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# George Gallup In Hollywood Film And Culture Serie

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Movie Journal  
 Cinema's Doppelgängers  
 The Evolution of Hollywood's Calculated Blockbuster Films  
 Hollywood's Embassies  
 A Radio Discussion of Testing Public Opinion  
 Female Celebrity and Ageing  
 Good Girls & Wicked Witches  
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## TRAVIS MARLEE

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*Movie Journal* Columbia University Press  
 An in-depth view of the way popular female stereotypes were reflected in—and were shaped by—the portrayal of women in Disney's animated features. In *Good Girls and Wicked Witches*, Amy M. Davis re-examines the notion that Disney heroines are rewarded for passivity. Davis proceeds from the assumption that, in their representations of femininity, Disney films both reflected and helped shape the attitudes of the wider society, both at the time of their first release and subsequently. Analyzing the construction of (mainly human) female characters in the animated films of the Walt Disney Studio between 1937 and 2001, she

attempts to establish the extent to which these characterizations were shaped by wider popular stereotypes. Davis argues that it is within the most constructed of all moving images of the female form—the heroine of the animated film—that the most telling aspects of Woman as the subject of Hollywood iconography and cultural ideas of American womanhood are to be found. "A fascinating compilation of essays in which [Davis] examined the way Disney has treated female characters throughout its history." —PopMatters  
*Cinema's Doppelgängers* Bloomsbury Publishing USA

In *Hollywood 1938*, Catherine Jurca brings to light a tumultuous year of crisis that has been neglected in histories of the studio era. With attendance in decline, negative publicity about stars that were "poison at the box office," and a spate of bad films, industry executives decided that the

public was fed up with the movies. Jurca describes their desperate attempt to win back audiences by launching Motion Pictures' Greatest Year, a massive, and unsuccessful, public relations campaign conducted in theaters and newspapers across North America. Drawing on the records of studio personnel, independent exhibitors, moviegoers, and the motion pictures themselves, she analyzes what was wrong—and right—with Hollywood at the end of a heralded decade, and how the industry's troubles changed the making and marketing of films in 1938 and beyond.

*The Evolution of Hollywood's Calculated Blockbuster Films* Routledge

This book examines issues of censorship, publicity and teenage fandom in 1950s Britain surrounding a series of controversial Hollywood films: *The Wild One*, *Blackboard Jungle*, *Rebel Without a*

Cause, Rock Around the Clock and Jailhouse Rock. It also explores British cinema's commentary on juvenile delinquency through a re-examination of such British films as *The Blue Lamp*, *Spare the Rod and Serious Charge*. Taking a multi-dimensional approach, the book intersects with star studies and social history while reappraising the stardom of Marlon Brando, James Dean and Elvis Presley. By looking at the specific meanings, pleasures and uses British fans derived from these films, it provides a logical and sustained narrative for how Hollywood star images fed into and disrupted British cultural life during a period of unprecedented teenage consumerism.

*Hollywood's Embassies* Routledge  
Explores the use of George Gallup's opinion polling techniques by the film industry in the 1930's and '40's. Traces Gallup's intellectual and methodological developments, examining his comprehensive approach to market research from his early education in the advertising industry to his later work in Hollywood.

*A Radio Discussion of Testing Public Opinion* Harvard University Press  
George Gallup in Hollywood is a fascinating look at the film industry's use of opinion polling in the 1930s and '40s. George Gallup's polling techniques first achieved fame when he accurately predicted that Franklin D. Roosevelt would be reelected president in 1936. Gallup had devised an extremely effective sampling method that took households from all income brackets into account, and Hollywood studio executives quickly pounced on the value of Gallup's research. Soon he was gauging reactions to stars and scripts for RKO Pictures, David O. Selznick, and Walt Disney and taking the public's temperature on Orson Welles and Desi Arnaz, couples such as Fred Astaire and Ginger Rogers, and films like *Gone with the Wind*, *Dumbo*, and *Fantasia*. Through interviews and extensive research, Susan Ohmer traces Gallup's groundbreaking intellectual and methodological developments, examining his comprehensive approach to market research from his early education in the advertising industry to his later work in Hollywood. The results of his opinion polls offer a fascinating glimpse at the class and gender differences of the time as well as popular sentiment toward social and political issues.

