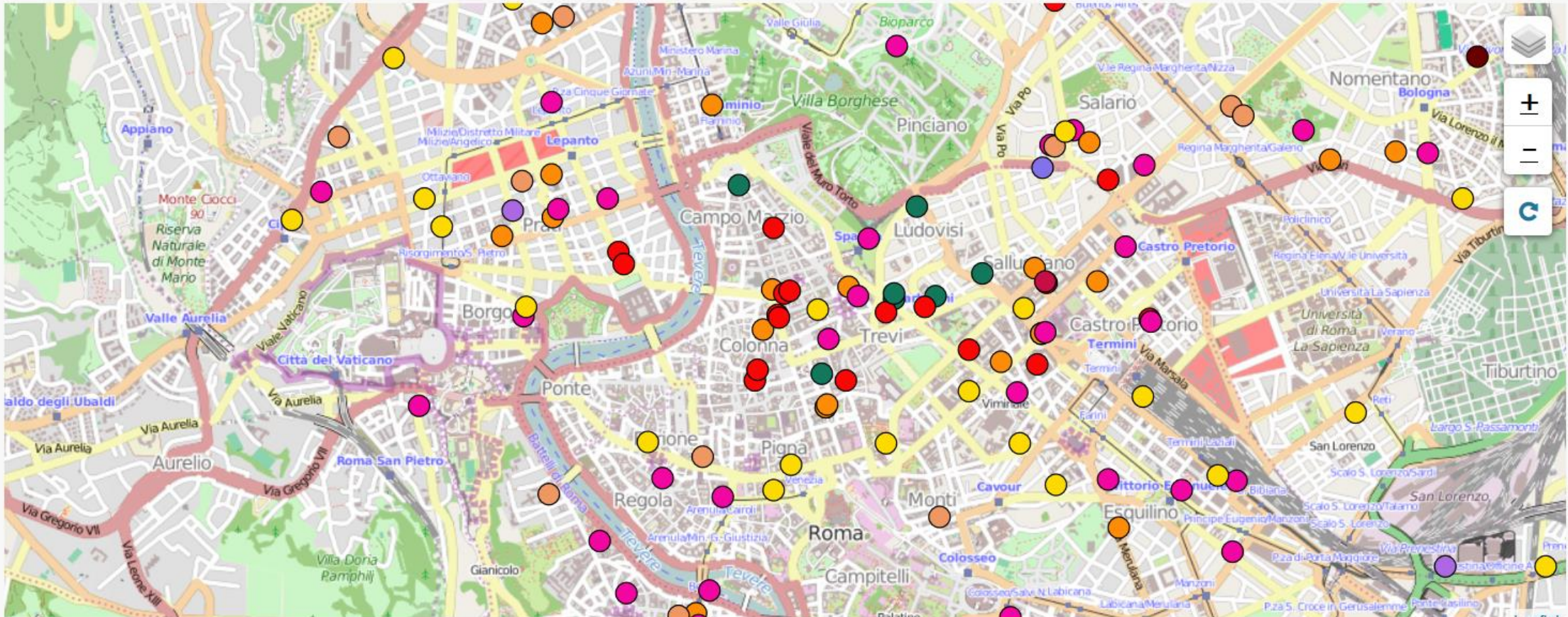
# sources

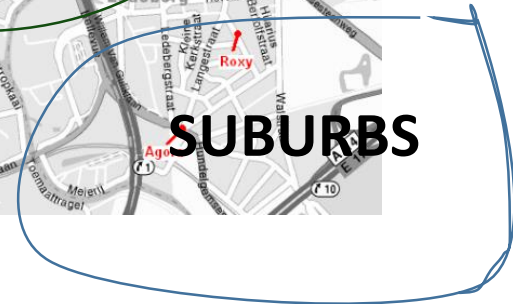
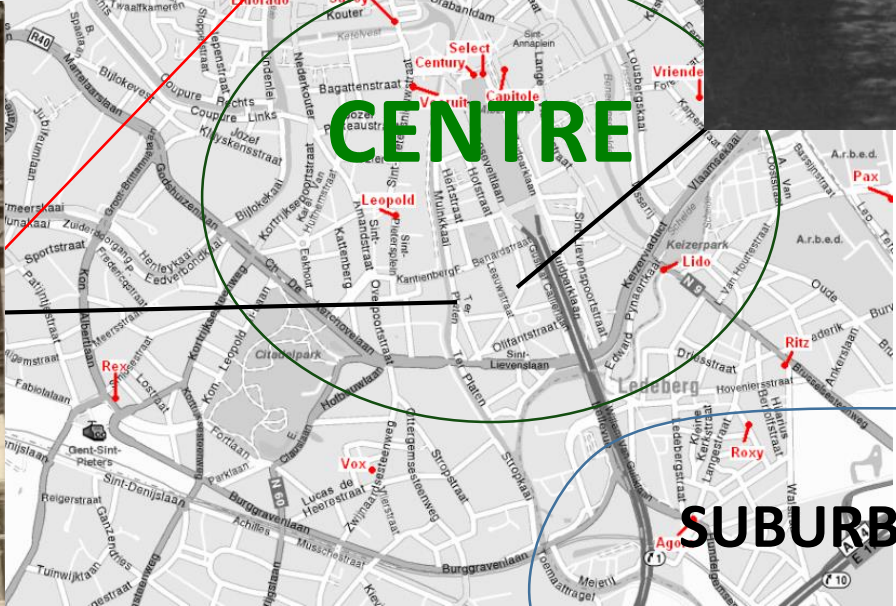
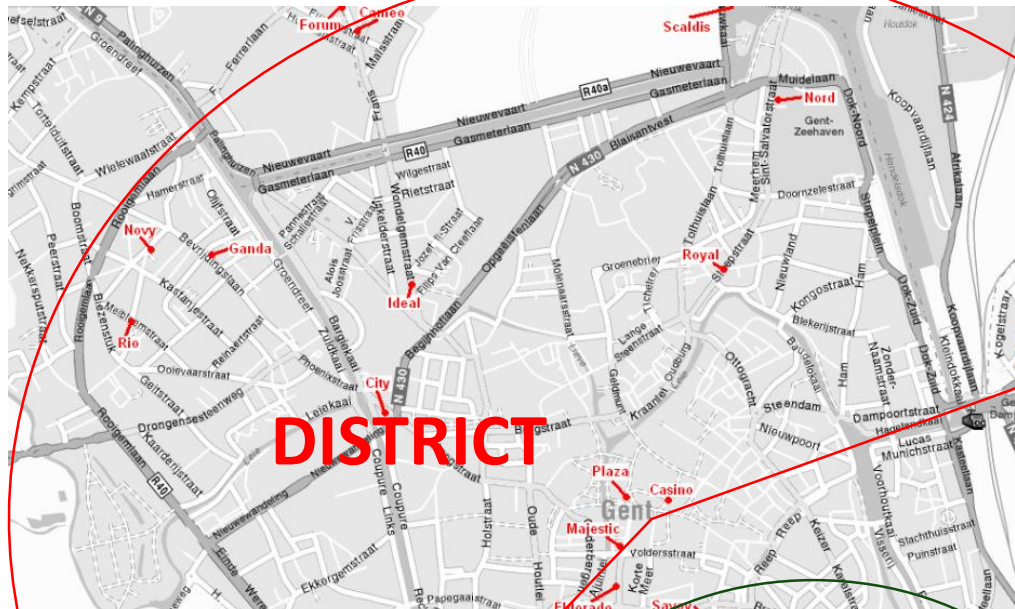
- maps
- (Industrial) yearbooks
- trade journals
- planning applications
- safety plans
- correspondence
- newspapers
- programme flyers
- photographs
- posters
- local publications
- etc.

