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Somewhere in Dreamland: Examining the Impact of the Great Depression on Hollywood Movies Industry through *The Grapes of Wrath* (1939) and *Make a Way for Tomorrow* (1937)

***Dissertation submitted in partial fulfilment for the requirement of
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Dedication

To the memory of mom, wish that you were here to see that your son is a grown man now,
rest in peace.

To our families, you gave us a lifetime of love, support, and laughter

To our friends and siblings especially Farid and Anis, thank you for your support from the
beginning till the end

This work is for you

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Abstract

This study aims at investigating the role of the Great Depression on Hollywood industry; the motive of this study was to know how Hollywood acted during the period of the Depression while the other economic industries were suffering and if it was a turning point in Hollywood's history. It involves an exploration of Hollywood from the very beginning until the years of glamour; also, it examines the period of the Great Depression, the main reasons that made it happen and how government acted towards it. This research also contains the impact of the Great Depression on culture and Hollywood industry; the changes that happened to the American culture and its influence on Hollywood movie industry that made it flourish and prosper through the darkness of the Great Depression. Finally, this study includes the analysis of two of the best movies in the period of the Depression *The Grapes of Wrath* (1940) by John Ford based on John Steinbeck novel *The Grapes of Wrath* (1939). In addition, *Make a Way for Tomorrow* (1937), by Leo McCarey, based on a 1934 novel called *Years Are So Long* by Josephine Lawrence, is also examined.

Keywords: Hollywood, movies industry, Great Depression, *The Grapes of Wrath*, *Make a Way for Tomorrow*

Résumé

Cette étude vise à investiguer le rôle de la Grande Dépression sur L'industrie hollywoodienne. L'objectif de cette étude était de savoir comment Hollywood a agi pendant la période de Dépression alors que les autres industries économiques souffraient et s'il s'agissait d'un tournant dans l'histoire d'Hollywood. Elle s'agit d'une exploration d'Hollywood depuis le début jusqu'aux années de glamour, elle examine également la période de la Grande Dépression, les principales raisons qui l'ont fait se produire et comment le gouvernement a agi à son égard. Cette recherche contient également l'impact de la Grande Dépression sur la culture et L'industrie Hollywoodienne, les changements survenus dans la culture américaine et son influence sur l'industrie cinématographique Hollywoodienne qui l'ont fait prospérer dans l'obscurité de la Grande Dépression. Enfin, cette étude comprend l'analyse de deux des meilleurs films de la Dépression : '*The Grapes of Wrath* (1940)' de John Ford basé sur le roman de John Steinbeck '*The Grapes of Wrath* (1939)'. En outre, '*Make a Way for Tomorrow* (1937)' par Leo McCarey basé sur un roman en (1934) '*Years Are So Long*' par Joséphine-Laurent, est également examiné.

Mots clés : Hollywood, industrie du cinéma, grande crise économique, *The Grapes of Wrath*, *Make a Way for Tomorrow*

الملخص:

تهدف الدراسة إلى التحقيق في دور أزمة الكساد الأعظم في صناعة هوليوود؛ وكان الدافع وراء هذه الدراسة هو معرفة كيف تصرف هوليوود خلال فترة الكساد بينما كانت الصناعات الاقتصادية الأخرى تعاني وإذا كانت نقطة تحول في تاريخ هوليوود. فهي تشمل على هوليوود منذ البداية وحتى سنوات السحر أيضاً قصة أزمة الكساد الأعظم، والأسباب الرئيسية التي أدت إلى حدوثها وكيف تحركت الحكومة في اتجاه ذلك. كما يتضمن الاستطلاع تأثير أزمة الكساد الأعظم على الثقافة وصناعة هوليوود؛ والتغيرات التي حدثت بين الثقافة الأميركية وتأثيرها على صناعة الأفلام في هوليوود والتي جعلتها تزدهر وتزدهر في الظلام الذي خلفته أزمة الكساد الأعظم في ثلاثينيات القرن العشرين. وأخيراً، يتضمن البحث تحليل اثنين من أفضل الأفلام في فترة الكساد "عناقيد الغضب" (1940) من قبل جون فورد على أساس رواية جون شتاينبك "عناقيد الغضب" (1939). بالإضافة إلى "شق طريق للغد" (1937) بقلم ليو مكارتي بناء على رواية عام 1934 تسمى "السنوات طويلة" من قبل جوزيفين لورانس

الكلمات المفتاحية: هوليوود، صناعة الأفلام، الأزمة الاقتصادية العالمية، "عناقيد الغضب"، "شق طريق للغد"

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General Introduction

Nowadays, Hollywood is the largest filmmaking industry in the world. It produces the total largest number of films of any single-language national cinema, with more than 700 English-language films released on average every year. (Stephen Follows, How Many Films Released Each Year). This led the American cinema to be a dominant force in the USA economy. Due to its tremendous contribution by more than 800 billion dollars a year, and providing jobs up to 5 million persons between permanent and part-time jobs, according to the Arts and Cultural Production Satellite Account (ACPSA) in 2016 statistics. Moreover, it is in an ascending level until present time.

Hollywood is a neighborhood located in the central region of Los Angeles, California, from which the U.S. film industry took its name. Changed from a very small agriculture town with a fine weather to become an enormous trend for filmmaking business that is known worldwide. Hollywood is one of the oldest movies industry around the globe besides to Bollywood (Indian filmmaking industry). In the early beginning of Hollywood, there were five movie studios: Motion Picture Patents Company created in 1909, Universal Film Manufacturing Company in 1912, Paramount Pictures and Fox Film Corporation both in 1916, and Warner Brothers Studio in 1918. The Competition among these companies resulted in introducing new genres of cinema such as: comedy, drama, action, musical, romance, horror, science fiction, and the war epic...etc

Later it was the advancement of technology the introducing of sound when Warner Bros released *The Jazz Singer* starring Al Jolson on October 6, 1927, with “pictures that talked” bringing the Studio to the forefront of the film industry and earned a special Academy Award for Technical Achievement (Roger Firstoe, Turner Classic Movies). The use of colored pictures instead of black and white movies, Walt Disney was the first one to use colored motion in his animated movie “Three Little Pigs.” A completely new era began “the

golden age of Hollywood,” but unfortunately, the great depression took place; one of the most critical periods in history of the United States and many other countries of the world. The great depression happened to be the biggest financial break down since the discovery of the new land.

Somewhere in Dreamland is a short animated movie released in 1936 by Dave Fleischer tells a poignant story of two poor children who are out collecting firewood when they pass by a toy store, a market and finally a bakery. They drool over the wares in the bakery window, but walk away before the owner can come out and present them with two cupcakes. The kids go home and eat a meager supper before going to bed. They both dream they are in dreamland, where everything is free-cookies, candy, cakes, popcorn and toys. When they wake up, it is all gone, but the three merchants have stopped by to lay out a huge feast for them. *Somewhere in Dreamland* is a lovely gem that remains a tribute to the inspiring optimism of the 1930's (IMDb).

The Great Depression is a global financial crisis that began in the United States in the early 1930s and lasted more than 10 years. One of its reasons is the high level of debt, where bank credit and loans reached its maximum because many consumers borrowed to buy shares they were encouraged by the strength of the economy, people felt the stock market was one-way bet. When the stock market crash happened in October 29, 1929, (the black Tuesday) 16 million shares were traded after a wave of panic swept Wall Street. Millions of shares ended up worthless and those investors who had bought stocks with borrowed money were wiped out completely. Most of them could not pay back their debts; this led to the bankruptcy of more than half of the banks across the country because of the weak banking system (they traded in the stock market with the clients' money and when the stock market crashed banks found themselves unable to return clients' money). As a result, businesses closed, unable to get credit and a marked fall in the nation's disposable income. At one point, 34 million men,

women, and children were without any income at all; also, farm families were desperately hit because the Agricultural prices have fallen to their lowest levels ever and there crops spoiled in the fields because there was no buyers. The Great Depression was the most serious, desperate period in the history of the United States since the early settlement of the nation. It left a huge impact on all aspects of the nation; among them was Hollywood movies industry.

When Franklin D Roosevelt won the elections and became the president of the United States in 1932, he made an urgent recovery programs called “ The New Deal” in order to save what can be saved. Eventually these set of acts helped the U. S to recover and cut loses and the bleed of money.

One of the most important events that marked the twentieth century is The Great Depression; it followed the Wall Street collapse. It was the result of the massive unemployment and companies’ hardship and people were working as hard as they can to pinch pennies in order to put food in their family’s table. The regular workers and farmers (farm prices kept dropping) were the most harmed. The Great Depression created a new focus; the Americans were looking for other sources to provide money and economic investment.

At that time, Hollywood films was interested in social issues caused by the depression; films were full of love and happy moments. People begin to escape their poverty and stress by going to the movie theatre, the happy conclusions motivates the audience to go through the difficult times hoping that they will live the American dream.

This research examines the impact of The Great Depression on Hollywood industry and the changes that happened in the cinema during that critical period. Furthermore; focusing on how the Depression inspired and even accelerated the introduction of the new technologies to the audiences.

Research questions

- How Hollywood industry acted during The Great Depression while the other economic industries were suffering?
- What are the aspects that shaped Hollywood to become what it is today?
- Was the period of The Great Depression a turning point in Hollywood's history?
- Was the Great Depression an inspiration for moviemakers due to the several new additions that were brought to the industry during its years?

Thus, the purpose of this thesis is to investigate whether the period of Great Depression was a major reason of the advance of Hollywood movies industry and a new source of ideas that made the industry flourish in a time where everything was supposed to fall down. This thesis focuses on understanding the influencing factors that led the industry to gain at that time where everything was losing either reputation or financially, every other industries were losing money and their debts increased. Everyone was thinking about reduce their loss as lower as they can only in movie sector, production companies were thinking about new solutions in order to increase their profits.

This work investigates and explores the evolution of Hollywood with a focus on two major movies: *The Grapes of Wrath* and *Make a Way for Tomorrow*.

Studios at that time were clever and knew how to attract the mass population by motivational movies. They deliberately avoided mentioning that period in their films, so it can be referred to movies at that time as the final destination for people from the miserable situation they were going through. In his article *Films to combat cinema's Depression*, in *The Guardian* newspaper (2009) Ronald Bergan states that: "There are a couple of urban myths about Hollywood during the period following the Wall Street crash in 1929 that need to be exploded." These are: that the studios profited from the Depression because the American public flocked to cinemas despite their lack of money, and that the studios provided mostly

escapist entertainment that hardly ever referred to the financial ruin the country was in. and since there was no competition movie producers owned all kind of entertainment.

A number of popular genres, including gangster films, musicals, or comedy movies attracted mass audiences, regardless of the economic crisis. In his article How the Great Depression inspired Hollywood's golden age, in *The Independent* newspaper (2008), Paul Whittington said that: "Columbia and Warner Brothers packed theatres across America with films whose scripts seemed to be dragged directly from the grim pages of contemporary newspapers." Typical of this new tide of social realism was *I am a Fugitive from a Chain Gang* (1932), a Warner Brothers film in which Paul Muni plays a desperate man who's fooled into taking part in a heist and ends up escaping from a vicious Southern chain gang. Films in the early 1930s were full of these wronged heroes, who seemed as overwhelmed by forces outside their control as the down-at-heel punters watching them."

The Newest addition to cinema was the sound, despite the poverty at that time yet people went to movie theaters, they were dragged by this new technology that made the mass population keep on going to the movies regularly. John Farr stated in his article: How Movies Got us through the Great depression, (2015) that: "At the time of the 1929 crash, Hollywood was in transition: Sound was here to stay, but still in its early stages. There had been huge investments made to convert shooting sets and theatres to sound. Movie careers had ended — and been launched — overnight. Hollywood urgently needed to recoup their conversion investment, and market this new form, even as the country faced unprecedented hardship. They had to catch up with their new technology fast, creating a cinema of sight and sound, images and words." First step Hollywood started to abandoned silent movies for the sick of sound ones. This was the transition from classical Hollywood to the Golden Age of Hollywood. Second, they tried to add colors for the screens the aim here was to try to add real life colors into cameras it wasn't it took few time before adding colors really worked.