**Female Celebrity and Ageing** Columbia University Press  
George Gallup in Hollywood Columbia University Press

*Good Girls & Wicked Witches* Bloomsbury Publishing

Between 1946 and 1964 seventy-five million babies were born, dwarfing the generations that preceded and succeeded them. At each stage of its life-cycle, the baby boom's great size has dictated the terms of national policy and public debate. While aspects of this history are well-documented, the relationship between the baby boom and Hollywood has never been explored. And yet, for almost 40 years, baby boomers made up the majority of Hollywood's audience, and since the 1970s, boomers have dominated movie production. Hollywood and the Baby Boom weaves together interviews with leading filmmakers, archival research and the memories of hundreds of ordinary filmgoers to tell the full story of Hollywood's relationship with the boomers for the first time. The authors demonstrate the profound influence of the boomers on the ways that movies were made, seen and understood since the 1950s. The result is a compelling new account that draws upon an unprecedented range of sources, and offers new insights into the history of American movies.

*The Gallup Poll* Rutgers University Press  
In his Village Voice "Movie Journal" columns, Jonas Mekas captured the makings of an exciting movement in 1960s American filmmaking. Works by Andy Warhol, Gregory J. Markopoulos, Stan Brakhage, Jack Smith, Robert Breer, and others echoed experiments already underway elsewhere, yet they belonged to a nascent tradition that only a true visionary could identify. Mekas incorporated the most essential characteristics of these films into a unique conception of American filmmaking's next phase. He simplified complex aesthetic strategies for unfamiliar audiences and appreciated the subversive genius of films that many dismissed as trash. This new edition presents Mekas's original critiques in full, with additional material on the filmmakers, film studies scholars, and popular and avant-garde critics whom he inspired and transformed.

*The Pulse of Democracy* George Gallup in Hollywood

*Female Celebrity and Ageing: Back in the Spotlight* interrogates the myriad ways in which celebrity culture constructs highly visible ideologies of femininity and ageing, and how ageing female celebrities have negotiated the media in a variety of industrial, historical and national contexts. In the era when the 'baby boomers' have started drawing their pensions, the boundaries of what constitutes 'old age' have never seemed more fluid, and ageing

has never been presented by advertisers and marketers in a more dynamic fashion. However, the fact remains that ageing is still widely feared, and growing old is an inherently gendered process, in which ageing women are paradoxically both rendered invisible and subjected to damning scrutiny. Nowhere is this conflicting state of affairs more evident than in celebrity culture, where ageing female stars are praised for 'growing old gracefully' one moment, and condemned for 'letting themselves go' the next, when they fail to age 'appropriately'. Examining a variety of themes and ageing women in the spotlight, from Barbara Stanwyck to Madonna to Charlotte Rampling, the essays collected here forge new critical and conceptual insights into how women grow older in the media, and the implications of this for what Susan Sontag memorably called "the double standard of ageing". This book is based on a special issue of *Celebrity Studies*.

*Republic of Spin: An Inside History of the American Presidency* Univ of California Press

Capitalism has made rationality into a pervasive feature of human action and yet, far from heralding a loss of emotionality, capitalist culture has been accompanied with an unprecedented intensification of emotional life. This raises the question: how could we have become increasingly rationalized and more intensely emotional? *Emotions as Commodities* offers a simple hypothesis: that consumer acts and emotional life have become closely and inseparably intertwined with each other, each one defining and enabling the other. *Commodities* facilitate the experience of emotions, and so emotions are converted into commodities. The contributors of this volume present the co-production of emotions and commodities as a new type of commodity that has gone unseen and unanalyzed by theories of consumption - emodity. Indeed, this innovative book explores how emodity includes atmospherical or mood-producing commodities, relation-marking commodities and mental commodities, all of which the purpose it is to change and improve the self. Analysing a variety of modern day situations such as emotional management through music, creation of urban sexual atmospheres and emotional transformation through psychotherapy, *Emotions as Commodities* will appeal to scholars, postgraduate students and postdoctoral researchers interested in fields such as Sociology, Cultural Studies, Marketing, Anthropology and Consumer Studies.

*George Gallup in Hollywood* Routledge

The book highlights how creative entrepreneurs saved the Hollywood studios in the 1970's by making the calculated blockbuster, consisting of key replicable markers of success, Hollywood's preeminent business model. Scholars of film studies, screenwriting, and popular culture will find this book of particular interest.

Independent Stardom W. W. Norton & Company

The Gallup Poll Annual Series makes available every significant public opinion poll conducted by the Gallup Organization, arranged chronologically by year. Every volume has a full name and subject index to simplify accessing data on particular topics. Standing orders may begin with any volume and may be canceled at any time.

