Crowd Scenes
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NOTES

Introduction. Movies and the History of Crowd Psychology

4. Ibid., 40.
6. Ross, Silent Film and the Shaping of Class, 87.
10. Schwartz, Spectacular Realities, 179.
11. Brill, Crowds, Power and Transformation in Cinema; Canetti, Crowds and Power. For other theories of crowd psychology, see Le Bon, The Crowd, and Moscovici, Age of the Crowd. For a discussion of Le Bon’s theories in relation to modernism, see Tratner, Modernism and Mass Politics.
15. Marx and Engels, Basic Writings, 57.
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17. Gaines, Fire and Desire, 250.
20. Freud, Group Psychology, 94.
21. Ibid., 93.
22. Ibid., 93.

Chapter 1. Collective Spectatorship

1. Doane, Femmes Fatales; Diawara, Black American Cinema.
2. Hansen, Babel and Babylon.
5. Hansen, Babel and Babylon, 4.
7. Hansen, Babel and Babylon, 86.
8. The Motion Picture Producers, “The Motion Picture Production Code,” 323.
9. Mill, Utilitarianism, 73.
10. Ibid., 73.
12. Ibid., 323.
15. Stanley Cavell has analyzed the difference between an “actor” and a “star” in The World Viewed, 25–28.
16. Ibid., 321.
17. Dewey, Individualism Old and New, 82.
18. Ibid., 83.
Chapter 2. Constructing Public Institutions

1. Mimi White similarly observes that “The major impact and significance of the film is shown to be the disruption of family units.” See “The Birth of a Nation: History as Pretext,” in Lang, D. W. Griffith, Director, 220.

Chapter 3. The Passion of Mass Politics

1. The Movie Times maintains an updated list of the most popular movies of all time in constant dollars at http://www.the-movie-times.com/thrsdir/Top10everad.html. I am citing the list as presented August 14, 2002.
5. Richard King makes a similar point that “Gone with the Wind provides the literary account of the origins of the urban, commercial, and financial middle class that arose from the destruction of the prewar planter class” in Richard
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King, “The ‘Simple Story’s’ Ideology: Gone with the Wind and the New South Creed,” in Pyron, Recasting, 170.


7. Hitler, Mein Kampf, 394.

8. There is a similar scene with a similar effect at the end of The Grapes of Wrath, as Tom Joad is about to disappear from his family because of political causes rather as Ilsa is about to disappear from Rick. Ma asks how she will know what happens to Tom when he leaves her. She sees their relationship being broken up by his involvement in mass politics. He answers, however, by proposing that they will remain connected by something bigger than their family, a mass soul:

Like Casey said, a fellow ain’t got a soul of his own, just a little piece of one big soul . . . then it don’t matter, I’ll be all around in the dark, everyone, wherever you can look; wherever there is a fight so hungry people can eat, I’ll be there. I’ll be in the way guys yell when they’re mad; the way kids laugh when they’re hungry and know supper’s ready.

Tom’s line is very much like Rick’s, that individual people don’t matter much in the face of something more important to the masses. What we see, however, in these Hollywood movies, as we hear about the mass soul or the world that dwarfs individual lives, are close-ups of stars; we feel intense desire for these stars to remain with us, not to leave, and this desire to be with the stars is the very emotion these movies rely on to make us desire involvement with political movements.

And just as Rick mentions Paris as what allows him to leave Ilsa—in other words, his love motivates his joining the mass anti-Nazi movement—so Tom ends up telling Ma to look for moments when a parent is feeding a child to understand where he is. In other words, in both movies the emotions of the private sphere—intimate familial love—are what carry people into the mass.


Chapter 4. Loving the Crowd

1. Marx and Engels, Basic Writings, 57.

2. Ibid., 63.

3. Hitler, Mein Kampf, 478–79.

4. Eisenstein, “A Dialectic Approach to Film Form,” in Film Form, 57.

5. Ibid., 53.

6. Ibid., 62.

7. Ibid., 46.

8. Eisenstein, “Methods of Montage,” in Film Form, 81.
10. Eisenstein, “Through Theater to Cinema,” in *Film Form*, 16.
15. Quoted in Margarita Tupstyn, “From the Politics of Montage to the Montage of Politics,” in Teitelbaum and Freiman, *Montage and Modern Life*, 87
16. Ibid., 102.
23. Ibid., 297.
24. Ibid.
25. Ibid., 301.
26. Ibid., 303.
27. Ibid., 449.
29. Ibid.
35. Ibid., 198.

**Chapter 5. From Love of the State to the State of Love**

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5. Gunning, Films of Fritz Lang, 198.

6. Ibid., 197.


9. Most of the directors who came from Europe were accused of selling out, though they actually brought numerous innovations to Hollywood, as James Morrison has ably demonstrated in Passport to Hollywood.

10. Quoted in Bogdanovich, Fritz Lang in America, 111.

11. Gunning, Films of Fritz Lang, 460, describes the final Mabuse movie as completing a kind of history of twentieth-century Germany: the final antebellum Mabuse movie, The Last Testament, “marked . . . Germany on the verge of a Nazi takeover”; the postwar Mabuse movie marked “Germany’s survival of both the Third Reich and defeat in World War II.” Gunning concludes that in Lang’s films, “The spectre of Mabuse, the persistence of his criminal legacy . . . brood over a trilogy that embraced the history of Germany in the twentieth century.”