# Italian Cinema Audiences

## Cinema Theatres in Rome

Legends ▾ L



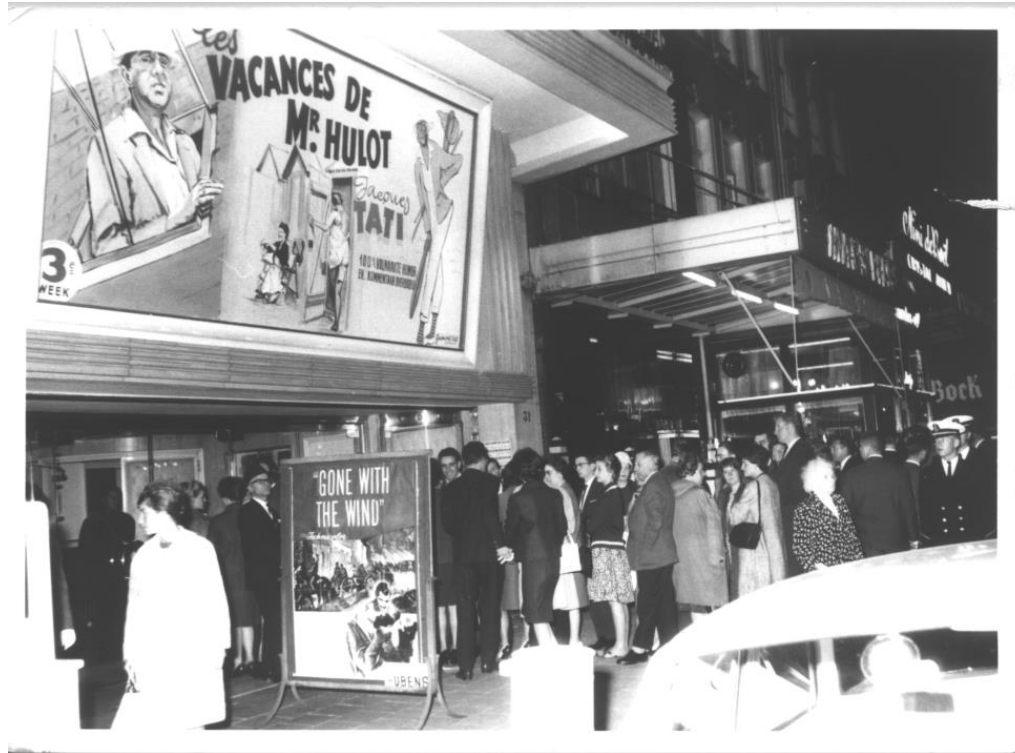


# Variety of cinematic models

- place
- space
- audience composition
- programming
- audience's cinemagoing experiences
- audiences filmic reception
- ...



# Urban vs. rural cinema exhibition



Antwerp, *Vendôme*, '50s  
(Private archive Paul Corluy)



Asse, advertisement for *Kinema Elisabeth*,  
(Heemkundige Kring Ascania)



# Commercial and 'ideological' cinema exhibition



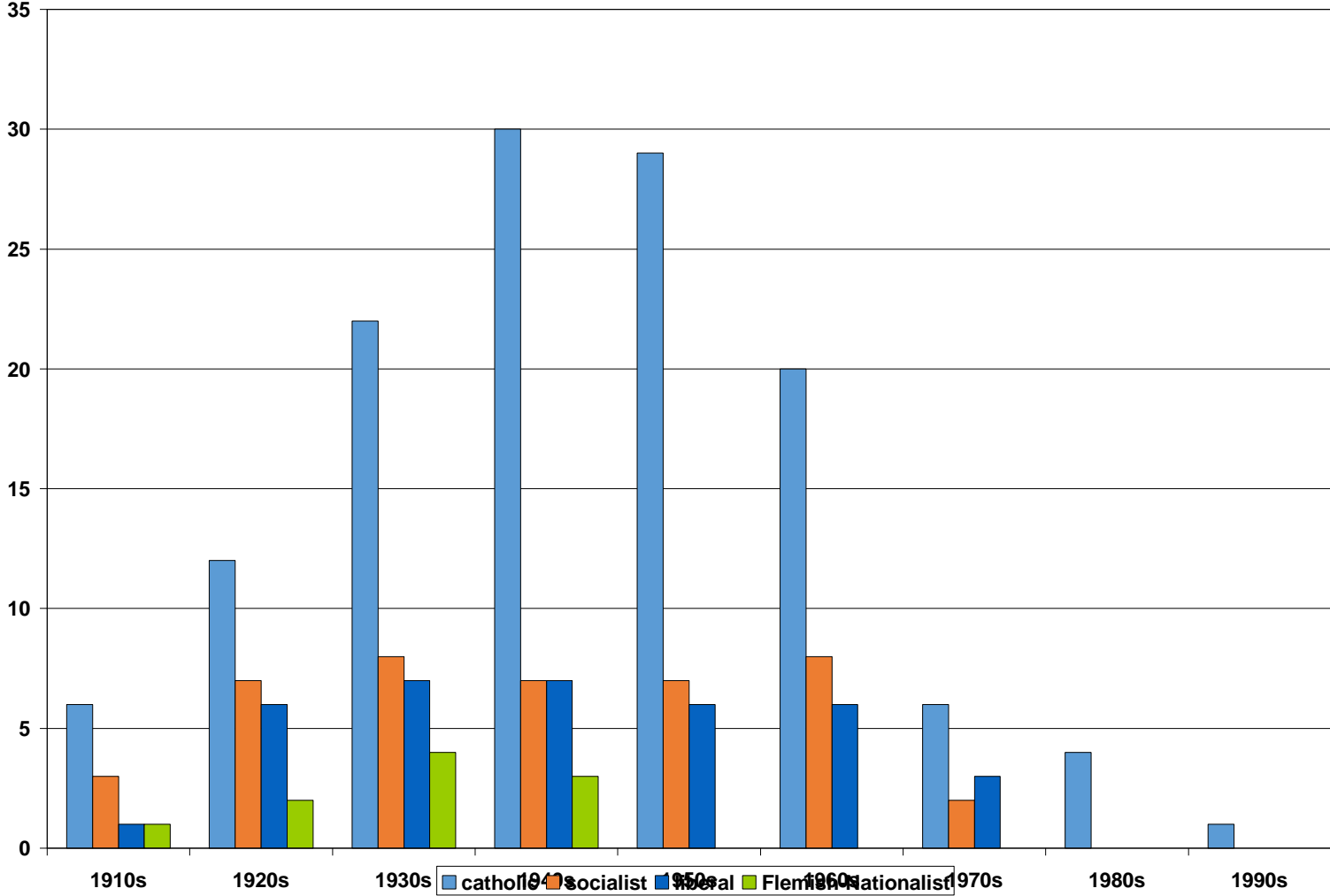
Ninove, Volkshuis *De Redding*, (Town archive Ninove)



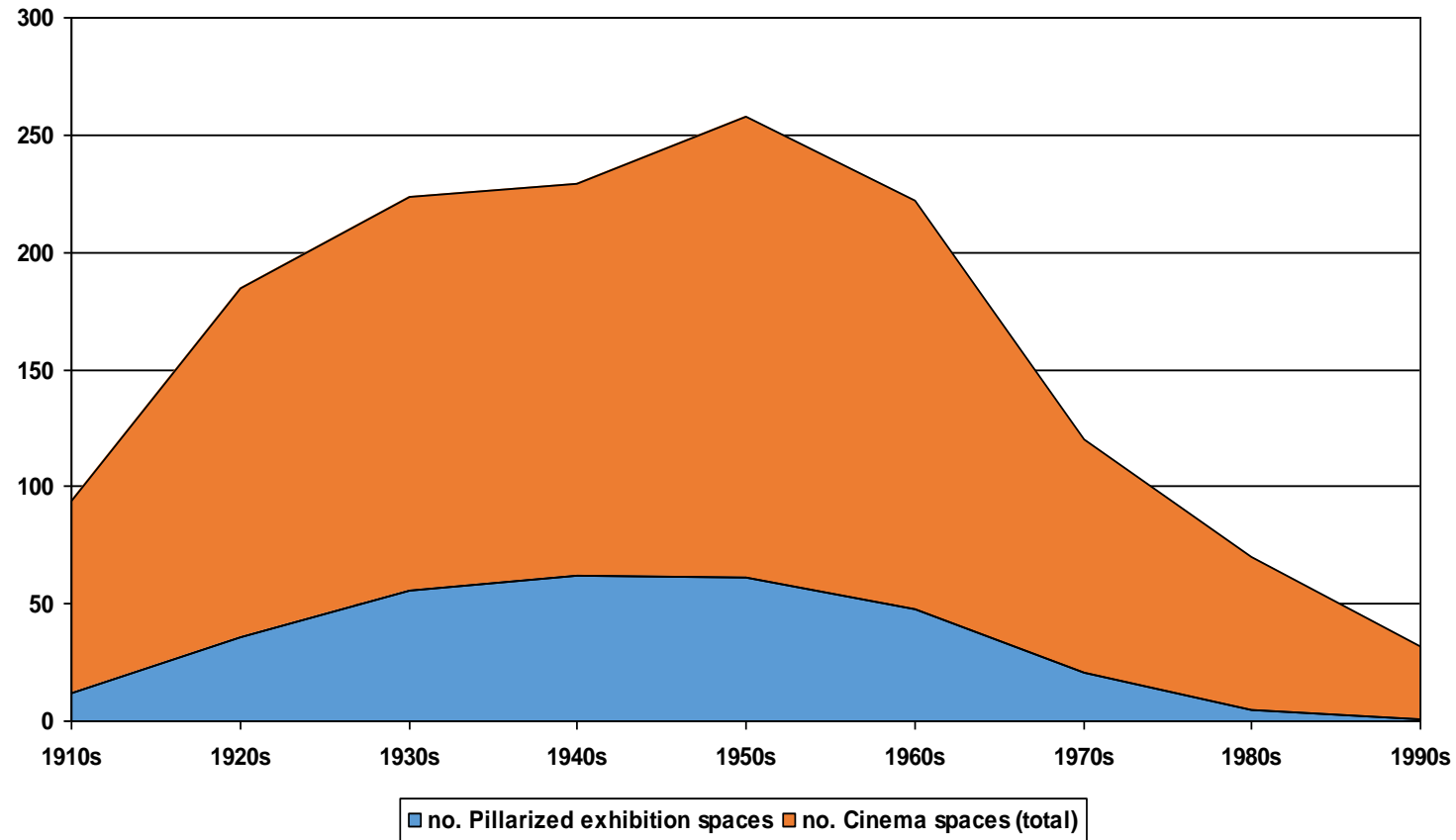
Dendermonde, cinema *Paleis Koningshof*, 1936

