

MTA 101AI – LECTURE # 7

WW TWO BEGINS, SEPTEMBER 1, 1939; GERMANY INVADES POLAND

**DECEMBER, 1941, JAPANESE ATTACK ON PEARL HARBOR; UNITED STATES
ENTERS WW TWO**

**DURING THE EARLY 1940s, HOLLYWOOD WAS IN EXCELLENT SHAPE
FINANCIALLY;**

THE ‘BIG EIGHT’ SAW PROFITS CLIMB

1940 - \$19.4 Million

1941- \$ 35 Million

1942 - \$ 50 Million

1943, 1944, 1945 - \$ 60 Million

1946 - \$ 122 Million

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**BY 1946, AVERAGE WEEKLY MOVIE ATTENDANCE IN THE U.S. GREW TO OVER
90 MILLION**

**THE VERTICALLY INTEGRATED MAJORS SHIFTED TOWARD
PRODUCTION PRIMARILY OF ‘A’ MOVIES; THE FIVE VERTICALLY
INTEGRATED MAJOR STUDIOS DROPPED FROM AN AVERAGE OF 50
FEATURES-PER-YEAR TO 30**

**THE NORMAL MOVIE THEATER PROGRAM NOW INCLUDED AN ‘A’ FEATURE,
A ‘B’ MOVIE, AS WELL AS AN ANIMATION, A NEWSREEL, AND A SHORT
DOCUMENTARY OR TRAVELOGUE**

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**WHEN U.S. ENTERED THE WAR, THE OFFICE OF WAR INFORMATION (O.W.I.)
WAS SET UP BY THE U.S. GOVERNMENT TO ‘COORDINATE’ AND SUPERVISE
THE FILM INDUSTRY**

**NEWSREEL AND DOCUMENTARY PRODUCTION GREW RAPIDLY
NEWSREELS, SUCH AS THE MARCH OF TIME, BECAME VERY POPULAR**

**THE WHY WE FIGHT? SERIES CONSISTED OF
SEVEN EPISODES; THE FIRST, PRELUDE TO WAR, WAS DIRECTED BY FRANK
CAPRA, 1942; OTHER DOCUMENTARY PRODUCTION GREW**

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**FICTION FILMS SET DURING THE WAR PROVED POPULAR AND WERE
REGARDED AS VEHICLES FOR WARTIME THEMES:**

**CASABLANCA, DIRECTED BY MICHAEL CURTIZ, AND PRODUCED BY HAL
WALLIS AT WARNER BROS., 1943**