Qualitative research is the appropriate research method that is suited to this research. It is a type of social science research that collects and works with non-numerical data and that seeks to interpret meaning from these data in order to help understand social life through the study of targeted population or places.

Content Analysis is the appropriate qualitative research method for collecting data, it is used to analyze the actual content and its features through any available form of documentation by studying and understanding the context in which the documents are written and then trying to present the content in objective manner.

Analytical and argumentative approaches are used in examining the selected movies *Grapes of Wrath* and *Make a Way for Tomorrow*. Historical reviewing is essential to trace the historical event, The Great Depression and to explore the evolution of Hollywood.

The proposed research “Somewhere in Dreamland: Examining the Impact of the Great Depression on Hollywood Movies through the movies *Grapes of Wrath* (1939) and *Make a way for Tomorrow* (1937)” includes general introduction, two main chapters and general conclusion.

The general introduction involves introduction, statement of the problem, research questions, and the aim of the study, literature review, research methodology and structure of the study.

First chapter is about showing the beginning of Hollywood and the major events happened during its evolution. Also trying to understand what caused the phenomena of the Depression and how government dealt with it, and what are the solutions made to stand against it. Examining the role of Franklin Delano Roosevelt the 32nd president of the USA in leading the nation during the economic crises after winning the election of 1932, and was his series of programs under the name of “The New Deal” a relief for the nation’s economy and a recovery from The Great Depression.

Finally, in demonstrating the impact of The Great Depression on Hollywood movies industry and its influence on culture, this chapter will deal with the main changes that made Hollywood a paramount movie industry not only in the USA but also in the world. Books like *The Story of Hollywood*, *The Rise of Colour film in Hollywood and Beyond*, *Technicolor Adventures in Cinema land*, *The Introduction of Sound*, *City of Nets*, *The Great Depression and the New deal*, and *FDR's Folly: How Roosevelt and his New Deal prolonged the Great Depression*.

Second chapter contain two parts, first one will provide an analysis of the movie *The Grapes of Wrath* it was produced in 1940 a drama-history movie talks about a poor Midwest family is forced off their land. They travel to California, suffering the misfortunes of the homeless in The Great Depression.

Second part will provide an analysis of the movie *Make a Way for Tomorrow*, it was released in 1937 a comedy-romance movie talks about a spoiled heiress running away from her family is helped by man who is actually a reporter in need of story.

General conclusion: It will sum up how Hollywood was influenced by The Great Depression. The conclusion will hold the main points of the chapters, it will show the result if the analysis of the movies studied in both the second and the third chapters.

Chapter One: The Evolution of Hollywood industry through History

1. Early Beginning of the Industry

Hollywood, also called Tinsel town, is a neighbourhood in the city of Los Angeles, California, U.S., which was in its early days a small agricultural community that flourished with time to become an equivalent for the prestige, luxurious life and the power of the American film industry in the meantime. Lying northwest of downtown Los Angeles, it is bounded by Hyperion Avenue and Riverside Drive (east), Beverly Boulevard (south), the foothills of the Santa Monica Mountains (north), and Beverly Hills (west).

In this small district of California happened to be the first movie ever made in 1910, by D.W. Griffith, a director with a team of actors among them Blanche Sweet, Lillian Gish, Mary Pickford, and Lionel Barrymore (Benjamin Hale, the History of Hollywood). They moved to Los Angeles to take advantage of the California sunshine, while filming in L.A. They decided to explore new places, as traveling they discovered a little village that had warm, sunny weather and perfect terrain for shooting a movie. D.W. Griffith liked that small town with its weather, so he decided to film his movie there under the name of *In Old California*. This was the beginning of the glory for a small town with notable weather that turns into one of the world's most known places, a place that attracts every movie maker, producer, director or actor around the globe.

The company that D.W. Griffith worked for decided to film more movies in Hollywood. Opening the door for more movie makers to come to Los Angeles for filming movies was to get away from the strict rules imposed by Thomas Edison's Motion Picture Patents Company in New Jersey. Since Edison owned almost the entire movie making patents, independent filmmakers were often sued by Edison to stop their productions. So they chose to move to the west coast ending up dodging two bullets at once, the charges of

producing a movie are less in Hollywood allowing them to save money and to avoid the stranglehold imposed by Thomas Edison. Yet, the Small town of Hollywood was the main beneficiary from all these changes.

Hollywood is considered the oldest film industry, where earliest film studios and production companies emerged. The first motion picture studio built there was the Christie-Nestor Studio or Nestor Motion Picture Company founded by David Horsley, a filmmaker from New Jersey in an old building at the corner of Sunset Boulevard. Nestor studio's first film was the western short *The Law of the Range* at the same year of opening 1911. Within a few times, the Nestor studio started producing more short movies and soon many other movie companies imitated and moved to Hollywood.

1.1.Major studios

There were five Major studios called the big five; they used to control almost 80% of movies production and theatres across the country some of them still excites today while others vanished with time these studios as Amelia Robinson mentioned them in her article "The Big Five:"

Fox Film Corporation: (later became 20th Century Fox) It was established in 1913 by William Fox and started producing movies when integrated in 1915. By 1931, the company was short of money ending up with forcing its founder William Fox out. In 1935, it combined with an ambitious smaller production company. Twentieth Century, led by Schenk and Darryl Zanuck and the name was changed to Twentieth Century Fox. Fox was known for its musicals, westerns and crimes along with a set of actors included Shirley Temple, Will Rodgers, Tyrone Power, Betty Grable, and Carmen Miranda in the forties as well as Henry Fonda, Marlon Brando, Marilyn Monroe, Jane Russell, and Gregory Peckin in the fifties. Its directors were John Ford, Elia Kazan and Joseph Mankiewicz.

- ✓ **Paramount Picture Corporation:** was established first as a distribution company in 1914. It was the first to be fully integrated in 1917. When Adolph Zukor brought the company and combined it with his production company; Famous Players-Lasky Corp. Next, he started buying theatres; Paramount was strong during the silent era and produced from 40 to 50 movies annually. It was indulged in comedy, occasional epics, and light entertainment. Its stars in the silent era: Mary Pickford, Douglas Fairbanks, Gloria Swanson, William S. Hart, Fatty Arbuckle, Mae West, Marlene Dietrich, Hedy Lamarr, Barbara Stanwyck, Marx Bros, Bing Crosby and Bob Hope. The movie directors who worked for the company where: Cecil B. DeMille, Erich von Stroheim, Mack Sennet, D.W. Griffith and Dorothy Arzner.
- ✓ **Warner Brothers:** was set up in 1923 by the four Warner Brothers. It was the first studio that introduced sound and ending the silent era by producing a talking picture with *The Jazz Singer* in 1927. It became an incredibly efficient production model with 60 movies a year during the Great Depression. It concerned gangster films, backstage musicals and social realism. Unlike other production companies, it did not have stable directors and stars they borrowed them from other studios such as Raoul Walsh, Howard Hawks, Paul Muni, Humphrey Bogart, James Cagney, Edward G. Robinson, Errol Flynn, James Dean, Bette Davis, Ingrid Bergman, Joan Crawford, Barbara Stanwyck, and Lauren Bacall. It was the company least affected by the Wall Street Crash due to a careful planning by its Head of Production Darryl Zanuck, later owner of Twentieth Century Fox.
- ✓ **Metro-Goldwyn-Mayer or MGM:** was set up in 1924, after the merger of three smaller companies: Metro, Goldwyn and Mayer with Loew's Inc. theater chain. It was the largest of the studios at that time and was known for its big budget glamour with expensive sets and numerous writers and editors. They invested in stars while directors

were less important. They owned a galaxy of stars including Joan Crawford, Greta Garbo, Judy Garland, Greer Garson, Jean Harlow, Norma Shearer, Mickey Rooney, Spencer Tracey and Clark Gable. They did not have a particular genre; *Gone with the Wind* and *The Wizard of Oz* were considered as their biggest hits both in 1939.

- ✓ **Radio Pictures Incorporated or RKO:** was established in 1928, during the advent of sound after the merge of Radio Corporation of America with Keith and Orpheum theatres. It was made vertically integrated company and was known for Fred Astaire and Ginger Rogers musicals. It also made more B movies than the other studios. It did not own stable actors or directors; instead, they used the unit production which means contracting with individual directors or actors for a certain number of films, free of studio interference. It focused on horror movies and film noir. It enjoyed some notable successes including *King Kong* (1933) and *Citizen Kane* (1944).

2. The Golden age of Hollywood

The time between 1930 and the late 1940 happened to be a prosperous era for movie industry in general and Hollywood particularly. It was the era in which the silent period ended with the advancement of film making both technically by adding sound in 1927 with the release of *The Jazz Singer* signified a radical shift in the film industry. For the first time, sound played through speakers surrounding a theater while the images played on screen. By 1929, nearly every movie released used sound. Similarly, the revolution of color in Walt Disney's animated movie *Three Little Pigs* when he used the Technicolor technology, and with new film genres that were introduced to the audience to keep them coming to theatres especially with Great Depression such as gangster films, comedies, musicals, law and order, social consciousness films, horror, and thrillers.

2.1. The Introducing of Sound

The transformation from the period of silent movies to movies with sound marks a huge influence on movie industry and first step for Hollywood towards its golden age. Although, the new technology created doubts and confusion for many, but it also stimulated experiments and investments in the field of cinema giving Hollywood an upper position on worldwide movie industry. Karle Debbits said that “the oldest method was to link a phonograph to a film projector. Thomas Edison himself built the prototype of this sound-on-disc apparatus in the early days; it was still a viable system in the 1920s. In the 1926-7 season, when Warner Bros and Fox Film began wiring their theatres for sound, both studios hoped to earn an extra profit by investing in new technology, but the roads they followed were different. Warners presented its first synchronized program in August 1926, using a sound-on-disc system called Vita- phone, their first feature film with sound Don Juan was not a talking picture at all. It only used a musical score recorded on discs to accompany the silent image. Lip-sync-recorded performances of popular vaudeville and opera stars who could now bring their act to even the smallest theatres. Fox did not believe in talking feature films either. In April 1927, the studio launched sound newsreels as its alternative, using a sound-on-film system.” Fox Movie-tone News, as it was called, became a big attraction immediately. However, the success of these innovations was temporary.

Although, the two studios had different paths towards adding sound to movies and each one used its own method. Both of them became one-step ahead of the rest of the studios; whether it was with the extra profit they gained or the mass popularity they have had. This was the first innovation of talking movies; moreover, here the pictures were not actually talking all what they did is adding a recorded sound of orchestra to a silent movie.

The real breakthrough came during the 1927-8 season, when Warners released a second feature film, this time with lip-sync recordings of songs as well as some dialogue. *The*

Jazz Singer, directed by Aian Crosland and starring the popular star Al Jolson, was really a silent picture incorporating a few inserts with sound. This hybrid form, in which two technological eras come together, corresponds well to the melodramatic theme of the film. A conflict of generations finds expression in a clash of two musical traditions that seem to be mutually exclusive: religious songs and profane jazz. In this way, the film gave birth to a new film genre, the musical.

The success of *The Jazz Singer* proved that sound could come off well if presented as a full-fledged feature film with lip-sync acting. As soon as this fact was recognized, the other Hollywood studios rushed to convert to sound. Their hurry was not unmotivated: the new technique would save the costs of live musical accompaniment in their main theatres, and the savings would exceed the costs of conversion considerably. Cinema musicians were fired and replaced by hardware. By 1930, most American cinemas had been wired for sound and Hollywood had more the less given up on silent production.