(Town archive Dendermonde)

# Overview of pillars in 57 Flemish towns



# Evolution of the number of cinema spaces and the number of pillarised exhibition spaces (case studies)



## 2. Programming

- Questions: how and what kind of movies were shown/performed? What kind of movies did people see?
- How did the movies travel?
- Methods / sorts of data...
  - Film listings in newspapers



De meeste moderne  
gen,  
negentiende eeuw  
k en voor het volk.  
leuze : « Da mihi  
e » — « Geef mij  
rige is van geen

De Katholieke Filmkeorraad erkent  
zich alleen bevoegd om de zedelijke  
waarde der films te beoordeelen. Hij  
keurt de programma's die tijdig wor-  
den toegezonden ; hij houdt rekening  
met het deel der programma's dat hem  
bekend is.  
Hij raadt alle katholieken aan, enkel  
de films « VOOR ALLEN » en « VOOR  
VOLWASSENEN » te gaan zien. Zelfs  
voor deze categorieën is voorzichtig-  
heid geboden wanneer er voorbehoud  
wordt gemaakt.  
De zalen met een sterretje gemerkt  
zijn bij zijn weten de eenige die ernstige  
waarborgen bieden op zedelijk  
gebied, zoo voor wat de vertoende  
films als voor wat de atmosfeer der  
zaal betreft.

kinderen, zijn ge-  
de onweertaan-  
acht, welke Don  
zal uitvoeren op  
helligmaking hij  
een nooit te ont-  
minarie-dagen in  
de kruis; maar ook  
ng met mensche-  
tijde zielooze li-  
nd.  
de Congregatie der  
den, leeft te mid-  
polst hun koort-  
hun liefde en haat  
van den Meester  
Hij zal het evan-  
de kleinen tot Mij  
nuzetten, de jeugd  
de gevangenis.  
nieving, die met  
haat deze te werk-  
stelt, zal hij stich-  
p, steentje voor  
am van Don Bosco.  
zegepraal : een  
werkhulzen rijzen  
sch en de bevolking  
Don Bosco, men  
un der machines,  
gebed en ontspan-  
en in hun vaart te

de eerste mis-  
op den drempel tot  
van ongekende lan-  
dige Salsiansche  
monts Heilige trekt  
en; wanneer deze  
de eeuwige rust in-

De werkerist 900.000

ijn praktische kijk.

Een gevangene verbeidt begeerig het bezoek van den goeden Don Bosco.

=====

# Filmleiding

—//—//—//—

### SCO FILM

« ICH BEN EEN VAGEBOND » — Fantazie met A. Jolson en M. Evans. Voorbehoud om een tooneel.  
« HET SCHANDAAL » — Dramatische komedie met G. Morlay en H. Rollan. Niet voor kinderen om het gegeven.  
« HIER IS DE MARINE » — Komedie met J. Cagney, Pat O'Brien en Gl. Stuart. Licht voorbehoud om tooneelen.  
« ALS GE JONG ZIJT, HOORT DE WERELD U TOE » — Muzikale komedie met J. Schmidt, is voor allen.  
« JUANITA » — Muzikale komedie met Tissot en R. Cordy. Voorbehoud om tooneelen en een verhouding.  
« ALLES VOOR DE LIEFDE » — Aangename muzikale komedie met Klepura en Baroux. Voorbehoud om tooneelen en een verhouding.  
« EUWELIJSVERWIKKELINGEN » — Klucht, is voor allen.  
ALHAMBRA.  
« HET GEHEIM EENER MOEDER » — Dramatisch avontuur met C. Nagel. Voorbehoud om het midden en een toestand.  
« LA PALOMA » — Muzikale komedie, met Fr. Kampers en Kuhlmann, is voor allen.  
CASINO.  
« SIER-DANSERES » — Drama met Maur. O'Sullivan. Voorbehoud om tooneelen.

### Deze week te Gent

—+—

### FILMS VOOR ALLEN

FAMILIEKINEMA (\*)  
« DE GRUIZE DUIVEL » — Avontuurfilm met den hond Rin-Tin-tin.  
« PACTYLO MILJONAIR » — Operette met M. Schneider en A. Sandroch, S.L. AMANDE (\*).  
« CHARLOT WOEKERAAR » — Klucht met Ch. Chaplin.  
« GEVANGENE VAN HET GE- EERGTE » — Prachtige bergfilm van Babst met Franck en L. Riefenstahl.  
ELECT.  
« DE KLEINE KOLONEL. » — Boeiende dramatische komedie met L. Barrymore en Sh. Temple.  
MODERNE.  
« ALLEEN VOE U » — Muzikale komedie van Vanderheyden met P. Cortez en J. Bruyninckx.  
LIDC.  
« EE WAS EENS EEN HERBERIN- NETJE » — Sprookjesoperette met Lauret en Hardy.

### Voor Volwassenen

PARK.  
« NAAAR HET GELUK » — Gangsterdrama met Ch. Suza en H. Richter. Licht voorbehoud.  
« DE KOEP DER VUREN » — Merkwaardig historisch drama uit de bergen met en door Trenker, is voor allen.

### AF TE RADEN

CAPITOLE. — « Heelachtige Kermis »  
MAJESTIC. — « De Kocrs van Ered- way Bill ».  
ODEON. — Woensdag en Donderdag. — « De Diktator ».  
CAMEO. — « De vroolijke Echtsche- ding ».  
GANBA. — « Hollywood Partij. »  
« VOLKSVIAND NUMMER I » is voor volwassenen, mits voorbehoud.

### TE MIJDEN

ODEON. De andere dagen. — « Won- der-Bar ».  
SAVOY. — « Middernacht Figalle- plaats ».

« LA PALOMA » ziek- en zang- Kuhlmann in belangstelling van den hum- wordt gezorgd Fritz Kampers. filmje echter opberispeeljk.  
Wij willen tem- zeggen over « IL BOND » met Al- gedraaid door de kaanschen regisse vooral de aandac het dialoog er me door gezongen tel eigenlijk de opera- gepast, maar met specifiek-filmische met de meeste op kennen. Men kan proeve heelemaal g is het spijtig dat m heeft beproefd. Het nieuwe krachtsinspa Deze laatste film voorbehoud en is zek- ren torlaikbaar.

LE QUESNOY -- THÉÂTRE MUNICIPAL

Téléphone 42 & 77

# MODERN'-CINÉ PARLANT

Le Meilleur dans la plus Belle Salle de la Région

SAMEDI 3 FÉVRIER, Soirée à 20 h. 30

DIMANCHE 4, Matinée à 15 h. 30 - Soirée à 20 h. 30

France-Actualités-Gaumont

PLACIDE AU SÉRAIL (Dessin Animé)

2 GRANDS FILMS !

## LE REFUGE

avec André Burgère, Pierre Etchepare et Alice Field

MAX DEARLY

DANS


## 'AZAÏS'

Prix des Places : 8, 6, 5, 4 et 2,50 - Enfants 2,50 à toutes les places. - Location Gratuite

↳ Garage gratuit pour vélos ↳

La Semaine Prochaine,  
GAGNE TA VIE avec Victor Boucher

Bientôt : Deux Chefs-d'Œuvre.

