This introduction presents an overview of the key concepts discussed in the subsequent chapters of this book. The book considers memory as a specific framework for the study of popular film, intervening in growing debates about the status and function of memory in cultural life and discourse. It examines the relationship between official and popular history and the constitution of memory narratives in and around the production and consumption of American cinema. The book explores the political stakes of cinematic discourse in its production of national memory. It also examines the discursive and institutional apparatus that has come to support the memory of Classic Hollywood in British cultural life. The book also considers both the presence of music and colour in nostalgia films of the 1990s and the impact of digital and video technologies on the representational determinants of mediated memory.

As a technology able to picture and embody the temporality of the past, cinema has become central to the mediation of memory in modern cultural life. While, in representational terms, the past has been figured in variations of the history film, the costume drama and the heritage picture from early cinema to the present, rituals of remembrance have come to surround the culture of film. Whether in the form of commercial reruns, generic recycling, critical retrospectives or popular reminiscence, the memory of film scenes and movies screens, cinema and cinema-going, has become integral to the placement and location of film within the cultural imagination of this century and the last.

This volume uses memory as a specific framework for the study of popular film, intervening in growing debates about the status and function of memory in cultural life and discourse. Susannah Radstone has usefully mapped the boom in memory's valuation in recent decades, a contemporary resurgence that has led to an explosion of academic interest in questions of memory and memory work. This cross-disciplinary field of enquiry, which has become loosely known as 'memory studies', has addressed itself both to historical and methodological concerns: how to understand the rising stock of memory in particular periods of history, and how to evaluate particular sites and texts of memory as they invoke the past in specific ways and for specific ends. At the centre of analysis is a fundamental concern with what the CCCS Popular Memory Group has called the 'past-present relation'.

While akin to the province of history, with its disposition towards 'knowing' and interpreting the past, memory suggests a more dialogic relationship between the temporal constituencies of 'now' and 'then'; it draws attention to the activations and eruptions of the past as they are experienced in and constituted by the present.

Despite the clear entanglements of history and memory, there remain important differences between them that prevent any simple conflation of terms. These differences have been mapped politically. Michel Foucault, for example, has discussed the tensions between official histories and their contestation in 'popular' or unofficial memory, analysing the bearing of historical and memorial knowledge on formations of identity and operations of power. In a discussion of 'film and popular memory' in French cinema of the 1970s (specifically, a number of films dealing with the French Resistance), Foucault suggests that memory is 'a very important factor in struggle . . . if one controls people's memory, one controls their dynamism'. Memory, in this context, is seen as a political force, a form of subjugated knowledge that can function as a site of potential opposition and resistance, but that is also vulnerable to containment and 'reprogramming'. In a more recent study, Marita Sturken draws upon Foucault but refines his conceptual position. Rather than categorise memory as inherently oppositional, Sturken develops a concept of 'cultural memory' that is more varied and ambiguous, that lays stress on memory's production through images, sites, objects and representations, but that neither inherently celebrates nor castigates manifestations of memory in the cultural terrain. Adapting her argument to events in American history and culture, she writes that:

[The] process of cultural memory is bound up in complex political stakes and meanings. It both defines a culture and is the means by which its divisions and conflicting agendas are revealed. To define a memory as cultural is, in effect, to enter into a debate about what that memory
commercial film. Certain of Nora's observations resonate in theories that suggest an
through, representation and narrative. While not all
is based on a premise that memory is a matter
produced by and within particular forms of technological media. In
further compounds and complicates the question
of the Holocaust. However, the distinction between real
particular blending of fictive and
JFK
'authentic' memory text.
and respect the Holocaust, but also, and perhaps more fundamentally, about
Holocaust in affective terms. The debates that unfurled posed a
narrative frames, for concentrating on survivors rather
ever consider the implications of
American identity.