2.2. The Introducing of Color (Technicolor Technology)

The need for color was, thus, partially fuelled by creativity and a desire to replicate our natural perceptive experience of the world. In the United States, the 1930s through late 1950s also represent how economic competition and legal influence spurred color film development, as over one hundred different color processes and each one had its own name were introduced to the public.

The earliest Technicolor laboratory was built within a railway car. This car was completely equipped with all the machinery and apparatus necessary for continuously carrying on the following processes on a small commercial scale. In 1917, the car was rolled over the railway tracks from Boston, Massachusetts, where it was equipped to Jacksonville, Florida, where the first Technicolor adventure in feature motion picture production was to

take place. The camera was the single-lens, beam-splitter, two-component type, without the refinements, which came later. The picture was *The Gulf Between*, with Grace Darmond and Niles Welch playing the leads. The formal two-color system was first made commercially available in 1928, comprising equipment like cameras, transfer machines, and film printers as well as specialized film stock. Together, these components formed a process where colors of a scene could be photographically reproduced as complementary color negatives on two separated strips of film made sensitive to the red and green sides of the color spectrum.

Brain Jacobson said that: “the final and efficient way was three-color system that was planned from the beginning by Technicolor. However, it proved its efficiency to do the prints using an odd number of colors or to keep consistent image quality when using a “beam splitter” to separate light into three separate color fields through the camera. It took until 1932, for Technicolor to be able to capture and reproduce the entire colour spectrum by adding a blue sensitive strip to their original red and green cameras.”

2.3. Movie Genres

In order to reduce the effects of Great Depression, movie producers had to work on new movie genres so they can prevent the mass audience from quitting attendance to cinema theatres due to the economic crisis. Therefore, they presented several types of movies from which Americans can choose according to their tastes. The different genres of film in the 1930s included gangsters, shysters, “fallen” women, musicals, G-Men (federal agents), westerns, and movies with social consciousness. Other types were horror, thrillers, swashbucklers, and literary adaptations (from classical books).

➤ Gangsters

In the early 1930s, gangster films had a huge success among Americans. A large national audience became fascinated with these movies, but also frightened by the evils and deeds of

powerful gangsters in the 1920s and early 1930s. During the years of social and economic breakdown, gangsters reflected the hardship and despair experienced by many in the early years of the Great Depression.

Three big hits of the gangster films were: *Little Caesar* (1930), *Public Enemy* (1931), and *Scarface* (1932). They dealt with the social rise of young men from underclass to the luxurious life of upper society. Gangster characters appeared competent, modern, and stylish. Gangster films were usually set in an urban environment amid easily recognizable symbols such as neon lights and smoky bars. They provided audiences with fascinating and thrilling stories about the city and the sensuous world of urban pleasures. Gangsters dressed in fancy clothes; their charming and stylish appearance reflected the aspirations of a population increasingly attracted by the lights and promise of consumption associated with the city.

Although, the main characters were often criminal, thieves, against the law and they used wicked ways to climb the ladder of success, but that did not stand against the tremendous success of this movie type especially with the box office success of *Little Caesar*, in 1931 about 50 gangster films appeared.

➤ **Shysters**

In the early 1930s, along with the rise of gangster movies, shyster movies emerged. Shysters were corrupt, charming, slick individuals who weaseled their way through life. The shyster's story always was set in the sinful city. Shysters were dishonest lawyers, politicians, and newspapermen who, in the end, sometimes went straight. Shyster movies were one of the earliest depression films because they showed the weakness of the law in a laughingstock image. Classic shyster lawyer films were *Lawyer Man* (Warner 1932) and the *Mouthpiece* (Warner 1932). In both, flashy lawyers, loved by beautiful women, moved through their cities with confidence and great self-assurance. No crooked politician or gangster seemed to be able

to control them. Nevertheless, both leading characters eventually quit their shyster ways to return to upright lives. The clear message was that merely returning to righteousness and to work within the traditional American democratic process could put the social order back on a straight course. For depressive audiences, who felt so much out of control, this was a welcome Hollywood fantasy.

➤ **Fallen Women**

During the early 1930s, financial troubles increased the number of prostitutes in the streets. In Hollywood, even megastars such as Greta Garbo, Marlene Dietrich, and Tallulah Bankhead found themselves forced to use their beautiful bodies to get paid in roles of sex for sale. In *Faithless* (MGM 1932), Tallulah Bankhead's business was prostitution. Garbo, in Susan Lenox, Her *Fall and Rise* (MGM 1931), and Dietrich in *Blonde Venus* (Paramount 1932), in the work of the Greta, Marlene, and Tallulah, their role was away beyond moral limits and traditions of the conservative community. It worried much of society that a moral depression was descending on the United States on top of the economic depression as offered in the movies. With the increase of nudity and immorality, films led some in the community to demand government to control of films and filmmaking in order to reduce the nudity and inappropriate scenes in fallen women movies.

➤ **Musicals**

With the election of new president for the nation, Franklin Roosevelt and the quickly reviving measures made by him increased hope and confidence among society. This success and hope translated into big splashy musicals to spread more optimistic spirit under Roosevelt rule. Warner Brothers' movies of 1933 *42nd Street*, *Gold Diggers* of 1933, saved the studio from financial disaster. These productions were a "New Deal" in movies. The massive productions included the singing, dancing, beautiful girls, plumes, glitter, and magnificent

sets ran Great Depression themes. The main character was broke in *42nd Street*, everyone was broke in *Gold Diggers*, and the star of *Foot-light Parade* feared he was headed for the breadline. The song “We’re in the Money” originated in *Gold Diggers*. All three, even in their lavishness, related directly to the 1933 facts of depressive life yet lifted spirits in hopes of a better time. Perhaps if there were enough singing and dancing, the depression would drift away.

➤ **Law and Order: The G-Men**

Ridiculed in gangster and shyster movies, law and order made its movie return in 1935. As so many times before, the movies paralleled real life. Just as President Roosevelt took over Washington in 1933, MGM Studios released a strange shocking film, *Gabriel Over the White House*. In *Gabriel Over the White House*, fictional U.S. President Hammond assumes complete dictatorial power, putting a quick end to crime by speedy trials and firing squads. Although President Roosevelt chose not to follow such a radical course, the movie illustrates the desperate longing of many for someone to take authority and to proceed with immediate action.

➤ **Animation**

When Walt Disney pioneered the field of animation in the 1930s, a very different form of movie escapism was created. There were two main elements in animation: characters and background. The sketches of the animation are traced, inked and painted on transparent celluloid, also known as cells. In the meantime, the backgrounds are made to fit the various needs of the action. The completed drawings are then placed in frames below a large camera and photographed one cell at a time. This process enables the animator to determine exactly how many frames are needed to cover a particular word or sound. The first animated movie was, *Mickey Mouse* in 1929. In 1933, Disney released *The Three Little Pigs*, its theme song,

“Who’s Afraid of the Big Bad Wolf?” became the national song in the time of Great Depression.

3. Hollywood vs. Television

The years between 1930 and 1945 happened to be a prosperous time for Hollywood where movie industry reached its Everest, huge money income and a mass population of the American society went to theatres weekly. Directors, actors, scriptwriters, and production studios profited from that golden era whether it was by gaining fame, money, or both. Furthermore, no one thought that this amazing period would have to come to an end. When unexpected guest came out and put all that through a wall, it was Television. Despite the low budget, TV had comparing to cinema because movie studios were financially powerful while the TV was in its early beginning. However, it instantly evaporated the success of movie industry made throughout the years of glamor because once you have a television everything you watch on it is completely free and with having the pleasure of being comfortably relaxed in your house and no need to go out. As a result, thousands of movie palaces shuttered, once mighty studios closed down and some of Hollywood’s greatest actors, directors and screenwriters stopped making films. It was the end of an era and television was to blame: the new technology effectively killed Hollywood’s Golden Age.

In order to cut the losses and to save what can be saved, movie studios had to think out of the box in order to get back the audience they lost for TV. Therefore, they come up with two main strategies, which are:

3.1. The Creation of Blockbuster Movies

Hollywood was in danger, so movie studios felt the need to make big-budget films in order to capture audiences' attention since television at that time, at least, did not have the same budget as Hollywood. They employed the use of the blockbuster feature films. They were very expensive, full of superstars, and along with very new special effects that would not work on small screens television affords. The idea behind this big budget films was to attract the maximum number of people to come to theatres to see them especially those who were not satisfied with television, they were seeking to balance out the theater profits and the money invested in film's production. The grandiose nature of these larger-than-life pictures made them seem impossible to fail. However, if they did fail, investors lost lots of time and money on the high budgets necessary; Cecil B. DeMille's *The Ten Commandments* is a great example of this. It is incredibly famous for the "Red Sea" scene. It is considered aesthetically, culturally and historically significant by the National Film Registry. Movie musicals also became major films, as the big music and dance numbers and large sets with different effects drew filmgoers to theaters, yet this strategy did not accomplish what movie companies expected from it and soon the blockbuster movies faded.

3.2. Attracting the Youths

The audience that Hollywood decided to address their films towards was teenagers. Hollywood took on the challenge of creating a special market for films which their main target was teenagers. This was a smart market move, as they aimed to entertain teenagers. Instead of the family-friendly programming that was offered on the television set at home, which anyone could access at any moment. The films that targeted the youths were about; rebellion and Rock and Roll, and they proved themselves to be highly attractive for this particular demographic. Teenagers wanted to get out of the house, or go on dates at the drive-in movie theaters, which become popular. Teens would ask their parents if they could borrow

the car because they had a date at the movies and could not be late. Some of the popular films included *Rebel Without a Cause* starring James Dean and Natalie Wood illustrated the angst many teens felt, since times were changing and parents did not understand what it meant to be a teen at that time. These movies explored subjects that TV was unable to stream. Sometimes they would include language that would be frowned upon to use on TV. By 1956, movies were allowed to have drug use, abortion, prostitution, and kidnapping as topics. Films, like *The Man with the Golden Arm*, which was heavy in heroin use, were more accepted than ever before on the silver screen.

However, these two strategies did not achieve as expected, so movie studios worked with the old saying that states “If you can’t beat it, work with it.” Eventually, they started coexistence with television by selling the copyrights of old movies to be streamed on television.

4. Great Depression

4.1. What is the Great Depression

Between 1921 and 1929, the image conveyed by the United States was of a population living in the best possible society despite the prohibition and horizon gangsterism. The industrial growth of the main economic power had never been so strong before unchained even, what a contrast with the previous decade marked by the Great War. The political and financial authority has given the same message about confidence, durable prosperity and wellbeing. Toward the end of the decade, the economic boom turned a general Euphoria. The Roaring Twenties where also the days of the first Miss America elections, the first Oscar ceremony and the first musicals all set to a Jazz background.

The United States had a certain amount of mass consumption. The 1920s marked the beginning of the automobiles moving to the center of American culture and it meant that even

working class people were eager to buy a car. That time, credit started to develop and it became something that people can rely on. Credit for consumer purchases like buying a model “T” Ford or buying a car comes in as a phenomenon. People reached a new stage in which most American families owned an automobile, only ten years before they did not, they owned electric washing machines, electric refrigerators and electric record players. In 1919, there were 6 million automobiles in the US. Ten years later, the number reached twenty seven million (i.e. a car for five American). To call the 1920s, the period before the depression, the age of Jazz, the age of prosperity and the Roaring Twenties was to distort the picture. Therefore, it was not a boom in which everybody was enjoying prosperity. However, most of the Americans were not doing well at all because of the unequal distribution of income. The wealthy made large profits, but the majority of the Americans spent more than they earned. Farmers faced low prices and heavy debt as a result of Dust Bowl which is a name given to the drought-stricken Southern Plains region of the United States, which suffered severe dust storms during a dry period in the 1930s.