LE MAÎTRE DE FORGES de Georges Ohnet & LA ROBE ROUGE de 

# Richard Tauber

in dem deutschen Ton-Großfilm

## Jch glaub' nie mehr an eine Frau





(Das Dirnenlied)

Ein Emelka-Tobis-Tonfilm

Manuskript: Dr. Curt J. Braun

Regie: Max Reichmann

Musikalische Leitung und Komposition:  
Paul Dessau

Personenverzeichnis:	
Stefan . . . . .	Joachim . . . . . Paul Hörbiger
Katja . . . . . Maria Solveg	Jean . . . . . Gustaf Gründgens
Pieter . . . . . Werner Fuellterer	Die Mutter . . . . . Agnes Schulz-Lichterfeld
	Die rote Finna . . . . . Edith Karin

• • • Kammeränger **Richard Tauber**

- 04-04-1930 • Den Haag, Apollo ▶
- 01-04-1930 • Den Haag, Apollo ▶
- 09-05-1930 • Amsterdam, Tuschinski ▶
- 06-05-1930 • Amsterdam, Tuschinski ▶
- 03-05-1930 • Rotterdam, Grand Theatre ▶
- 00-05-1930 • Rotterdam, Grand Theatre ▶
- 06-06-1930 • Utrecht, Flora ▶
- 03-06-1930 • Leiden, Luxor ▶
- 00-06-1930 • Leiden, Luxor ▶
- 07-06-1930 • Rotterdam, Thalia (Hoogstraat) ▶

17 programmes have been found. [Click to view all records ▶](#)



	Country	ProdYear	Length
<b>1. Love Parade, The (1929)</b>	USA	1929	
<b>2. Lied ist aus, Das (1930)</b>	D	1930	
<b>3. Zwischen vierzehn und siebzehn (1929)</b>	D	1929	
<b>4. Drei von der Tankstelle (1930)</b>	D	1930	
<b>5. Blaue Engel, Der (1930)</b>	D	1930	
<b>6. Atlantic (1929)</b>	GB	1929	
<b>7. Pagan, The (1929)</b>	USA	1929	
<b>8. Ich glaub nie mehr an eine Frau (1930)</b>	D	1930	
<b>9. Sous les toits de Paris (1930)</b>	F	1930	
<b>10. Dreyfus (1930)</b>	D	1930	

Thanks to Karel Dibbets and Cinema Context

# 2. Programming

## Quantitative approaches....

- Taxes
- Industry data
- Box-office revenues
- Cinema attendance
- ...

- e.g. John Sedwick PopStat... econometric approach... relative box-office revenues earned by any one film screened among a population of cinemas

1936

DATE	FILM	THEATRE	TOTAL	CHOC	CLASS	ICEB	RCB	PC	ELECTRICITY	GRS	ADMISSIONS	DEBIT	2 <sup>ND</sup> FURTHER	STAFF			
JULY	The Broken Girl	16	13-79	110	17	3	6	10	7	1	28	115	20	4	3	14	16
JULY	Soft Luck	11	7	6	12	14	2	1	1	1	1	1	1	1	1	1	1
JULY	The Man from Snowy Mountain	18	105	500	42	12	8	11	14	3	26	5	22	4	2	10	13
JULY	Love Babies	25	7	14	137	13	7	6	8	4	26	11	22	3	16	14	13
									9505	11900	61316	31100					
AUGUST	Tudor Rose	15	15	17	14	15	9	9	5	3	10	11	21	6	6	1	1
AUGUST	St. Nicholas Avail	18	2	1	10	2	0	1	5	6	15	18	14	10	2	1	1
AUGUST	Secret Agent	22	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
AUGUST	The Lament	29	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
									11741	12300	101337	27200					
SEPTEMBER	It's Love Again	5	18	1	2	1	1	1	1	1	1	1	1	1	1	1	1
SEPTEMBER	The Big Game	12	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
SEPTEMBER	The Great Escape	19	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
SEPTEMBER	The Cowboy Doctor	24	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
									9388	10000	66460	27000					
OCTOBER	Newspaper	3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
OCTOBER	East Meets West	10	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
OCTOBER	Cowboy Legend	17	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
OCTOBER	Under the Sun	24	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
OCTOBER	The Big Game	31	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
									12177	14200	80275	10000					
NOVEMBER	Seven Sinners	7	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
NOVEMBER	Fury	14	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
NOVEMBER	Christmas is Coming	21	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
NOVEMBER	Eveready Dance	28	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
									10584	12200	60703	17000					
DECEMBER	The Broken Girl	5	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
DECEMBER	All in	12	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
DECEMBER	Shawn Brady	19	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
DECEMBER	My Sister Cinderella	26	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
									10255	10900	50779	17000					
NETT									16203	-	1-	6					
GRS									386	-	2-	0					
CLASS									271	-	18-	5					
ICEB									631	-	5-	0					
AVERAGE									116								

Filmtitel	Aantal weken in roulatie	Herkomst	Jaar	Genre	Officiële Filmkeuring	K fi
<i>Chanson d'une nuit, La</i>	18 weken	Duitsland/Oostenrijk	1932	muzikale komedie		voor
<i>Ich glaub' nie mehr an eine Frau</i>	16 weken	Duitsland	1930	drama	R	voor
<i>Leise flehen meine Lieder</i>	14 weken	Duitsland/Oostenrijk	1933	muzikale komedie	A	voor
<i>Alleen voor U</i>	12 weken	België	1935	muzikale komedie	A	voor
<i>Land des Lächelns, Das</i>	12 weken	Duitsland	1930	musical	R	voor
<i>Lockende Ziel, Das</i>	12 weken	Duitsland	1930	dramatische komedie		voor
<i>Mon coeur t'appelle</i>	12 weken	Frankrijk	1934	muzikale komedie		voor
<i>Tout pour l'amour</i>	12 weken	Duitsland	1933	vaudeville	A	voor
<i>Blaue vom Himmel, Das</i>	11 weken	Duitsland	1932	operette		onge
<i>Gräfin Mariza</i>	11 weken	Duitsland	1932	operette		voor
<i>Moi et l'impératrice</i>	11 weken	Duitsland	1933	operette	A	voor
<i>Over the Hill</i>	11 weken	VSA	1931	drama		voor
<i>Wenn du jung bist, gehört dir die</i>	11 weken	Oostenrijk	1934	muzikale komedie	A	
<i>Divine Spark, The</i>	10 weken	GB/Italië	1935	romantisch drama	A	voor
<i>Frasquita</i>	10 weken	Oostenrijk	1934	komedie-operette	R	voor
<i>Heure Près de Toi, Une</i>	10 weken	VSA	1932	komedie	R	voor
<i>Liebeskommando</i>	10 weken	Duitsland	1931	operette		voor
<i>Madame Butterfly</i>	10 weken	VSA	1932	psychologisch drama		voor
<i>Maître de forges, Le</i>	10 weken	Frankrijk	1933	melodrama		voor
<i>One Night of Love</i>	10 weken	VSA	1934	muzikale komedie		voor
<i>Southern Maid, A</i>	10 weken	GB	1933	komedie		voor
<i>Traum von Schönbrunn</i>	10 weken	Oostenrijk	1932	operette		voor
<i>Viktoria und ihr Husar</i>	10 weken	Duitsland	1931	muzikale komedie		voor
<i>Bleeke Bet</i>	9 weken	Nederland	1934	volkse tragedie-komedie	A	voor
<i>Caravane</i>	9 weken	Frankrijk/Oostenrijk/VSA	1934	operette		voor
<i>Champion du régiment, Le</i>	9 weken	Frankrijk	1932	komedie		voor
<i>Devil's Brother, The</i>	9 weken	VSA	1933	klucht	R	voor
<i>Fille et le garçon, La</i>	9 weken	Duitsland	1931	operette		voor
<i>Flying Down to Rio</i>	9 weken	VSA	1933			te mij
<i>Gay divorcee, The</i>	9 weken	VSA	1934			af te





# L'IMPOSSIBLE AMOUR



"JE NE CROIS PLUS AUX FEMMES"