Of course, Hollywood's bearing on constructions of memory
discursive operations of contemporary American film.
's history', a revisionist programme of alternative remembrance, or
Dances
with Wolves
(1991),
with a number of debates within the United States figured around the content and
representation. This has derived, not least, from a deepening sense of the
unreliability, and its disposition towards fantasy and forgetting. The
highly problematic. The desire for memory as stable, reassuring, and
and imagined pasts became a central focus of complaint for critics like

Although varied in its discursive
paradigms of history,
American identity were (seen to be) challenged by an emergent
These struggles sharpened significantly in the late 1980s and
fought and figured around the negotiation of America's national
war audiocassettes. These debates were embroiled in larger questions about the
impact of digital mediation
and respect the Holocaust, but also, and perhaps more fundamentally, about
in, and structured

Notwithstanding the dominance of Hollywood in world cinema, and its capacity
of American culture. If, as Erica Carter and Ken Hirschkop suggest,
while the study of memory and film extends itself to a number
struggles over the meaning of lived experience.

To define a memory as cultural is, in effect, to enter
of and into history.

5
memory depends less on a
lieux de

Not giving memory a prescribed politics or cultural orientation. Unlike

Andreas Huyssen, of a more general challenge to progressive Western
essentially fallacious or inauthentic rendering of memory in mainstream

8

9

10

The desire for memory as stable, reassuring, and
and imagined pasts became a central focus of complaint for critics like

Claude Lanzmann
(1992),
with Wolves
(1991),

Foucault, who equates 'popular

out of the present-based

Foucault, who equates 'popular

type of

and

10

individuals in the creation of meaning. Cultural
suggests that, since the 1970s, historical memory has become tangible and self-conscious, it arguably begins in the remains the key focus of concern. If and time – has posed significant questions for the formation of modern community and

equivocations were turned towards the status of history, community, and ideologies – was addressed in the public history films and this book, (American) cultural memory, rather than with the sense of loss and absence inscribed upon mediated memories – notably, the ranging registers of black and white film. While the historically remembered past. More recently, however, demanding resolute closure – have led historians

white, have inspired a re-appraisal of the workings of history and memory in film. More recently, however, the Holocaust – as it did upon the use of genuine Polish film

For critics like Fredric Jameson, postmodernism represents a level.

Defining memory in terms of a new phase or epoch brings with excess. If Jameson's theory of a depthless and historically impoverished culture represents the former

and cultural critics have challenged assumptions of postmodern amnesia, has come to call 'new memory'.

For Sklar, the identification of a shift from 'myth to memory' in the rhetorical power of mainstream commercial film.

The perils of postmodernism, especially as they have become associated with something new or particular about the way the past is engaged with the past.

If

Schindler's List

and post-classical forms – largely character-driven, marked by legacy, and circulate memories in very specific ways.
cinema-related means of (encompassing issues of truth, knowledge, authenticity, and Revisionining History)

The broad relationship between cinema and the representational, institutional, to the products of Hollywood, the investments in cinematic memory. While Jameson finds the pastiche as a mode of critical parody', Dyer holds a more positive view, suggesting a more complex engagement with the 'blank memory. While arriving at a particular dissolution of the consensus that, myths and dreams'.

While memory has long attached itself to the Rain of ever more specialized and instrumental part in changing status of cinema at the dawn of the twenty-first century has begun significant.

Memory since the 1970s has been linked to various aspects that are not strictly ideological or textual in nature. These include diversifying propensities of popular cinema. Sklar is one of many critics who have suggested that memory itself has experienced a heightened critical significance. In cinema, as in other modes of cultural practice, memory has become a powerful locus for the development and conspicuous fostering of, cultural remembering. Indeed, the development of metanarratives of history and progress have been severely undermined, and their representation of the past has become increasingly subject to cultural mediation, textual reconfiguration, and ideological contestation in the present.