The Great Depression is definitely the biggest economy hit that the United States ever had faced in its entire history, this period happened after a number of serious weaknesses in the economy. America’s Great Depression began with the dramatic crash of the stock market on “Black Thursday,” October 24, 1929 when 16 million shares of stock were quickly sold by panicking investors who had lost faith in the American economy. At the height of the depression in 1933, nearly 25% of the nation’s total work force; 12,830,000 people were unemployed and Wage income for workers who were lucky enough to have kept their jobs fell almost 43% between 1929 and 1933, farm prices fell so drastically that many farmers lost their homes and land. Many people were hungry. Faced with this disaster, families split up or migrated from their homes in search of work.

People were homeless, they could not get money to pay the rent, so some of them took the central park as temporary home and they called it Hoovervilles (named after President Hoover, as an insult), shanty towns constructed of packing crates and other cast off scraps sprung up across the nation and others took abandoned cars as shelters. Gangs of youths, whose families could no longer support them, rode the rails in box cars like so many vagrants, hoping to find a job. Okies victims of the drought and dust storms in the Great Plains, left their farms and headed for California, the new land of “milk and honey” where they believed that they could get a job easily.

America’s unemployed were on the move, but there was really nowhere to go. Industry was badly shaken by the Great Depression. Factories were closed; mills and mines were abandoned; fortunes were lost. American business and labor were both in a serious trouble. People were so disappointed in what happened. In times, they were telling black jokes about the catastrophe, so maybe they can relieve themselves and may get a ray of hope to get through their losses (those who could afford to face their losses with black humour).

4.2. The Reason that Led to the Phenomena

Throughout the 1920s, the U.S. economy expanded rapidly, and the nation’s total wealth was more than doubled between 1920 and 1929. Although the economy rapidly flourished in that decade and reached higher rates, yet not everything goes as planned when an unexpected guest knock on the door. The Wall Street collapse of September-October 1929 and the Great Depression, which followed it, were among the most important events of the twentieth century. It was one of the most harmful periods in the history of the United States, named as The Great Depression. It was made by the massive unemployment and companies’ hardship lasting from 1929 to 1939.

The Great Depression began after the stock market crash of October 1929, which sent Wall Street into a panic and wiped out millions of investors. Over the next several years, consumer spending and investment dropped, causing steep declines in industrial output and employment as failing companies laid off workers. By 1933, when the Great Depression reached its lowest point, around fifteen million Americans were unemployed and nearly half the country's banks had failed .i.e wages at that time were low, consumer debt was proliferating. The agricultural sector of the economy was struggling due to the drought and the falling food prices; banks had an excess of large loans that could not be liquidated.

4.2.1. Stock Market Crash of 1929

The stock market, centered at the New York Stock Exchange on Wall Street in New York City, was the scene of reckless speculation, where everyone from millionaire tycoons to cooks and janitors poured their savings into stocks. As a result, the stock market underwent rapid expansion, reaching its peak in August 1929. By then, production had already declined and unemployment had risen, leaving stock prices much higher than their actual value.

Through the Roaring Twenties consumer culture spread through America's installment and credit buying. It's also a period of enormous excitement about the stock market where all kind of ordinary people not just the stock market professionals who always participated in Wall Street. However, ordinary folks began to see Wall Street as a place to play, to grow rich quickly; a place that was largely risk-free. Therefore, Wall Street for the first time in its history is associated with play culture. Prosperity is so great, widespread and sustained going on for many years on the road in which America discovered a passion for stock exchange. Wall Street becomes a part of the American life, more people than ever before were buying stocks, this is really the first time in American history that the stock market sort to move to the centre of culture. In 1929, two billion dollars were invested on the stock market.

On October 24, 1929, the stock market crashed when nervous investors began selling overpriced shares en masse. A record 12.9 million shares were traded that day, known as “Black Thursday.” Five days later, on October 29, around sixteen million shares were traded after another wave of panic swept Wall Street. Millions of shares ended up worthless, and those investors who had bought stocks “on margin” (with borrowed money) were wiped out completely.

As consumer confidence vanished in the wake of the stock market crash, the downturn in spending and investment led factories and other businesses to slow down production and begin firing their workers. For those who were lucky enough to remain employed, wages fell and buying power decreased. Not everyone consorted with their losses, although the number of suicides is been exaggerated. To some, it seem the only way out (people opening the windows in their offices and jumping out; people did commit suicide).

The effect of the catastrophic crash on Wall Street rippled out across America even those who never own shares and who never benefit from the stock market boom became victims too. The Quote of Fernand Bekor “shocking disclosures in high places,” meant that the brokers of Wall Street and the speculators were the first to release the panic on Wall Street. Regularly, worker’s and the farmers were the most damaging (the loss of crops).

4.2.2. Failures of Banks

The crash undermat America’s fear in their fragile banking system made up a thousand of small town banks at lack of size reputation to convince customers that their money was safe. As confidential the economy sank further, a domino effect began. One of the main causes that led to the Great Depression is America’s weak banking system; the banks were investing more of borrowed money in the stock market. By 1929, commercial bankers were in the unusual position of loaning more money for stock market and real estate investments than

for commercial ventures. Many Americans, who were forced to buy on credit, fell into debt, and the number of foreclosures and repossessions climbed steadily.

All markets including banks felt stock market crash. Almost 700 banks collapsed during a couple of months of the depression period. More than 3,000 banks failed in 1930. Individuals lost their money, speculation started, society was shocked, people started to withdraw their money fast which hit the banks and forced them to close. The end of the decade was commemorated by 9,000 closed banks. In the fall of 1930, the first of four waves of banking panics began, as large numbers of investors lost confidence in the solvency of their banks and demanded deposits in cash, forcing banks to liquidate loans in order to supplement their insufficient cash reserves on hand.

Bank runs swept the United States again in the spring and fall of 1931 and the fall of 1932. By early 1933, thousands of banks had closed their doors. In the face of this dire situation, Hoover's administration tried supporting failing banks and other institutions with government loans; the idea was that the banks in turn would loan to businesses, which would be able to hire back their employees.

4.2.3. Unemployment and Over Production

People lost their jobs so they could not pay the rent. Many families were evicted and the poverty was really all around. Men had no clothing. They were in rags. They used to wrap their feet up a newspaper and put them in cardboard making shift shoes to walk around the street in order to find a daily work so they can go home and put some food on their families' table.

Meanwhile, the country's industrial production had dropped by half, bread lines, soup kitchens and rising numbers of homeless people became more and more common in America's towns and cities. Farmers could not afford to harvest their crops, and were forced

to leave them rotting in the fields while people elsewhere starved. In 1930, severe droughts in the Southern Plains brought high winds and dust from Texas to Nebraska, killing people, livestock and crops. The Dust Bowl inspired a mass migration of people from farmland to cities in search of work.

Nature and environment made their contribution. America suffered from years-long drought, which together with poor farming experience caused big losses. It was an additional huge problem, investments became worthless, savings were diminished, consumer demand decreased. It caused overproduction; a big number of companies stopped their production. In response, workers of factories and plants were laid off en masse. During the Great Depression, shantytowns appeared across the U.S. as unemployed people were evicted from their homes. As the Depression period worsened in the 1930s, causing severe hardships for millions of Americans, many looked to the federal government for assistance. When the government failed to provide relief, President Herbert Hoover (1874-1964) was blamed for the intolerable economic and social conditions, and the shantytowns that cropped up across the nation, primarily on the outskirts of major cities, became known as “Hooverilles” named after the President Herbert Hoover.

Hooverville shanties were constructed of cardboard, tarpaper, glass, lumber, tin and whatever other materials people could salvage. Unemployed masons used cast-off stone and bricks and in some cases built structures that stood 20 feet high. Most shanties, however, were distinctly less glamorous: Cardboard-box homes did not last long, and most dwellings were in a constant state of being rebuilt. Some homes were not buildings at all, but deep holes dug in the ground with makeshift roofs laid over them to keep out inclement weather. Some of the homeless found shelter inside empty conduits and water mains. In the early 1940s, most remaining Hooverilles were torn down.

Inside the home, many men struggled with their inability to support their families. Sociologists who studied the impacts of economic instability and unemployment documented men who were no longer able to claim the role of breadwinner stated that many felt humiliated and ashamed by unemployment. The historian Olaf Stieglitz writes: “The dominant middle-class ethos of breadwinning and self-reliance weighed heavily on these men...Feeling emasculated, many men blamed themselves for their difficulties. (Works of Erin Blakemore)

One of the Great Depression’s most indelible symbols was the apple seller. A historic surplus and a bright idea led to relief for thousands of unemployed men during the catastrophe. Photographs of men hawking apples on street corners have come to represent the lows to which once stable people felt during the economic crisis.

The apple sales were not a spontaneous response to the misery of the Great Depression, but they were an organized attempt to get unemployed men back to work.

5. The Reasons Taken by the Government to Save the Country’s Economy

During the period of depression, many people had their life saving destroyed. Americans looked to the federal government for relief. However, the country’s 31st President Herbert Hoover, who took office in March 1929, believed that self-reliance and self-help, not government intervention, were the best means to meet citizen’s needs. In his estimation, prosperity would return if people would simply help one another. Moreover, although private philanthropy increased during the early 1930s, the amounts given were not enough to make a significant impact. Many Americans in need believed the resolution to their problems lay in government’s assistance, but Hoover resisted such a response throughout his presidency and for that he was the one that most of American people blamed him for not doing much.

Hoover's policy was not to involve and let the economy relief by itself. The government depression policy "Laissez-Faire" (living things to take their own course, without interfering) means that the government should not interfere with the market's adjustment process. The more the government intervenes to delay the market's adjustment, the longer and more grueling the depression will be and the more difficult will be the road to complete recovery. However, this period still on the move and things keep getting worse and the economy kept falling.

The highly unpopular Hoover, a Republican, was defeated in the 1932 presidential election by Democrat Franklin Roosevelt (1882-1945), whose New Deal recovery programs eventually helped lift the U.S. out of the Great Depression. The new president of America Franklin Roosevelt responds to public outrage of the bankers dirty dealings. The first act in Franklin Roosevelt's New Deal was to set up The Security and Exchange Commission, its task to clean up Wall Street and regulate it. For that, he chooses the men who know more about unethical practice the most, his old friend and supporter, Joseph P. Kennedy (father of future President John F. Kennedy). Roosevelt named Joe Kennedy to be the first chairman.

The Securities and Exchange Commission, or SEC, is an independent federal regulatory agency tasked with protecting investors and capital, overseeing the stock market and proposing and enforcing federal securities laws. Prior to the SEC's creation, oversight of the trade in stocks, bonds and other securities was virtually nonexistent, which led to widespread fraud, insider trading and other abuses. The SEC was created in 1934, as one of President Franklin Roosevelt's New Deal programs to help fight the devastating economic effects of the Great Depression and prevent any future market calamities. To help determine the cause of the Great Depression and prevent a future stock market crash, the United States Senate Banking Committee held hearings in 1932, known as the Pecora hearings, named for the committee's lead counsel, Ferdinand Pecora. The hearings determined that numerous

financial institutions had misled investors, acted irresponsibly and participated in widespread insider trading.

On June 6, 1934, President Franklin D. Roosevelt signed the Securities Exchange Act, which created the SEC. This act gave the SEC extensive power to regulate the securities industry, including the New York Stock Exchange. It also allowed them to bring civil charges against individuals and companies who violated securities laws. Prior to the creation of the SEC, so-called Blue Sky Laws were on the books at the state level to help regulate securities sales and prevent fraud; however, they were mostly ineffective. After the Pecora hearings, Congress passed the Securities Act of 1933, which required registration of most securities sales in the United States. The Securities Act aimed to help prevent securities fraud and stated that investors must receive truthful financial data about public securities for sale. It also gave the Federal Trade Commission the power to block securities sales (SEC: Securities and Exchange Commission).