# Richard TAUBER

dans

In



## JE NE CROIS PLUS aux FEMMES

PARLANT et CHANTANT

Mise en scène du célèbre  
**MAX REICHMANN**

Enregistrement **TOBIS**

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### 3. Audiences

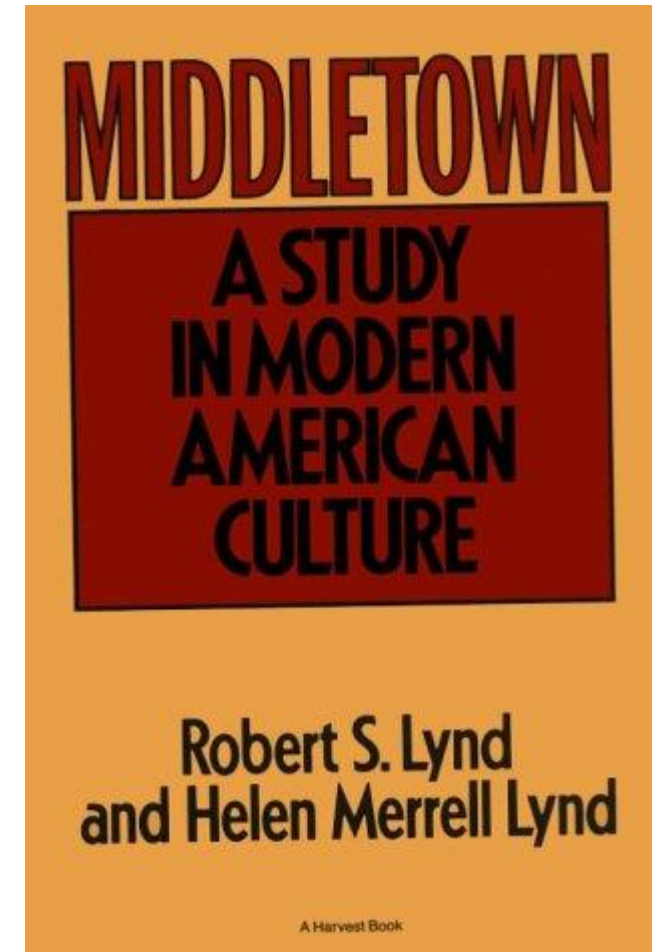
Spectator – viewer – audience....

- Questions: who went how, why, where,... to the pictures?
- Methods / sorts of data...



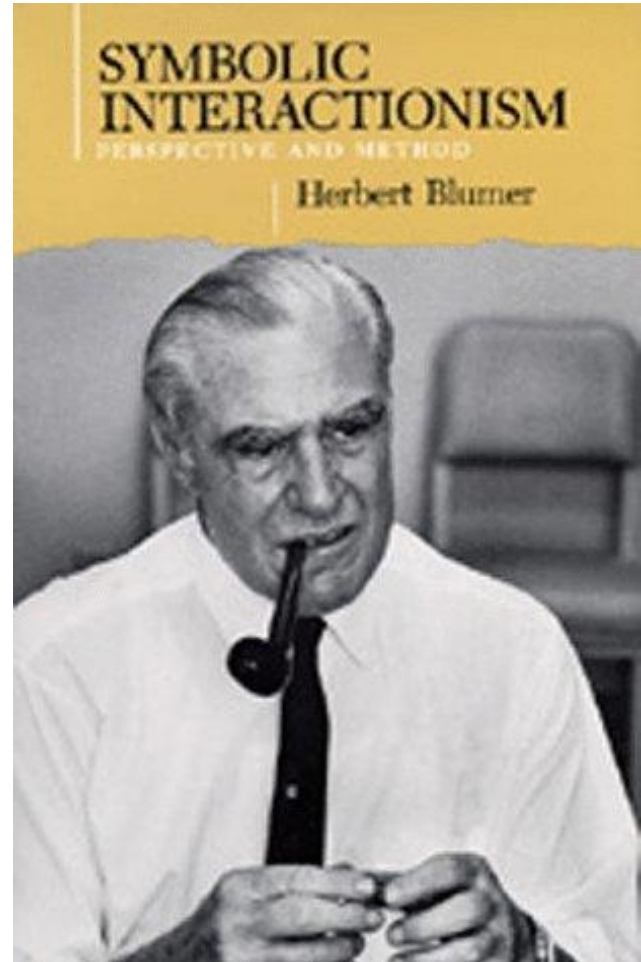
### 3. Audiences... new?

- Emilie Altenloh (1914) PhD on film audiences in Mannheim (Germany)
- Robert and Helen M. Lynd, *Middletown: A study in modern American culture* (1929)



### 3. Audiences... new?

- Robert and Helen M. Lynd, *Middletown: A study in modern American culture* (1929)
- Herbert Blumer, *Movies and Conduct* (1933)



“It is important to consider that the movies do not come merely as a film that is thrown on a screen; their **witnessing is an experience which is undergone in a very complex setting**. There is the **darkened theater...**; there is the music which is capable not merely of being suggestive ...; there are the **furnishings** —sometimes gaudy and gorgeous, which help to tone the **experience.**”

Herbert Blumer, *Movies and Conduct* (1933)



SOCIOLOGY OF  
FILM

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*Studies and Documents*

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by  
J. P. MAYER

FABER AND FABER LIMITED  
24 Russell Square  
London

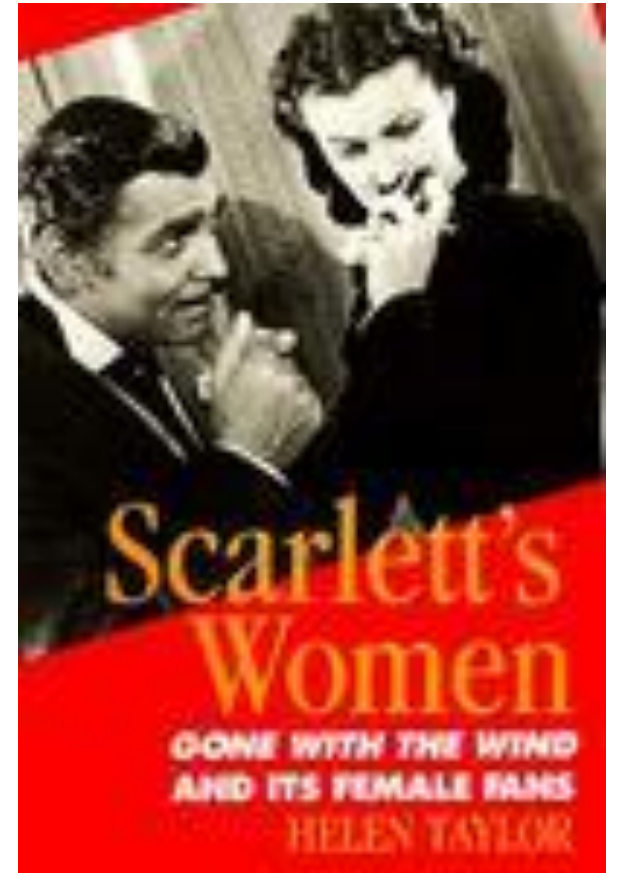


### 3. Audiences

#### Qualitative approaches...

e.g. *Helen Taylor, Scarlett's Women*  
(1989):