### **Public Opinion in a Democracy**

Columbia University Press

The Hollywood family film is one of the most popular, commercially-successful and culturally significant forms of mass entertainment. This book is the first in-depth history of the Hollywood family film, tracing its development from its beginnings in the 1930s to its global box-office dominance today. Noel Brown shows how, far from being an innocuous amusement for children, the family film has always been intended for audiences of all ages and backgrounds. He tells the story of how Hollywood's ongoing preoccupation with breaking down the barriers that divide audiences has resulted in some of the most successful and enduring films in the history of popular cinema. Drawing on multiple sources and with close analysis of a broad range of films, from such classics as *Little Women*, *Meet me in St Louis*, *King Kong* and *Mary Poppins* to such modern family blockbusters as *Star Wars*, *Indiana Jones* and *Toy Story*, this timely book underlines the immense cultural and commercial importance of this neglected genre.

Hollywood and the Baby Boom Bloomsbury Publishing

During the heyday of Hollywood's studio system, stars were carefully cultivated and promoted, but at the price of their independence. This familiar narrative of Hollywood stardom receives a long-overdue shakeup in Emily Carman's new book. Far from passive victims of coercive seven-year contracts, a number of classic Hollywood's best-known actresses worked on a freelance basis within the restrictive studio system. In leveraging their stardom to play an active role in shaping their careers, female stars including Irene Dunne, Janet Gaynor, Miriam Hopkins,

Carole Lombard, and Barbara Stanwyck challenged Hollywood's patriarchal structure. Through extensive, original archival research, *Independent Stardom* uncovers this hidden history of women's labor and celebrity in studio-era Hollywood. Carman weaves a compelling narrative that reveals the risks these women took in deciding to work autonomously. Additionally, she looks at actresses of color, such as Anna May Wong and Lupe Vélez, whose careers suffered from the enforced independence that resulted from being denied long-term studio contracts. Tracing the freelance phenomenon among American motion picture talent in the 1930s, *Independent Stardom* rethinks standard histories of Hollywood to recognize female stars as creative artists, sophisticated businesswomen, and active players in the then (as now) male-dominated film industry.

The Stalin Cult Rowman & Littlefield

This work is the only complete compilation of polls taken by the Gallup Organization, the world's most reliable and widely quoted research firm. An invaluable tool for ascertaining the pulse of American public opinion in a certain year, as well as for documenting changing perceptions over time of crucial core issues (such as women's rights, health care). It is necessary for all social science research. More than just a collection of polls, each title in this series offers in-depth commentary and analysis, placing current topics in a readable, historical context. Survey results are given in a easy-to-use form. Breakdowns by sex, age, race, level of education, and other factors enable the reader to grasp major issues quickly. Topics in 1999 Edition: President Clinton-Job Approval ĩ Congress-Job Approval ĩ Prejudice in Politics ĩ Hillary Rodham Clinton ĩ Al Gore vs. George Bush ĩ Microsoft Anti-Trust Trial ĩ the Economy ĩ Defense Spending ĩ Death Penalty ĩ Immigration ĩ Investors and Social Security ĩ Physician-Assisted Suicide ĩ Teen Violence ĩ Abortion ĩ Cuba ĩ Gun Ownership ĩ the Environment ĩ Gasoline Prices ĩ Gambling in America ĩ Weight and Body Image ĩ Labor Unions ĩ Flag Burning ĩ Movie Content ĩ John F. Kennedy, Jr. ĩ Most-Admired Persons ĩ Medicare ĩ Hate Crimes  
**George Gallup in Hollywood** Rowman & Littlefield  
No Marketing Blurb  
*The Mood of America* Univ. Press of Mississippi  
Data has dramatically changed how our world works. From entertainment to politics, from technology to advertising and from science to the business world,

understanding and using data is now one of the most transferable and transferable skills out there. Learning how to work with data may seem intimidating or difficult but with *Confident Data Skills* you will be able to master the fundamentals and supercharge your professional abilities. This essential book covers data mining, preparing data, analysing data, communicating data, financial modelling, visualizing insights and presenting data through film making and dynamic simulations. In-depth international case studies from a wide range of organizations, including Netflix, LinkedIn, Goodreads, Deep Blue, Alpha Go and Mike's Hard Lemonade Co. show successful data techniques in practice and inspire you to turn knowledge into innovation. *Confident Data Skills* also provides insightful guidance on how you can use data skills to enhance your employability and improve how your industry or company works through your data skills. Expert author and instructor, Kirill Eremenko, is committed to making the complex simple and inspiring you to have the confidence to develop an understanding, adeptness and love of data.