The Social Security Act, signed into law by President Franklin D. Roosevelt in 1935, created Social Security, a federal safety net for elderly, unemployed and disadvantaged Americans. The main stipulation of the original Social Security Act was to pay financial benefits to retirees over age 65 based on lifetime payroll tax contributions. The Act also established the Social Security Board, which later became the Social Security Administration, to structure the Social Security Act and figure out the logistics of implementing it.

Tens of millions of people in the United States have received financial assistance through the Social Security Act since its inception. Still, the program was wrought with challenges from the start and has been a political hot topic for years, its existence threatened repeatedly (Social Security Act).

The Works Progress Administration (WPA) was an ambitious employment and infrastructure program created by Roosevelt with an executive order on May 6, 1935, during the bleakest years of the Great Depression. Over its eight years of existence, the WPA put roughly 8.5 million Americans to work. Perhaps best known for its public works projects, the WPA also sponsored projects in the arts, the agency employed tens of thousands of actors, musicians, writers and other artists. The WPA which in 1939 was renamed the Work Projects Administration employed mostly unskilled men to carry out public works infrastructure projects. They built more than 4,000 new school buildings, erected 130 new hospitals, laid roughly 9,000 miles of storm drains and sanitary sewer lines, built 29,000 new bridges, constructed 150 new airfields, paved or repaired 280,000 miles of roads and planted 24 million trees. As weapons production for World War II began ramping up and unemployment dropped, the federal government decided a national relief program was no longer needed. The WPA shut down in June of 1943. At that time, unemployment was less than two percent. Many Americans had transitioned to work in the armed services and defense industries (Works Progress Administration “WPA”)

6. The Impact of The Great Depression on Hollywood industry

6.1. The Impact of the Great Depression on Culture

During the Roaring Twenties, things were fabulous everyone was happy, the economy flourished, the wages were higher and the stock market bloomed which spread the idea of gaining easy money (for the first time in the American history the stock exchange joined with play culture). That time, Americans were living in an extravagant lifestyle. Middle class people, the main investors of the stock market, were chasing riches and tried to follow them in their lifestyle. Most American families owned an automobile.

Seeking the prosperity will not decrease and things will remain the same, the American citizens were faced by the Wall Street collapse then the Great Depression that

destroyed the United States economy, ended the Roaring Twenties and spread poverty all over territories. Thus, people were starving they could not afford to eat, unemployment rises, they could not get money to pay the rent, so many became homeless and others took the Central Park as temporary home. While many undesirable vices associated with hopelessness were on the rise, many family units were also strengthened through the crisis.

In contrast to the prosperity of the Roaring Twenties, the 1930s emphasized simplicity and thrift. The Crash and the Depression brought a rapid rise in the crime rate as many unemployed workers resorted to petty theft to put food on the families' table. Suicide rates increased, as did reported cases of malnutrition. In addition, prostitution was on the rise as desperate women sought ways to pay the bills. At the same time, health care was not a priority, for many Americans visiting the doctor was reserved for only the dearest circumstances. Liquidity crisis and absence forced American citizens to switch to cheaper things. Alcoholism increased with Americans seeking outlets for escape, compounded by the repeal of prohibition in 1933.

The changes that happened in life circumstances decreased the Birth rates. Americans sorted to birth control to avoid the added expenses of unexpected children during the catastrophe. Marriages were delayed as many males waited before proposing to a prospective spouse until they could provide for a family a good lifestyle. For those who were married, abandonment was the easiest choice i.e. "poor man's divorce" option, men just ran away from their marriages.

In addition, higher education remained out of reach for most Americans as the nation's universities saw their student bodies shrink during the first half of the decade. High school attendance increased among males. Public spending on education declined sharply, causing many schools to open understaffed or close due to lack of funds.

While many businesses perished during the Great Depression, others actually emerged stronger. Moreover, new forms of expression flourished in the culture of despair. This period of depression creates a new focus on the social problems. The invention of the sound and music in the cinema (first Movie contains the sound technology was *The Jazz Singer* (1927) by the Warner Bros) helped Hollywood industry to flourish. Hollywood's golden age that introduced new aspects in the term of cinema left a huge psychological impact on the American society; movies that time were more interested in social issues, full of love and happy moments. The happy-endings motivate (aims to motivate) the audience to go through the difficult times, it was a ray of hope that preach the citizens looking to live the American dream again.

Popular culture saw new trends as well. Despite the costs of an evening out, two out of every five Americans saw at least one movie per week. Going to the movie theatre became a vogue that in which Americans were enjoying of love moments and shed tears for that in order to forget about the desperate times and suffering during the years of the Great Depression.

The indifference to politics and to the larger social concerns of the 1930s was reflected as well in the popular culture of the decade. With the end of Prohibition in 1933, nightclubs became legitimate places not only to consume liquor but to socialize, dance, enjoy the entertainment, and be seen wearing the latest fashions. Because radio and film reached many more people than novels or plays, some intellectuals believed that the mass media might be the most effective weapon for radicalizing Americans. Yet, predictably, the radio networks and the Hollywood studios, as commercial enterprises, were more interested in entertaining than in indoctrinating the masses.

In fact, it is striking how few American movies during the 1930s dealt with the plight of the poor and the unemployed. The most memorable films of the decade (particularly those

made at Metro-Goldwyn-Mayer, Paramount, and Twentieth Century-Fox) were musicals, screwball comedies, and romances. Only Warner Brothers specialized in movies, usually gangster sagas, about the violence and poverty of slum life, a life the embattled hoodlum protagonists always yearned to escape.

6.2. The influence of Great Depression on Movie Industry

At the time of the 1929 crash, Hollywood was in transition: sound was here to stay, but still in its early stages. There had been huge investments made to convert shooting sets and theatres to sound. Movie careers had ended—and been launched—overnight. Hollywood urgently needed to recoup their conversion investment, and market this new form, even as the country faced unprecedented hardship. They had to catch up with their new technology fast, creating a cinema of sight and sound, images and words.

Even in the depths of the Great Depression, between 60 and 80 million Americans went to the movies once a week or more, and back in those days they really got value for money. In the early 1930s, an American movie ticket would buy you a cartoon, a newsreel, a B-feature and the main film, which amounted to something like four hours' entertainment for a nickel, the price back then of a gallon of petrol or a packet of cigarettes. The movie industry's triumph in the 1930s lay in giving the public what it wanted to see. Hollywood's product was therapeutic diversion for millions of Americans who needed to get away from their troubles. By providing this crucial relief, American film reached a pinnacle of influence, at a time when most other industries were struggling mightily.

The "Golden Age of Hollywood" emerged out of the trials of the Great Depression. The hopeless audience posed a major influence on Hollywood and the kind of movies it produced. Escapism and movies with meaning replaced movies made for only entertainment value. The impacts of this area were multiple. The growth of the industry almost eliminated

vaudeville and minstrel shows. Vaudeville acts were light entertainment on stage involving comedy, dancing, song, and pantomime. The acts traveled around the country entertaining the public. Fortunately, the industry had some key advantages: first, their only big competition was radio. The studio system was also in place, so all the major players had stars, directors, writers and producers under contract; they even owned the theatres themselves. This created enormous efficiencies compared to today's complicated, unwieldy system. The result: the studios were able to turn around product quickly and reasonably, and make it timely. It was also relatively cheap to see a movie then (10-25 cents). Hollywood's strategy: for that dime or quarter, give the public more than ever. With every visit to the theatre, a viewer would get another plate for their plate set, and a string of entertainment: newsreels, cartoons, "B" pictures/serials, and "A" pictures.

For their "A" productions, the majors wanted intelligent stories, often literary adaptations, and glamorous stars, both to attract a desirable demographic and add prestige to the industry. The studios hired the best writers and actors from the Broadway stage. They then perfected a sophisticated marketing and publicity machine around these new stars. They programmed their lives, controlled and cultivated their images, tracked how they were doing with their public. As a result, the movie business became one of the few that actually benefited from the Great Depression.

The "A" pictures of the day spanned a variety of genres. However, comedies and musicals provided crucial escape for weary impoverished audiences. There were several consistent threads in depression-era comedies: the public wanted to laugh at the rich, so characterizations were usually either stuffy or buffoonish, reflecting the populist sentiments of the New Deal. Still, the rich public wanted to see portrayed. They enjoyed drinking in the rarefied atmosphere of the upper classes; it reassured them that real wealth still existed.

For the “B” production, From the 1930s through the 1950s, all of the major studios made B movies; a number of other companies existed for the sole purpose of cranking out the cheap films used to supplement Hollywood’s top-of-the-line products in double bills. Unlike their A counterparts, B movies were designed as a disposable product. They were the excelsior of the bill, filler used to pad out a program and create a perception of value to ticket buyers. Even if they did not win awards or receive critical plaudits, the majority of B movies were still capable of providing an hour’s worth of diversion. Some rose above their throwaway status to become box-office hits or recognized classics. Meanwhile, the B movies served as an important training ground for actors, directors, writers, and technicians in the years before television.

Between 1930 and 1933, attendance dropped by almost one-third, forcing exhibitors to scramble to hang onto as many ticket buyers as possible. Price cuts and gimmicks as “dish night” created a sense of value and brought some moviegoers back to the box office. Theaters in parsimonious New England began offering moviegoers two movies for the price of one—double features. Audiences at second run theaters in big cities, at neighborhood theaters, and in small towns came to expect a full program of entertainment—cartoons, shorts, newsreels, and two full features.

Filmmakers used new techniques of sound, color, and animation to develop movies that attracted large audiences. Movie production became an important economic activity and generated a flow of income in communities across the nation. Hollywood filmmakers developed important genres of movies in the 1930s. Many of these endured for years and, from time-to-time, have sparked revivals of themes. Hollywood in 1930 adopted a Production Code, which set moral standards and self-policing in the film industry, moving away from the use of profanity, nudity, and the role of the “vamp” in films in the 1920s. It was not actually enforced until 1934, but then continued until 1968 when it was replaced with a movie-rating

system. “Movie Palaces” built in the 1920s and the 1930s endured for decades becoming important gathering places for promoting popular culture in America.

Founded on fantastic architecture, the theaters adapted designs from exotic places to house auditoriums, pipe organs, and snack bars to entertain millions. Actors and actresses emerged as “stars.” Most were held by contract to specific studios which selected their roles and managed their images.

Chapter Two: Movies Analysis

2.1. The Grapes of Wrath

One of the most popular film through the end of the Great Depression was *The Grapes of Wrath*, released in January 24, 1940 (New York) by John Ford. It symbolize the misfortunes of the homeless Americans. The suffering they had faced over the hard time of the Depression and the Mass Migration of the Midwest poor families (the Joads), usual farmers, to California with a view to settle down there, improve their living standard by getting a regular job easily, leave the countryside and move to the city.

Stevan Wood, a retired biology, chemistry and math teacher living in Rocklin (Placer County), grew up hearing tales of his parents' journey to California from Oklahoma, from poverty to the middle class. He said, "My dad heard there were crops to pick in California, so he bought a beat-up Ford. They loaded up all of their worldly belongings, and made their way across the country" (Julian Guthrie).

There in California, the wages were low. It was hard for the migrants to find a job, so for some of them split up was a temporary option that may help them in their misfortune. Wood, which his mother had to return to Oklahoma where she had a job, said, "They worked as they went - cooking food, washing dishes - and when they got to California, they picked fruit and worked at a dairy. My dad got a job tending sheep and chickens at a ranch, but it only paid enough to feed one of them" (Guthrie). Came with the separation of the Oklahoma families. The parents were exchanging letters in order to reassure each other and be aware of the novelties. "I have their love letters from the time", "My mother would write and say, 'I can earn a whole dollar this week!' Finally, my dad got a job with the Southern Pacific Railroad, and my mother returned. He didn't own a coat, but he worked in one of those sheds at the ski

resort Sugar Bowl, unloading the skis and clothes of wealthy San Franciscans who would arrive by train" Wood said (Guthrie).