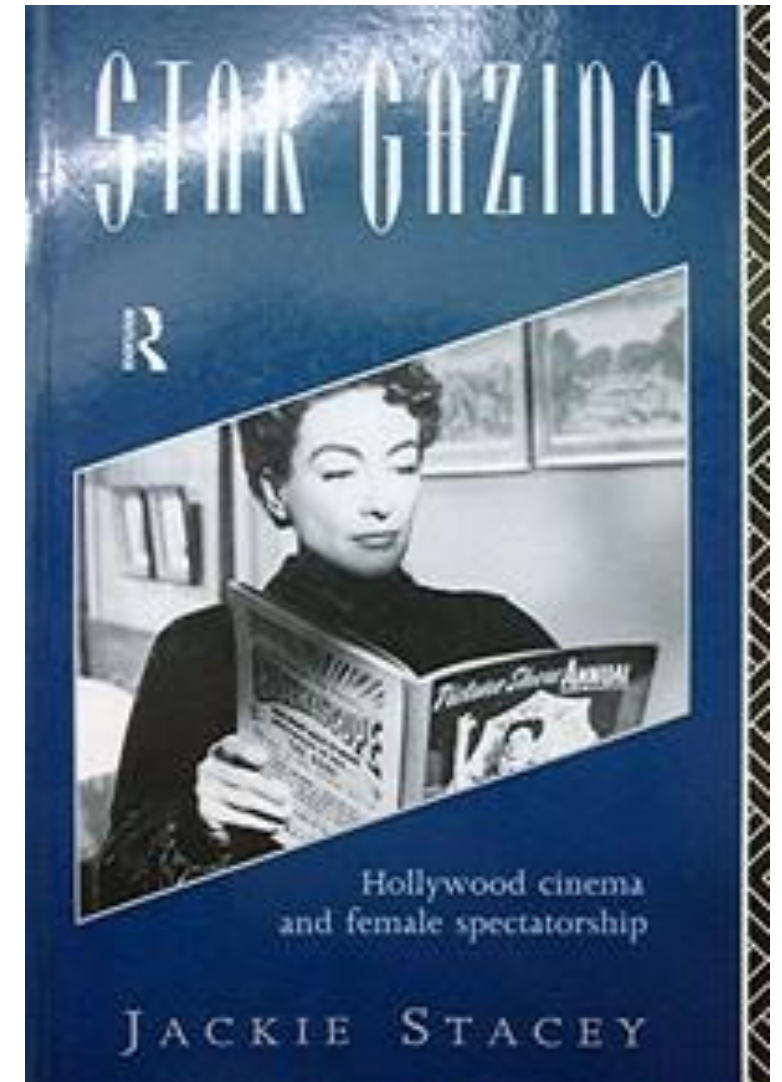
- questionnaires and letters female film fans (on *Gone with the Wind*)
- *GwtW*: a treasured place in personal history



### 3. Audiences...

**Jackey Stacey, *Star Gazing: Hollywood Cinema and Female Spectatorship* (1994) ... 1940s/50s**

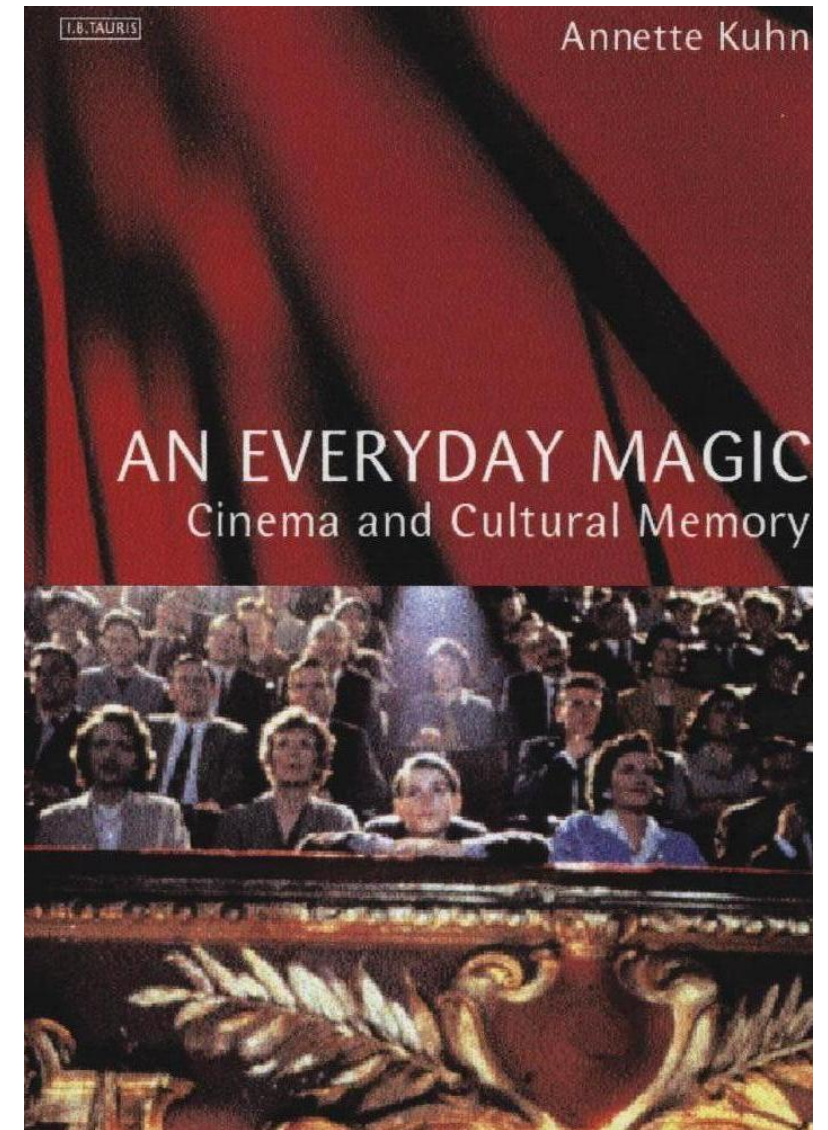
- questionnaires... open-ended and closed
- letters...
- Processes of memory formations...
- Role of place
- 'treasured memories'... "a place which can be regularly revisited"... "transformation of spectators' own identities"



### 3. Audiences...

Annette Kuhn: *An Everyday Magic: Cinema and Cultural Memory* (2002) ... 1930s cinemagoers.. 'movie-made audiences'...

- Postal questionnaire (1999)... cinema-going in Britain in the 1930s (n= 186)
- Interviews
- "Ethnohistory"
- culturalism, ethnography, oral history...
- Memory work...lived time...



### 3. Audiences...

**Maria Antonia Paz** (2003) ... Spanish film fans under Franco (1943-73)

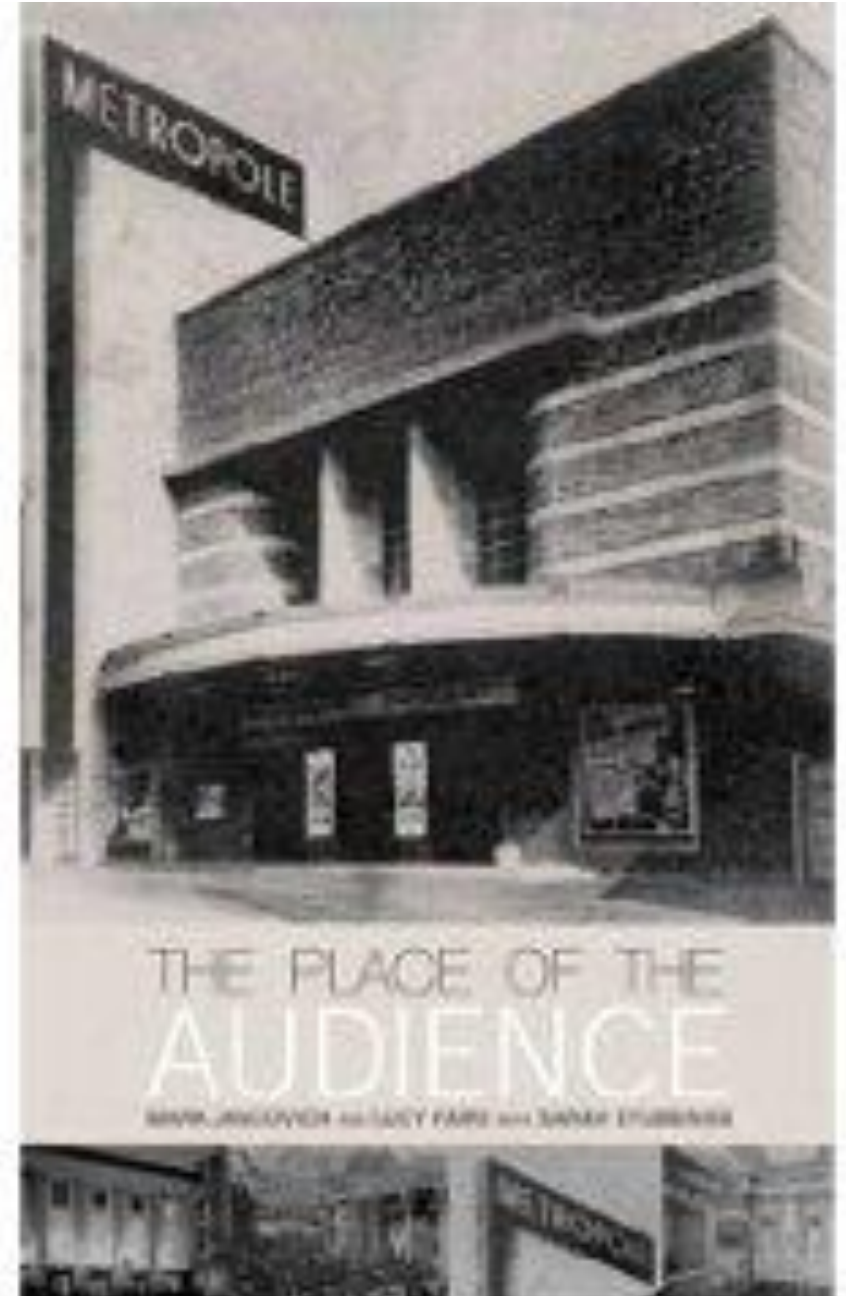
- Oral accounts or interviews (n= 40)
- Importance of work, family, scarcity and the role of cinema as entertainment, role of stars...