The Gallup Poll Columbia University Press  
*Cinema's Doppelgänger* is a counterfactual history of the cinema - or, perhaps, a work of speculative fiction in the guise of a scholarly history of film and movie guide. That is, it's a history of the movies written from an alternative unfolding of historical time - a world in which neither the Bolsheviks nor the Nazis came to power, and thus a world in which Sergei Eisenstein never made movies and German filmmakers like Fritz Lang never fled to Hollywood, a world in which the talkies were invented in 1936 rather than 1927, in which the French New Wave critics didn't become filmmakers, and in which Hitchcock never came to Hollywood. The book attempts, on the one hand, to explore and expand upon the intrinsically creative nature of all historical writing; like all works of fiction, its ultimate goal is to be a work of art in and of itself. But it also aims, on the other hand, to be a legitimate examination of the relationship between the economic and political organization of nations and film industries and the resulting aesthetics of film and thus of the dominant ideas and values of film scholarship and criticism. Doug Dibbern's first book, *Hollywood Riots: Violent Crowds and Progressive Politics in American Film*, won the 2016 Peter Rollins Prize. He has published scholarly essays on classical Hollywood filmmakers, film criticism for *The Notebook* at Mubi.com, and literary

essays for journals like Chicago Quarterly Review and Hotel Amerika. He has a Ph.D. in Cinema Studies from New York University, where he teaches now in the Expository Writing Program.

[The Averaged American](#) Manchester University Press

Between the late 1920s and the early 1950s, one of the most persuasive personality cults of all times saturated Soviet public space with images of Stalin. A torrent of portraits, posters, statues, films, plays, songs, and poems galvanized the Soviet population and inspired leftist activists around the world. In the first book to examine the cultural products and production methods of the Stalin cult, Jan Plamper reconstructs a hidden history linking artists, party patrons, state functionaries, and ultimately Stalin himself in the alchemical project that transformed a pock-marked Georgian into the embodiment of global communism. Departing from interpretations of the Stalin cult as an outgrowth of Russian mysticism or Stalin's psychopathology, Plamper establishes the cult's context within a broader international history of modern personality cults constructed around Napoleon III, Mussolini, Hitler, and

Mao. Drawing upon evidence from previously inaccessible Russian archives, Plamper's lavishly illustrated and accessibly written study will appeal to anyone interested in twentieth-century history, visual studies, the politics of representation, dictator biography, socialist realism, and real socialism.

**Hollywood Hype and Audiences**  
Rowman & Littlefield

On December 4, 1957, Miles Davis revolutionized film soundtrack production, improvising the score for Louis Malle's *Ascenseur pour l'échafaud*. A cinematic harbinger of the French New Wave, *Ascenseur* challenged mainstream filmmaking conventions, emphasizing experimentation and creative collaboration. It was in this environment during the late 1950s to 1960s, a brief "golden age" for jazz in film, that many independent filmmakers valued improvisational techniques, featuring soundtracks from such seminal figures as John Lewis, Thelonious Monk, and Duke Ellington. But what of jazz in film today? *Improvising the Score: Rethinking Modern Film Music through Jazz* provides an original, vivid investigation of innovative collaborations between renowned contemporary jazz artists and prominent

independent filmmakers. The book explores how these integrative jazz-film productions challenge us to rethink the possibilities of cinematic music production. In-depth case studies include collaborations between Terence Blanchard and Spike Lee (*Malcolm X*, *When the Levees Broke*), Dick Hyman and Woody Allen (*Hannah and Her Sisters*), Antonio Sánchez and Alejandro González Iñárritu (*Birdman*), and Mark Isham and Alan Rudolph (*Afterglow*). The first book of its kind, this study examines jazz artists' work in film from a sociological perspective, offering rich, behind-the-scenes analyses of their unique collaborative relationships with filmmakers. It investigates how jazz artists negotiate their own "creative labor," examining the tensions between improvisation and the conventionally highly regulated structures, hierarchies, and expectations of filmmaking. Grounded in personal interviews and detailed film production analysis, *Improvising the Score* illustrates the dynamic possibilities of integrative artistic collaborations between jazz, film, and other contemporary media, exemplifying its ripeness for shaping and invigorating twenty-first-century arts, media, and culture.

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