Also known as the Okies, farmer families and victims of the drought and dust storms in the Great Plains, were desperate to find new place in California to settle down in. They didn't have a thing and tried to make something that can ameliorate their life conditions. It was defecult for them to get used of life in California within the changes in lifestyle from farmers to regularly workers.

Richard Collins, is another Okie descendant, parents came out from Missouri and Oklahoma in 1937, "right around the time of 'The Grapes of Wrath,' " like he noted. Collins says "The movie would come on TV, and my parents treated it as a documentary." (Guthrie)

The movie was a historical overview of what the Okies had faced in their Journey to California and a part of their memories. Like Collins said "My parents would watch the movie and say, 'We worked in this camp or that camp.' Like the Joads, they started out living in tents and working in the fields. So, the story of 'The Grapes of Wrath' is very personal to me - very personal to a lot of people." (Guthrie)

Collins added, "I think the real message from 'Grapes' is that we are all connected. Through diligence, hard work, down-to-earth values and a sense of humor, you can build on that. Today, being an Okie is a badge of pride. It says, 'Look, we're survivors!'" (Guthrie)

Filmmaker Ken Burns, whose documentary "The Dust Bowl" tells the story of the calamitous Oklahoma dust storms that caused the diaspora of refugees, said, "Everything about this story - Steinbeck's story, the story of the Dust Bowl - is with us today. The social upheaval. The refugees. The obvious environmental cautionary tale. The heroic story of human perseverance." (Guthrie)

The two-time Academy Awards winner "The Grapes of Wrath", one for the best director and the other for best actress in a supporting role, was an embodiment of the iconic novel of John Steinbeck's 1939. That talks about the journey of The Joad Clan to California looking for a better life and to find a new shelter after their drought-ridden farm is seized by the bank.

Historian Kevin Starr, who has written a multivolume series of books on the history of California, said, " 'The Grapes of Wrath' is one of the 10 great American novels. It's also a book that helps California define itself. It's a masterpiece of California literature, and helped bring an awareness of California to the rest of the world." (Guthrie)

John Steinbeck story resonated across California made the migrants feel proud of being once an Okies. It is perpetuated as one of the greatest American novels, with immortal themes of family struggles, poverty, injustice and pursuit of an illusory promised land. Steinbeck's Novel was incarnated by the Joads real-life who lost everything they had, left everything they knew and fought against all odds for a better life. "Women can change better'n a man," Ma said soothingly. "Woman got all her life in her arms. Man got it all in his head."

"Man, he lives in jerks-baby born an' a man dies, an' that's a jerk-gets a farm and loses his farm, an' that's a jerk. Woman, it's all one flow, like a stream, little eddies, little waterfalls, but the river, it goes right on. Woman looks at it like that. We ain't gonna die out. People is goin' on-changin' a little, maybe, but goin' right on." Said John Steinbeck in his novel 'the Grapes of Wrath'. (p. 423).

When it was first published, the book was so controversial. Said Susan Shillinglaw, San Jose State Professor, a scholar at the National Steinbeck Centre in Salinas and Steinbeck biographer whose most recent book is "On Reading The Grapes of Wrath," "People thought the book was communist... it was the book that put poverty in everybody's face." Later on the

book won the Pulitzer Prize in 1940, was made into a film starring Henry Fonda (Tom Joad), it was also the cornerstone of Steinbeck's 1962 Nobel Prize.

1. About the Film

The Grapes of Wrath (1940) by John Ford and Nunnally Johnson based on John Steinbeck Book 'The Grapes of Wrath' (1939) achieved so many prizes lasting till 2000.

- Oscar winner for 'The Best Actress in a Supporting Role' to Jane Darwell in the role of Ma Joad (1941).
- Oscar winner for 'The Best Director' to John Ford (1941).
- Oscar Nominee for 'The Best Picture' (1941).
- Oscar Nominee for 'The Best Actor in a Leading Role' to Henry Fonda in the role of Tom Joad (1941).
- Oscar Nominee for 'The Best Writing and Screenplay' to Nunnally Johnson (1941).
- Oscar Nominee for 'The Best Sound and Recording' to Edmund H. Hansen (1941).
- Oscar Nominee for 'The Best Film Editing' to Robert L. Simpson (1941).
- Blue Ribbon Award to John Ford for 'The Best Foreign Language Film' (1963).
- National Board of Review award for 'The Best Film' (1940).
- NBR award for 'The Top Ten Films' (1940).
- NRB award for 'The Best Acting' to Jane Darwell (1940).
- Winner of The New York Film Critics Circle Award for The Best Film (1940).
- National Film Reservation Board, USA (1989). Winner of National Film Registry award.
- Online Film & Television Association, OFTA Film Hall of Fame to Motion Picture (2000).

Thus, The Grapes of Wrath Film and Novel gained an important place in the American history and becomes part of American Culture. They were carved in the American minds.

An article in San Francisco Chronicle writing by Julian Guthrie on 20 April, 2014. 'Steinbeck's heroic tale resonates' contain quotes of Jack Bras, the oldest brother among two others of the Bras family Of Oklahoma. A retired architect in Pleasanton and who lived the Mass Migration of Oklahoma families to California in which his family started their exodus trip with a 1933 Chevrolet, "I call myself a 'Grapes of Wrath' kid," "we had a lot of experiences that the Joads had." (Guthrie)

2. The crew:

- ✚ **Producer :** Darryl F. Zanuck, Nunnally Johnson
- ✚ **Director :** John Ford, based on 'The Grapes of Wrath' by John Steinbeck
- ✚ **Screenplay :** Nunnally Johnson
- ✚ **Cinematography:** Gregg Toland
- ✚ **Music:** Alfred Newman
- ✚ **Film Editing:** Robert L. Simpson
- ✚ **Distribution:** 20th Century Fox
- ✚ **Box Office:** \$1,591,000 rentals
- ✚ **Cast:** Henry Fonda (Tom Joad), Jane Darwell (Ma Joad), John Carradine (Jim Casy), Charley Grapewin (William James 'Grandpa' Joad), Dorris Bowdon (Rose of Sharon 'Rosasharn'), Russell Simpson (Pa Joad), O.Z. Whitehead (Al Joad), John Qualen (Muley Graves), Eddie Quillan (Connie Rivers), Zeffie Tilbury (Grandma Joad), Frank Sully (Noah Joad), Frank Darien (uncle Joad 'uncle John'), Darryl Hickman (Winfield Joad), Shirley Mills (Ruth 'Rothie' Joad), Roger Imhof (Mr. Thomas).
- ✚ **Genres:** Drama, Social problem

3. Analyse of the movie

Scene 1

The film begins with the scene when Tom Joad arrived to the Cross Roads shop and asked the truck driver for a ride 'How about a lift, Mr? After he was out of jail, the truck driver responded with can't you see that sticker? 'No riders allowed instructions of owner', **Tom** said: 'sure i see it, but a good guy no pay no attention to what some vile makes a stick on his truck.' The driver agreed and picked him up. On the way back home, John and the driver were having a chat. The driver was curious and wanted to know why John were in jail and what did he do, Tom noticed that and he told the driver that he spend four years then the hall story of him commenting a homicide and how he killed a man in a dance hall after taking a stab from him.

The truck driver reached Tom's destination and pulled over, Tom continued his path going on foot. In his way back home he met the former Preacher, while having a chitchat the Preacher went on way with Tom till they get to the Joad House when Tom didn't find his folks, he thought they were dead till he heard a sound coming from back. It was Muley, who told him that his family went to Uncle John's home two weeks ago and that everybody is leaving going out to California. "Your folks, My Folks, Everybody's folks" like he said.

Scene 2

A combination of two scenes, the scene of Muley's memories when taken his fatherland by the bank and the scene where Tom met his family. Determine America's banking system, the credit-rent process and the unfair distribution of wealth.

The number of foreclosures and repossessions climbed steadily, increased; The first scene is about how Muley's family lost their fathers land after all the hard circumstances they lived in during the dust Bowl and the great depression, they sacrificed for

it with everything they had even with their blood like Muley said: "we was all born on it and some of use was killed on it. Moreover, some of us died on it, which makes it our land. Even we borne on it and worked on it, and dying on it and not no pieces of paper with a write on it...". In the end, the bank came in and took everything, destroyed their houses using The CATs (the Caterpillar tractors) and forced them to live the land. "And for every one of them they was ten to fifteen family threw right out of their homes. A hundred folks with no place to live but on the road..., one after the other they got threw out. Half of the folks you may know throwed right out into the road." Said Muley to Tom Joad.

The second scene is when Tom met The Joad family after spending four years in jail, then when two of bank officers came in and told Uncle John that he didn't forged they coming through here tomorrow. Uncle John said: "I know we'll be out, we will be out of here by sunup." living the family with no place to live on it, The joed followed the bank orders and decided to leave and move on to California. Hopping to find a regular job that provides them with money so they can live and get food with it (eat, drink and live) rather than farming which was not doing much for them despite their suffering and hard work along the year. In the end they get little thing or nothing at all it means working hard and give up everything for nothing eventually.

Scene 3

The Joad family pulled over on the road to have a rest before they continued their journey to California. They revealed Grandpa Joad from the truck and laid him down.

- **Tom:** everything is going to be alright, Grandpa.
- **Grandpa Joad:** I ain't going, i ain't going, I ain't going...
- **Pa Joad:** it's alright Grandpa, you just tired that's all.
- **Grandpa Joad:** just tired, jus'... tire'

Grandpa Joad had breathed his last. With sadness feelings, the Joads buried him. Tom wroted some words in piece of paper that says: "This here is William James Joad, dyed of a stroke, old man. His folks buried him here because they got no money to pay for funerals. Nobody killed him. Just a stroke and he died" and put it in Grandpa's grave.

Then, Tom asked Casy if he could say some words for Grandpa's funeral.

- **Casy** responded with: "I ain't a preacher no more you know."
- **Tom:** "we know, but ain't not of ou' folks ever being buried without a few words."
- **Casy:** "I'll say them, make it short. This, here old man jus' lived a life and jus' died out of it. I don't know whether he was good or bad, it do not matter much. 'heard a fellas say a poem once, he says 'all that lives is Holly'. But I wouldn't pray jus' for an old man that was dead, because he's alright. If I used to pray, I'd prayed for folks that's alive don't know which way to turn. Grandpa here... he ain't got no more trouble like that, he's got his job all cutout for him so cover him up and let him get to it."

It was a sadness moment for the Joad, everybody was crying from the youngest to the oldest member in Grandpa's Joad family. With tears and pain, The Joads left Grandpa behind and headed to their usual destination.

Scene 4

The Joads were pushing up the truck, when Pa saw the City of Milk and Hunny California from the hill.

- **Pa:** "Ma! Grandma! Look!... there she is, there she is. I never know that there is anything like her."

The family was happy except 'Ma'. Tom headed to his Mather 'Ma'.

- **Tom:** "where is Ma? I want her to see this, look Ma, come here Ma.... are you sick?"
- **Ma:** "is that we got to cross."
- **Tom:** "look"
- **Ma:** "oh thank God. And we still together, most of us."
- **Tom:** "was Grandma bad."
- **Ma:** "Grandma died."
- **Tom:** "when?"
- **Ma:** "since before the stops till last night."
- **Tom:** "that's why you didn't want them to look. Heh!"
- **Ma:** "I was afraid they'd stop us so we wouldn't get across. I told Grandma, i told her when she was dying, i told her the family had to get across, i told her we couldn't take no chance on being stopped. Heeh so it's alright, she'll get buried when all it's nice and green, trees and flowers all around. She got to laid her head down in California after all."