### 3. Audiences: Questions:

Where which cinema? ...

**social/economic/cultural  
geography** of cinema-going... (cf.  
exhibition/social geography)



### 3. Audience: Questions

**Who? Social composition** of the audience

Sources?

- Historical reports
- Photos...





### **3. Audiences...**

**Audience behaviour**

**Filmic experience**

**Cinematic experience**

**in the cinema**













### 3. Audiences...

Audience  
behaviour

Cinematic/cinema-  
going experience

outside the cinema





### **3. Audiences and the experience of censorship**



### Search Witness

Insert witness name

search witness

### Browse definitions

Censorship	Collective experience	Contact with film industry	Education and culture
Escapism, fantasy, aspiration	Expression of fandom	First experience	Genre preference
Great quotes	Memory of films	Memory	Modalities
Personal affect	Place memories	Programming and choices	Reflection of contemporary reality
Stars	Strong Reaction to Stars and Characters	TV	Work

### Results for Censorship



adalberto gavazzi def (2)



adolfo lacerenza def



alessandro cappella



alessio legramante



alma palmieri def



andrea petracchi



angela colombo def



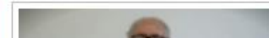
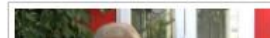
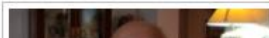
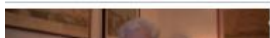
angelo gallo



antonina rosu def



antonio amoretti





*Cinema Paradiso, J. Tornatore, 1988*

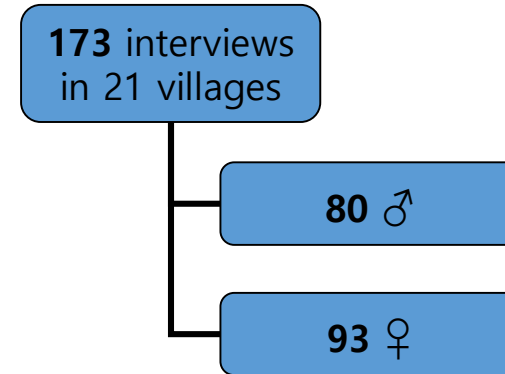
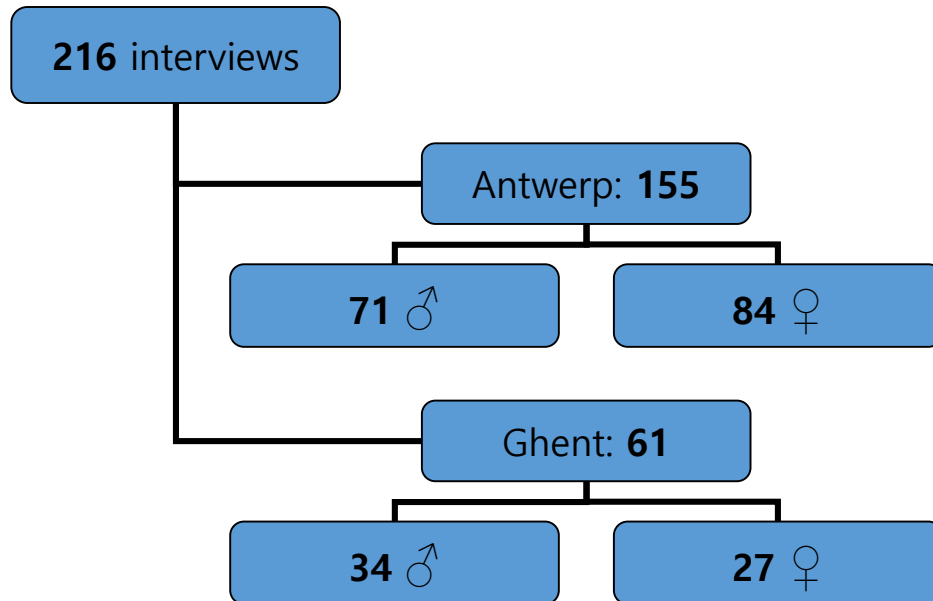
<https://www.youtube.com/watch?v=qMqE1Fayk28>



# Interview Belgium

CITIES

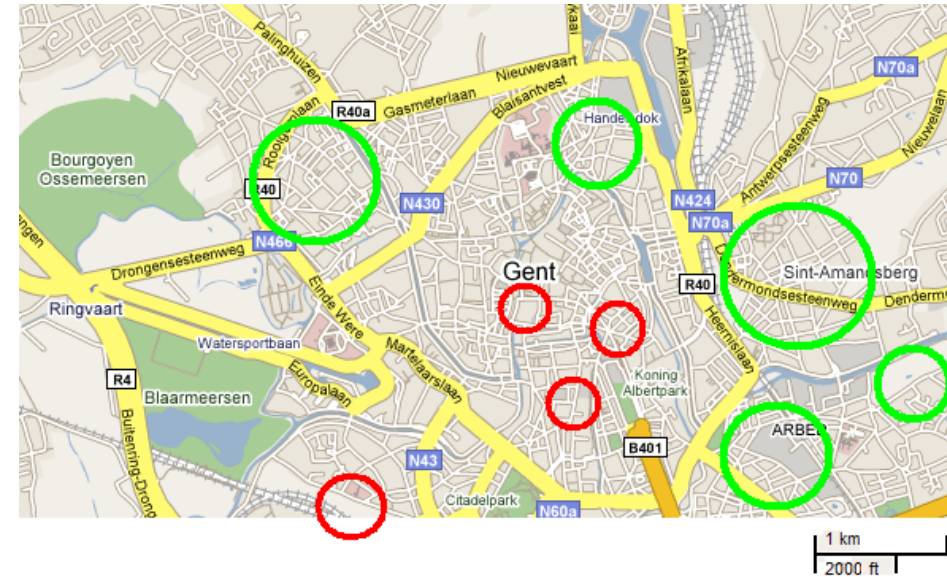
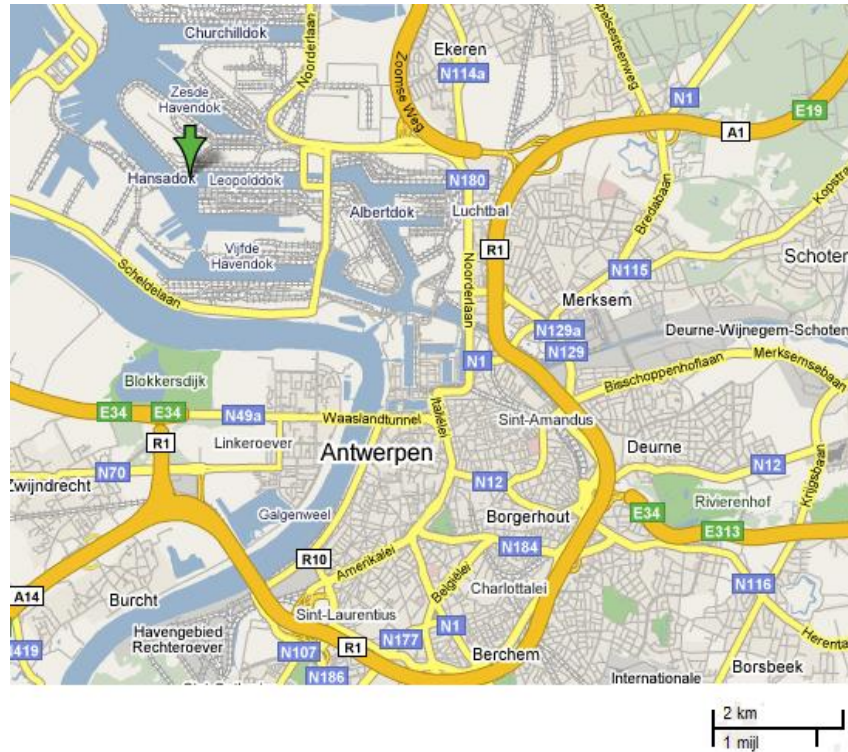
VILLAGES



# CHOOSING A THEATRE

## *Place-related memories*

- centre cinemas, neighbourhood theatres and the hierarchy



# CHOOSING A THEATRE

*Place-related memories*

## Reasons:

- proximity towards the home
- accessibility
- status, identity and audience
- profile of programming





The **waiting in line** was **also very pleasant**. We laughed a lot. No matter who was standing there, we bonded and fraternized. Jokes went back and forth. That was a pleasant spirit. The mentality then was very different. Now people live like individuals, but back then, people loved each other more.