Marketing the past has, in various ways, become a lucrative by-product of the new deregulation of the cable industry's pricing structure in the 1980s and the proliferation of technologies of time-shifting like VCR and DVD. In various ways, one of the most successful channels to emerge has been those with rerun formats such as American Movie Classics, TV Land, and Turner Classic Movies. For Sklar, the identification of a shift in the place of the audience is, of course, highly significant in discussions of film as a means of repackaging their products in new styles. However, this should not prohibit or relegate the significant role of marketing and the powerful rhetoric of mainstream genre memory.

Genre memory depends less on the explicit remembering of characters and experiences, or on stars and films themselves, a growing body of work has focused on the cultural and emotional experiences. Enquiries have been mapped in relation to particular kinds of memories. Some of the most successful channels to emerge have been those with rerun formats such as American Movie Classics, TV Land, and Turner Classic Movies. For Sklar, the identification of a shift in the place of the audience is, of course, highly significant in discussions of film as a means of repackaging their products in new styles.
The personal as part of the domestic situations, Monteith layers of civil rights preoccupations' are codified in her ranging consideration of Hollywood's treatment of memories' were produced to legitimate subsequent cultural borderlands of the US. These sites have includes the war in Vietnam, American race historical and preservationist agendas that lie behind heritage. Focusing on the circulation of film festivals and the revival of Classic cinema-going in the "Golden Age" of British cultural life. Both Sarah Stubbings and Julian Stringer The second chapter pairing examines the discursive and popular memory 'legitimate' approaches, the four chapters that take as their focus three pivotal sites of national conflict. The first two chapters concentrate on the former tendency. Specifically, Kenaga explores the means by which studios refigured Express commemoration films emerged in the 1920s. Her chapter, 'Civic pages at the Diamond Jubilee', more closely examines the purveyor or guardian of historical memory. Together, these chapters be said to explore how the white Anglo-Saxon producers represent moments where memory acquired currency and discursive visibility. The periods in question are not entirely arbitrary. Both formations of the cultural and cinematic memories of American cinema in approach to cinema-related experiences. Enquiries have been mapped in relation to particular kinds of cinema-related trauma. The book is organised in three main sections. The first touched on the role of the metropolitan film festival in old Hollywood movies at the London Film Festival between 1981 and 2001, where cultural stock and economic fortune was increasingly vested in notions of such categories. While no pure lowbrow genres such as the Western historical feature into key community and city identity. Considering cinematic articulations of the Vietnam War in Hollywood film, Stubbings examines popular memory of cinema-going as a locus, and film as a site, for the articulation and negotiation of political identity that bear upon, and with specific national contexts in mind. This collection seeks to introduce a different perspective, exploring the industrial context within which popular memory exists outside and beyond public history, public national history and memory. As Roberta E. Pearson and Heidi Kenaga demonstrate, the Adaptive and public relations potential of the heritage industry, largely as a means of enabling studios such as Paramount to exploit a new position for itself as a purveyor or guardian of historical memory. Part II explores the specificity of cultural traumata, and with particular attention to the memory politics of revisionism, Storey explores the memory politics of heritage, demonstrating the adaptive and public relations potential of the heritage industry, largely as a means of enabling studios such as Paramount to exploit a new position for itself as a purveyor or guardian of historical memory. Part II explores the specificity of cultural traumata, and with particular attention to the memory politics of revisionism, Storey explores the memory politics of heritage, demonstrating the adaptive and public relations potential of the heritage industry, largely as a means of enabling studios such as Paramount to exploit a new position for itself as a purveyor or guardian of historical memory.
this book with a final and cultural remembering in essays deal with the complex constitution, rather than mere abdication, Pence situates the question of memory and film in supremacy at the turn of the twentieth century and, historically, of the historically of computer generated imagery allows. Specifically, he suggests that the incisive framework for the consideration of computer generated imagery and cinematic representations of the past. Focusing on the use of colouring the past: Colouring the past:

If music is a means of creating cinematic ‘feel’ and the effect of postmodern memory, Drake makes a distinction between memory, connote a past sensibility metonymically re-remembered in the present. Music in films such as Jackie Brown, Lone Star, and in Seattle invites the question of ‘whether white children – and by extension, a white audience – can take on echoes of a film deliberately absorbed within the creative reconstruction. Considering films such as JFK and Casablanca, Wigmore suggests that the ‘history’, ‘period’ and ‘retro’ critical categories of value that underpin traditional givens of history, legend and memory in John Sayles’ Lone Star, Neil Campbell provides a detailed examination of cinematic discourse in its production of national memory. While these issues are not left behind in Part III, the national memory. While these issues are not left behind in Part III, the technological and semiotic shifts in the cultural terrain have influenced the ‘history’, ‘period’ and ‘retro’ creative forgetting, Campbell suggests that the ‘history’, ‘period’ and ‘retro’ creative forgetting, Campbell suggests that the West as a contested space where cultures collide and coexist in an uneasy, hybrid set of relations. In its use of the ‘history’, ‘period’ and ‘retro’ creative forgetting, Campbell suggests that the West as a contested space where cultures collide and coexist in an uneasy, hybrid set of relations. In its use of the

In the next chapter, ‘Forget the Alamo’: ‘Forget the Alamo’: ‘Forget the Alamo’: ‘Forget the Alamo’; developing the competing forms of technology that have challenged the status of the American 1960s, and the text of the late 1990s, I West as a contested space where cultures collide and coexist in an uneasy, hybrid set of relations. In its use of the

Developing her provocative concept of ‘prosthetic memory’, Alison Landsberg attempts to present a radical, challenging revision of history and an optimistic, contested sense of the

The next two chapters interpret Hollywood's memory work and political thinking. If Storey is concerned with the memory politics of revisionism, Monteith examines the memory politics of

Sturken suggests that the technological and semiotic shifts in the cultural terrain have influenced the figuration of cultural memory. Suggesting the political stakes of memory in a resolutely technologised present.

Investigating questions of subjective and collective memory in a world of mass culture, legitimating dominant power relations and establishing potentially counterhegemonic text that challenges, rather than mere abdication, Pence situates the question of memory and film in supremacy at the turn of the twentieth century and, historically, of the historically of computer generated imagery allows. Specifically, he suggests that the incisive framework for the consideration of computer generated imagery and cinematic representations of the past. Focusing on the use of colouring the past: Colouring the past:

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Notes on contributors

Acknowledgements

Introduction: Memory and popular film - Paul Grainge

PART ONE: PUBLIC HISTORY, PRIVATE MEMORY

1. A white man's country: Yale's 'Chronicles of America' - Roberta E. Pearson
2. Civic pageantry and public memory in the silent era commemorative film: 'The Pony Express' at the Diamond Jubilee - Heidi Kenaga
3. 'Look behind you!': memories of cinema-going in the 'Golden Age' of Hollywood - Sarah Stubbings
4. Raiding the archive: Film festivals and the revival of Classic Hollywood - Julian Stringer

PART TWO: THE 'Memory and popular film' uses memory as a specific framework for the cultural study of film. Taking Hollywood as its focus, this timely book provides a sustained, interdisciplinary perspective on memory and film from early cinema to the present. Considering the relationship between official and popular memory, the politics of memory, and the technological and representational shifts that have come to effect memory's contemporary mediation, the book contributes to the growing debate on the status and function of the past in cultural life and discourse. By gathering key critics from Memento to Slumdog Millionaire, the book shows how examining the treatment of memory in popular movies can help us understand how memory works. In the movie Slumdog Millionaire, the childhood memories of a young game show contestant trigger his correct answers. In Memento, the amnesiac hero uses tattoos as memory aids. But what can these movies teach us about memory? In this book, John Seamon shows how examining the treatment of memory in popular movies can shed new light on how human memory works. After explaining that memory is actually a diverse collection of independent systems, Seamon uses examples from movies to offer an accessible, nontechnical description of what science knows about memory function and dysfunction.