The Joad Clan have lost their Grandparents lately during the way to California. 'Grandpa' and 'Grandma' were buried on the road far from their homeland Oklahoma eventually. With sadness and sorrow, the Joads arrived to California and started their way looking for work in which they had to live under terrible circumstances with suffering of poverty and hunger. They soon realize that the promised land isn't quite what they hoped.

Scene 5

While Ma is cooking, a beautiful little girl came in and asked her if she could get her some sticks if she wants to. Ma realized that the girl is hungry and she's asking for food. With boys all around Ma asked the little girl if she had a breakfast morning. The little girl said: "no

ma'm, there is no work here about, and Pa is trying to sell some stuff to get gas so we can get long." Ma was wondering what she could do for those kids.

- **Pa:** "Ma! How about it?"
- **Ma:** "well I don't know what to do, I've got to feed the family and what I'm going to do about all of this here... Give this to Ruthie, go ahead John."
- **Uncle John:** "here Tom you take it i ain't hungry."
- **Tom:** "what you mean, yo didn't eat a thing today. Take that plate in the tent and you eat it."
- **Uncle John:** " wouldn't be no use, I still see them in the tent."
- **Tom to kids:** "you get, go on know you get. Ain't do no good, is not enough for you anyway. Go on... now."
- **Ma:** "you can't send them away, here take plates and go inside. Now look all little fellas, you each go and get u' a nice plate skate and I'll put what's left for yeah'. Ooh I don't know whether I'm doing right or not. Get inside, get inside everybody and stay inside.

"The little girl: running... "Lady is going to feed us, get yourself a tinplate."

The image conveyed by the scene is tender poor and how the Joads, a family that suffers from poverty and unemployment, give their last food that they had to the hunger little children in the camp where they settled. The children didn't had the chance to eat since several days so they were happy while eating from Ma's cooking. The Joads gave what they couldn't get during their misery of searching for a job in California.

Scene 6

The Joad moved from one camp to another seeking to live under good conditions, they ended up in Farmworkers' Wheat Patch Camp where they were shocked of the good treatment they had from the camp committee. For them it was like heaven, they had all they dreamed about, clean camp, toilets, tubs with a running water, showers, schools, secretary units that takes care of children, no cops in the camp, dance nights and work licensed agent. They had even what they didn't ask for. Happiness never last. Tom, the runner from cops, had to leave the camp because of what he did to a police agent at Keene Ranch, this last killed Casy.

- **Ma:** "I could hide you Tommy."
- **Tom:** "I know you would Ma, but ain't gonna' let you. If you had to hide somebody that's killed a guy and you're in trouble too."
- **Ma:** "alright Tommy, but what you figure you could do."
- **Tom:** "heah.. you know what I've been thinking about, about Casy, about what he said what he done, about how he died and i remember all of it."
- **Ma:** "he was a good man."
- **Tom:** "I've been thinking about us too, about our people living like pegs and good rish land fallow. Or maybe one guy with a million acres and a hundred thousand farmers starving... and I've been wondering if all of our folks get together and yelled."
- **Ma:** "no Tommy they'd drive you out and cut you down just like they did to Casy."
- **Tom:** "they got to drag me anyways, sooner or later they get me for one thing or another till then..."
- **Ma:** "Tommy you ain't aim to kill nobody."
- **Tom:** "no Ma.. not that what i meant."

Unlike the novel that ends with a famous scene that stunned its readers, as Rose of Sharon, having lost her baby, offers her milk-filled breast to a starving man in a railroad car. The the film ended with safe sentiment instead of Steinbeck's bold melodramatic masterstroke. The end of the movie was when Ma and Pa were having a chat, Ma says her famous words "that what makes us tough, rich fellas come up, they died, their kids ain't good and they die out. But we kip it coming, we're the people that live, they can't wipe us out, they can't leak us, we'll go on for ever Pa cause' we're the People."

4. Critics review

Roger Ebert, won the Pulitzer Prize for distinguished criticism, wrote an article in his website and updated it on March 31, 2002. Said, with his words: "The novel and movie do last, I think, because they are founded in real experience and feeling. My parents were scarred by the Depression, it was a remembered devastation I sensed in their very tones of voice, and "The Grapes of Wrath" shows half a nation with the economic rug pulled out from under it. The story, which seems to be about the resiliency and courage of "the people," is built on a foundation of fear: Fear of losing jobs, land and self-respect. To those who had felt that fear, who had gone hungry or been homeless, it would never become dated. In addition, its sense of injustice, I believe, is still relevant. The banks and land agents of the 1930s have been replaced by financial pyramids so huge and so chummy with the government that Enron, for example, had to tractor itself off its own land. Also, (Roger Ebert) wrote "but it is dialogue spoken by Henry Fonda, whose Tom Joad is one of the great American movie characters, so pure and simple and simply therein the role that he puts it over. Fonda was an actor with the rare ability to exist on the screen without seeming to reach or try, and he makes it clear even in his silences how he has been pondering Preacher's conversion from religion to union politics. We're not surprised when he tells Ma, "Maybe it's like Casy says. A fella ain't got a

soul of his own, just a little piece of a big soul. The one big soul that belongs to everybody." Just as, in the dream of One Big Union, transcendentalism meets Marxism." (Ebert)

An article in the VARIETY website by John Cunningham Flinn Sr, born on December 28, 1944 in Los Angeles, California, a cinematographer and a director, Said: "It took courage, a pile of money and John Ford to film the story of the dust bowl and the tribulations of its unhappy survivors, who sought refuge in inhospitable California. Picture is "The Grapes of Wrath," adapted by Nunnally Johnson from John Steinbeck's best-seller. It is an absorbing, tense melodrama, starkly realistic, and loaded with social and political fireworks. It is off to a smash boxoffice career, hot on the heels of "Gone With the Wind," which precedes it by a few weeks into the first runs." (John C. Flinn Sr). In addition, John C. Flinn III said: "It is all on the screen – everything except the unpalatable Steinbeck dialog, and such other portions of the book which ordinary good taste exclude. The characters are there, and under Ford's direction, a group of actors makes them into living people, whose frustration catches at the heart and throat. There is humor, too, but the film as a whole scores as a gripping theatre experience." (Flinn Sr)

Louis Hawker book "Steinbeck Review" contains a review by Stuart W. Leslie, a professor of the history of science at the Johns Hopkins Krieger School of Arts & Sciences, in which it mentioned a quote of Bruce Springsteen from his book "The Gost of Tom Joad" that said: "The highway is alive tonight, but where it's headed everybody knows. I'm sittin' down here in the campfire light waitin' on the gost of Tom Joad. Louis Hawker Stuart said: "As Springsteen, the rock-poet laureate of the American highway, so well understood, The Grapes of Wrath is most essentially a road book. Route 66, memorably hailed by Steinbeck as the "Mother Road" in his novel, is a twentieth-century counterpart to Walt Whitman's "Open Road" and Mark Twain's Mississippi River, a main artery beating out the pulse of a nation. Tracing the Joads' journey along Route 66 from Oklahoma to Southern

California, Steinbeck perfectly captured the ethos of an era, characterized most obviously by industrialization and migration.

Industrialism, of farm and factory, may have made migration necessary, as it did for the uprooted Joads, but it also provided opportunities for a better life at the end of the road and powerful incentives to seek them. Much like Dorothea Lange's iconic photograph, "Migrant Mother," *The Grapes of Wrath* provides us with an indelible portrait of the Dust Bowl and the Great Depression, but one that conceals as much as it reveals. To see that world only through the Joads' eyes, even with the context provided by Steinbeck's intercalary chapters, is to miss the much bigger story of a nation in transition. That does nothing to diminish the power of Steinbeck's novel, it does. However, offer a challenge for those introducing *The Grapes of Wrath* to a generation far removed in time and experience from the Okies, tenant farming, and migrant camps. This collection offers a way of rethinking Steinbeck's relevance for students in the global economy of the twenty-first century, when issues of migration, up rootedness, the mobility of capital, and the environmental and human costs of agribusiness are as urgent and compelling as in Steinbeck's day" (109).

5. Movie review

My view to the film *The 'Grapes of Wrath'* 1940, expresses my admiration and blessings of John Steinbeck for his novel *the Grapes of Wrath* 1939, the director John Ford, Henry Fonda in the role of Tom Joad and for everyone in the crew. They all did a great job and formed a wonderful masterpiece that remained firmly in mind. The acting of Henry Fonda (Tom Joad) and Jane Darwell as Ma Joad was so great, realistic and with no mistake. It is so emotional and sadly in a way that made everyone, of those who had the chance to watch it, cry. Taken in consideration the small details, the director John Ford was able to give the best version that a professional can give. With nothing to add, the movie was great, summarized

the Steinbeck Novel and well embodied it, in a way that made Americans proud of being a part of that era. In which Americans lived in terrible circumstances, faced defecult situations and laid under the mercy of unemployment and poverty.


2.3. Make a Way For Tomorrow.

Make Way for Tomorrow is one of the depression era movies based on a 1934 novel called Years Are So Long by Josephine Lawrence, but the real inspiration for the picture came from a much more personal place: the death of Leo McCarey's father. McCarey made this picture immediately afterwards as a way to honor his father and his parents' entire generation. Leo McCarey weaves a story that was happening in the years during the Great Depression. These sad stories that nobody was showing on the screen, because as a society nobody likes to be reminded of the pain around him or her.

The movie is about an elderly married couple Barkley and Lucy Cooper, who have just lost their house for the bank. Instead of graciously offering to take care of their elderly parents, their adult children George, Cora, Nellie, and Robert are horrified at the idea of having them both in their homes. As a result, they decide to separate their parents, promising day after day that they will reunite them.

George takes the "burden" of his mother, and Cora takes her father. Knowing they are considered outsiders even useless in the fast-paced lives of their children, the Cooper parents try to make the best of their situation. Then, they spend a lovely afternoon in New York City, remembering those early days in their marriage, when the world was so promising and new.

1. The crew

 **Producer:** Leo McCarey, Adolph Zukor (producer)

 **Director:** Leo McCarey

- ✚ **Screenplay:** Viña Delmar (writer); Josephine Lawrence (novel "The Years Are So Long"); Helen Leary, Nolan Leary (play)
- ✚ **Cinematography:** William C. Mellor
- ✚ **Art Direction:** Hans Dreier, Bernard Herzbrun
- ✚ **Music:** George Antheil, Victor Young
- ✚ **Film Editing:** LeRoy Stone
- ✚ **Cast:** Victor Moore (Barkley 'Pa' Cooper), Beulah Bondi (Lucy 'Ma' Cooper), Fay Bainter (Anita Cooper), Thomas Mitchell (George Cooper), Porter Hall (Harvey Chase), Barbara Read (Rhoda Cooper), Maurice Moscovitch (Max Rubens), Elisabeth Risdon (Cora Payne), Minna Gombell (Nellie Chase), Ray Mayer (Robert Cooper).
- ✚ **U.S. Distributor:** Paramount Pictures
- ✚ **Genre:** Drama

2. Analyse of the movie

Scene 01

The film begins with the Cooper parents Bark and Lucy invite their children in a family meeting in order to tell them that due the financial problems, their father is no longer able to pay the mortgage to their house and the bank is taking it from them. So the children starts to argue on who is going to take their parents to live with. Each one started to give an excuse in order to not have their elder parents to stay with. Eventually they decided to separate their parents justifying that with the lack of space in their houses to take both of them in.