(Charles, 1921)

## Catholics and cinema

“There were two cinemas which were a bit Catholic, I think. They showed movies where there was nothing to see at all. Certain people went to these venues, I know, also because the Church said they should avoid other cinemas which were associated with the devil. *Vooruit* was openly socialist and I think *Scaldis* also. People didn’t know this, but there were many socialists in there...”

(G.M., male, Ghent, born 1921)



## Class ...

“There was a difference according to the type of cinema... In the great cinemas in the centre... in the *Majestic, Eldorado, Capitole, Select*, there was a better audience, people from the city. In the neighborhood cinemas you saw a more popular audience. The *Agora* is an example. They played mostly second- or third-hand films, films that had been previously shown.”



- Price
- Morality
- Luxury
- Different dress codes
- Differences of public decency, behavior, hygiene, physical cleanness

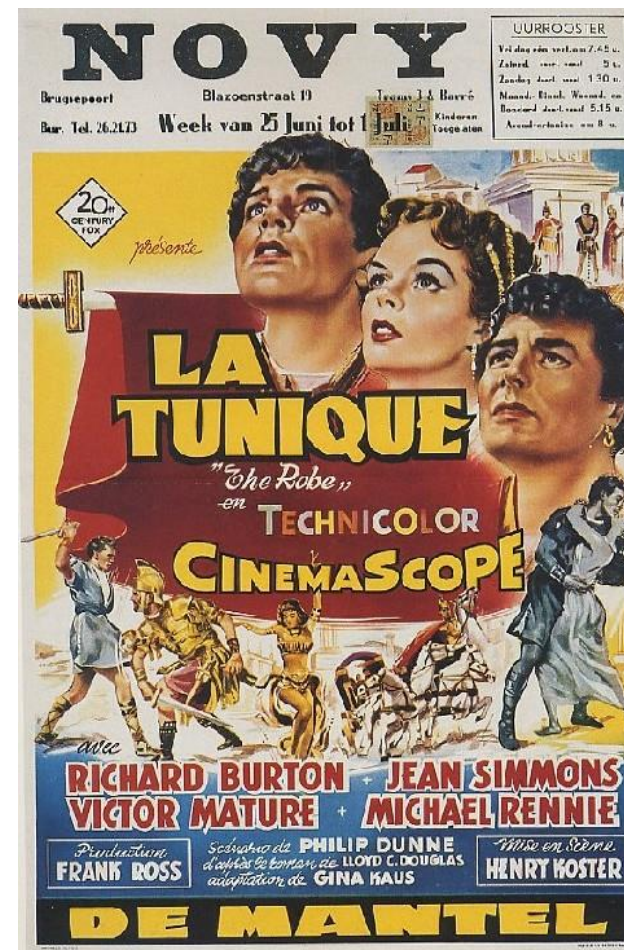


# REMEMBERING A MOVIE

*The Magic on Screen*

## Memories:

- first visits
- regularity of characters
- 'grandeur' of the 'once in a lifetime' event
- 'forbidden' movies
- stars
- language and country of origin





## Circumventing the censorship:

“After the war I had to see ‘Gone with the Wind,’ but I was only fifteen. So I put on my mothers shoes, her coat and her head. Luckily I was pretty tall, so they let me in!”

MINISTÈRE DE LA JUSTICE

### Commission du Contrôle des Films Cinématographiques

### PROCÈS-VERBAL

de la Séance du 11. 9. 1945.  
 2<sup>e</sup> Section

sous la présidence de M. Bertrand ✓  
 Présents MM. : M. Lommel ✓  
M. de Gaudemulle ✓  
M. Louage ✓

NUMÉRO	TITRES DES FILMS EXAMINÉS	DÉCISION	NOMBRE DE VOIX	OBSERVATIONS COUPURES DEMANDÉES ET MOTIFS DES REJETS
16	" Autant en emporte le vent. (Gone with the Wind) 24 p. 6000 m.	refusé	H H	Motifs du refus: ce film est basé sur l'amour coupable d'une femme qui emploie tous les moyens pour prendre le mari de son amie. Il est de plus agrémenté de scènes de ménage, de violence et de l'expression de faux principes vraiment immoraux.



You know, I **went to a catholic school**, and we'd have these **priests**. And they'd tell you that movies were the 'source of all evil!' But others would claim that blouses without sleeves were the source of all evil. So we'd figure it was a bit variable.

(Sabine, 1946)



# CHOOSING CINEMA

Cinema-going and the importance of the movie theatres in everyday life

## Motives:

- habit
- escapism
- extension of home life
- social event
- the only available form of leisure





It was **daily routine**. You went to the movies? So you went to the movies. Whether it was a Sunday, during the week or on a holiday, it was all the same. (Roger, 1946)

# Cinema and pillarization



- Armand: My **first visits to the cinema were to a Catholic theatre**. So my parents had nothing against that. But sometimes we went to another cinema, and whenever we came home from such a cinema, our parents would check with us what we saw, who we encountered there and stuff like that. Because of the strict, Catholic education back then.
- ...
- Our (Catholic) school was really negative about movies. But they screened their own movies. They selected them and before they **showed them to us the movies were heavily censored**.

I sometimes went to Catholic cinemas. But the seats there were really uncomfortable, that was not a real cinema. But Rex or Metro, that were cinemas. Really luxurious and with the best movies (Emma, 1923, Antwerpen)

The movies? That were films that were really old and totally worn-out. The remains, really. The ones they could get for a cheap price, because they couldn't afford expensive movies. They played one or two box office hits from a few years before, but all the rest ... well, that was only what they could get (Jan, 1941, Mechelen).



The **Catholic cinema**? Yes, we went there. But that was really a family cinema. We didn't go there everyday. If we went there, it was specifically chosen. But you can't say that it was a real cinema. A real cinema is a cinema where the exhibitor needs to make a living out of it, where he needs to make sure that there is a good movie that can attract the audience. But there (the catholic cinema) wasn't it like that at all (Maria, 1927, Mechelen)



Int: If a film was considered a **forbidden movie**, would you go and see it?

Roger (1930, Antwerp): No, never. That was against the spirit of the age. It was like the book *Boerenpsalm* from Felix Timmermans. We weren't allowed to read that either, because he stood on the forbidden index. If I had read that book then, I would have committed a sin.

Those were just the standards then. You didn't do such things. The mentality was different back then. Everything that didn't keep you on the rails was dangerous and could lead you astray. Everybody knew that beforehand (Olivia, 1928, Antwerp).

Off course we went to Church. We had to, they controlled that. And the Jesuits there told us what we would see and what not. And **our parents would never let us see a movie if the priests had told us not to see it**. And when we pressed real hard, they said: 'We'll see what the *Catholic Film League* thinks of this movie.'  
(André, 1924, Berchem)





I remember going to see **a forbidden movie**. They said it was daring, so I wanted to check it out for myself. So I went. **I'll never forget**. The entire movie I was thinking: when is something going to happen? But nothing happened (Liliane, 1930, Antwerp).



You know, I went to a catholic school, and we'd have **these priests**. And they'd tell you **that movies were the 'source of all evil!'** But others would claim that blouses without sleeves were the source of all evil. So we'd figure it was a bit variable (Sabine, 1946, Ghent).



Our local priest was absolutely against our cinema. But he regularly visited my aunt (who owned the local movie theatre) to drink coffee. But whenever he was on the pulpit during mass, he was always preaching against the cinema (Mark, 1934, Liedekerke).



If our local priest heard that children had gone to the movie theatre in Merelbeke, he immediately told the parents. He had a lot of contempt for people who went to the cinema. Those people were beneath him. He talked about that in schools. Many people, like the priest, thought that people who went to the cinema weren't good Catholics. He was really opposed to the cinema (Jean, 1932, Ghent).



## 4. Discussion