The decision they come up with in the end is that Lucy will live in New York City with her oldest son, George (Thomas Mitchell); his wife, Anita (Fay Bainter); and their teenage daughter, Rhoda (Barbara Read). Bark will live in a small town 300 miles from the

city, with his daughter Cora (Elisabeth Risdon) and her unemployed husband, Bill (Ralph Remley). According to the children this is a temporary solution until they can reunite them later.

Scene 02

- **George:** darling, what about my mother tonight with this teaching and everything?

She's gonna be in your way, isn't she?

Anita looks sad.

- **George:** wait (he calls his sister via phone)

Hello Harvey, how are you boy? Harvey remains silent.

- **George:** give Nealy the phone, will you Harvey?
- **Harvey:** Nealy it is George.
- **Nealy:** Hello George.
- **George:** Hello Nealy, Anita is having a poker teaching class tonight. I know my mother will be bored I thought....
- **Nealy:** I am so sorry but Harvey brought tickets for theatres tonight. You know how it is. We have to entertain the people we have business with and I guess that what is going to happen tonight.

No George I couldn't possibly take my mother tonight.

In this scene, it appears that the children see their mom as a burden not as a responsibility to take. Shortly after she is in George's house and he already wants to send her to Nealy who was completely against the idea of having her in her house. She is Giving a random excuses to skip her responsibility towards her mom. Although, it is plain to see that

they all live in large houses that if they actually cared and tried, could fit both parents fine. Yet, they kept saying that there is no room for one of the parents.

Scene 03

- **Anita:** Honey! you're going to movies alone tonight, right?

Aren't you?

- **Rhoda:** aha!
- **Anita:** if you love me, if I ever done anything to you, that you appreciate even with tiny little bit, please take your grandmother with you.
- **Rhoda:** Oh! That's not fair, anyway she likes the company here.
- **Anita:** Well, maybe I can fix that. Mother c, Rhoda is going to the movies tonight. Do you think it's wise that she goes alone?
- **Lucy:** Oh! I should say, I don't think so.
- **Anita:** That's what I thought. Would you go with her or that would be a huge responsibility?
- **Lucy:** I'll be happy to do anything to help my dear.
- **Anita:** pain out my mind, would you tell Rhoda?
- **Lucy:** Sure.
- **Anita:** Thanks dear.

It is obvious that George's wife Anita was embarrassed of mother Lucy in front of her poker students with her creaking rocking chair during the poker game lecture so, she used her daughter's going to theatres alone as an excuse to make the grandmother go with her so that she can complete her lecture peacefully as she thought.

Scene 04

Doorbell rings.

- **Bark:** Who is this?
- **Bill:** Surly it is the doctor.
- **Cora:** Good heavens, he got here quick enough.

Bill tries to open the door.

- **Cora:** No but, wait. She moves her dad from a couch to a bed
- **Bill:** Good morning, doctor.
- **Doctor:** Good morning Mr. Bain, who is the Patient?
- **Cora:** This way doctor here he is.

When father Cooper is sick with the flu, his daughter, Cora, leaves him on the couch with barely a blanket to protect him; but once the doctor comes over, she makes sure to put him in the nice, big bed, and make it seem like he was there the whole time. Her attitude was so disrespectful to the person who raised her and it is a form of elder abuse.

Scene 05

- **George:** Mother, there is something else I wanted to tell you.
- **Lucy:** There is something I would like to tell you, first.
- **George:** Let me tell you while I can and you can tell me later.
- **Lucy:** It is only this. I don't want to hurt your feelings but I haven't been too happy here lately. It is loneliness here in this apartment when everyone is out all day. Would you mind if I decided to leave you and go to "Idlewyld" house. It is a fine place where I can find friends of my age.
- **George:** But mother....

George wants to put his mother in The “Idlewyld” home for Ladies—just to get rid of her seeking for the satisfaction of his wife, especially with all the many hints from Anita George’s wife that they would like to install her there. When Lucy George's mother saw the letter from “Idlewyld” house in the mail she asked her son to take her there as if she is the one who wants to be there, although she knows that her son wants to send her there but she acted as if it is her choice.

Scene 06

- **Car seller:** But when you ride it and discover how stale it is on the road, you will be astonished.
- **Lucy:** Well you don't expect me to ride it.
- **Car seller:** Why not? Do you have any time right now?
- **Lucy:** We couldn't, we're having lunch with our children.
- **Car seller:** Well, I can take you there.

Here we can see the irony because strangers as in the case of the car seller or even the owner of the hotel usually treat The Coopers kindly. While their actual children treat them like as if they were not the same parents who gave their life to rise them.

Scene 07

The few hours that the parents spent together were priceless as they remembered the old days when they went to "The Vogard" hotel in which they spent their honeymoon in it before 50 years. They had a wonderful evening together starting with drinking, dinner, and a lovely dance together they even skipped their lunch with children to enjoy the luxury of those 5 hours alone since the children didn't care for their parents than why should the parents care for them now.

Scene 08

- **Lucy:** well give Adee my love and tell her to take good care of you.
- **Bark:** Don't worry, you'll see her for yourself. When I get there, I will find a job and call to come. Well they didn't gave us much time.

Goodbye dear Lucy.

- **Lucy:** Goodbye darling.
- **Bark:** In case I haven't see you again
- **Lucy:** What?
- **Bark:** everything might happen, the train may Jump of the railway if it happened and I didn't see you again. It was so nice knowing you Miss Breakingridge.
- **Lucy:** Bark! This is probably the best speech you have ever made.

In case I didn't see you for a while I want you to know that it's been lovely every bit of it.

Train-Station Goodbye probably one of the saddest, hardest goodbyes especially after what the Cooper parents did all day. It was so heart wrenching after Bark and Lucy say goodbye, holding back their feelings in hope of sparing each other. When Lucy watched Bark's train pull away, and the range of emotion that crosses her face, during this extended, wordless take, defies written description. Lucy looks down, up, and down again; the train, which we have seen moving in the soft-focus background behind her, is gone, leaving only an empty stillness. She turns, and starts to walk out of the frame.

3. Critics review

Make Way for Tomorrow was not successful at the box office but its reputation as one of the best depression era's movies was cemented by the plaudits of critics and industry luminaries.

Roger Ebert said in his "A Depression-era story of old age, tough and level in its gaze" that: «The movie is not a melodramatic tearjerker. It is so tough it might not be filmable today, when even Alzheimer's stories have happy endings. The director, Leo McCarey, made his name with laughter and uplift. He was the first to pair Laurel and Hardy, he directed the best Marx Brothers' movie ("Duck Soup"), and he made those films our priest sent us to see, "Going My Way" and "Bells of St. Mary's." In the same year as "Make Way for Tomorrow," he made Cary Grant a star in "The Awful Truth." When McCarey won the Best Director Oscar for the latter, Peter Bogdanovich tells us, he stood up and said, "You gave it to me for the wrong picture."

Also stated that: "The great final arc of *Make Way for Tomorrow* is beautiful and heartbreaking. It is easy to imagine it being sentimentalized by a studio executive, being made more upbeat for the audience. That is not *McCarey*. What happens is wonderful and very sad. Everything depends on the performances. *Beulah Bondi* was not yet 50 when she played Lucy (with makeup by Wally Westmore) and Victor Moore was 61. In appearance, movement and performance, they are very convincingly old. In the film, they are around 70. That was thought a much older age in 1937 than it seems today".

James Berardinelli stated in "A movie review by James Berardinelli" that:"When McCarey won the Best Director Oscar at the 1938 ceremony for *The Awful Truth*, he stated in his acceptance speech that, although he was grateful to the Academy, they had honored him for "the wrong picture." He believed *Make Way for Tomorrow* to be the superior film. History has agreed with this assessment. Although neither *The Awful Truth* nor *Make Way*

for Tomorrow is watched often eighty years later, there is little doubt which film has stood the test of time better. The importance of the movie's subject matter and the lucidity with which it is presented allows *Make Way for Tomorrow* to retain its relevance in an era that no one involved with this production lived to see".

The French critic Jacques Lourcelles has described "Make Way for Tomorrow" as "a masterpiece of the cinema of cruelty, surpassing in its almost unbearable intensity the best works of the greatest specialists in the genre (for example, Buñuel)."

Jeremy Arnold stated that : "The subject of old age and its effect upon the parent-child relationship is an uncomfortable and unsettling subject for many people. It is also a universal one, and why *Make Way for Tomorrow* strikes a deep chord with so many who see it. Few other American films have dealt with this topic, and *Make Way for Tomorrow* is probably the best of the bunch because of its honesty and lack of manipulative stickiness. It portrays the realities of dealing with aging parents -- the responsibility, the inconvenience, the duty, the guilt -- with tremendous humanity, heartbreak and even humor. McCarey once said, "It was the saddest story I ever shot; at the same time very funny. It's difficult for me to talk about, but I think it was very beautiful."

4. Movie Review

When I first saw the opening, I thought the Cooper family was one big family and they support each other, but soon that idea vanished when the father Bark told his children that the house which his wife and he shared 50 years from their happy wedding together is going to be held by the bank. Suddenly each of the kids started giving excuses to not have the parents in their houses. Although it seemed that all the children were not in financial issue or debts, but they acted so rude when they decided to separate their mom and dad from each other, and

from the beginning it was obvious that the parents noticed the carelessness of the children I could see the frustration and disappointment in their faces.

The acting was so real and with no mistakes, each of the actors played his role perfectly especially the parents Bark and Lucy until I felt sad for what happened to them and what they have experienced from their own children.

The evolution of the events was in an Ascending order it started with joy and ended with mixed feelings, whenever the movie keeps rolling my attention is increased bit by bit the movie was social Consciousness talked about a phenomena that really existed.

General Conclusion:

It is clear that the path of Hollywood to be the largest and greatest movie industry around the globe went through countless failures before successes, small agriculture county with few houses its main income based on crops. When the movie director D.w. Griffith was sent to California to shoot a movie there, he took a road trip to discover the surrounding areas he ended up in Hollywood region and drew to the fine weather and the great views he changed the movie shooting place to Hollywood this attracted more moviemakers there. Griffith's decision changed the destiny of Hollywood and with the coming of different film companies. The county became movie making colony. Within the rise of the industry, an unexpected thing came which was the Great Depression. It is considered America's worst nightmare until the present day. Americans were afraid from that phenomenon to happen again but the chances for that to happen are very weak because the nation learned many lessons from it and the most important one is that the times of prosperity no matter how much time they last they are not going to be for ever.

The Great Depression marked influences on every aspects of life in America and changed everything even the smallest details in the society were effected. Many things changed after the Depression as well as many things vanished with the end of it due to the weak policy of government, the huge increase of credits since almost 70% of the Americans had debts, and the investment in the stock market reached its maximum. The effects of the Depression on the country were catastrophic. 30% of the population were unemployed, stock market crashed, and crop prices went down to its lowest levels ever. The country's economy was so damaged that no one thought that things would return as they used to be until the election of President Franklin D. Roosevelt and with his set of emergency laws that helped in the recovery of the country and brought hope again.

“The Grapes of wrath” and *“Make a way for Tomorrow”* were among the masterpiece movies that made in the time of Great Depression. They both send the same message yet in deferent ways, which concluded in showing few of many miseries faced people whether in financial matters such in *“Grapes of wrath”* or moral ones such in *“Make a way for tomorrow”*.

Hollywood industry was effected by The Great Depression and did profited from it. Because movies became an escape and a relief from the stress of real life. First, they increased investments in new technologies ending up in adding sound and ending the silent movies era, which was one of the biggest hits that attracted more audiences. Second adding new movie genres like fallen women, musicals, G-Men (federal agents), westerns, Comedies and movies with social consciousness providing the audience with a variety of genres to choose what they would like watch. Lastly changing from black and white to colours adding more effects and beautiful viewing, this gave the industry a huge push up especially when the studios incomes were reduced.

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