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Anthony Slide

Selected Film Criticism 1912 1920

Anthony Slide



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Selected Film Criticism: 1912-1920 Anthony Slide, 1984 **The Complete History of American Film Criticism** Jerry Roberts, 2010-02-01 The Complete History of American Film Criticism is a chronicle of the lives and work of the most influential film critics of the past 100 years From the first movie review in the New York Times in 1896 through the Silent Era the pre and postwar years the Film Generation of the 1960s the Golden Age of the 1970s and into the 21st century critics have educated generations of discriminating moviegoers on the differences between good films and bad They call attention to great directors cinematographers production designers screenwriters and actors and shed light on their artistic visions and storytelling sensibilities People interested in what the great film critics had to say have usually been shortchanged as to their backgrounds and just why they are qualified to sit in judgment Using mini biographies placed within a chronological framework The Complete History of American Film Criticism is the biography of a profession whose cultural impact has left an indelible mark on the 20th century's most significant art form **Selected Film Criticism** Anthony Slide, 1982-01-01

Provides a cross section of contemporary American film criticism from 1896 1960 The volumes reprint reviews in their entirety from periodicals such as Photoplay Film Reports The Moving Picture World Variety and The New York Times Of immense value for gauging contemporary reaction both popular and serious to the best known films of the past *Early American Cinema* Anthony Slide, 1994 Provides a concise history of the American motion picture industry before 1920

Nitrate Won't Wait Anthony Slide, 2013-05-03 This study looks at the preservation process newsreel television and color preservation the often controversial issue of colorization and commercial film archives It provides detailed histories of the major players in the preservation battle including the International Museum of Photography at George Eastman House the American Film Institute the Museum of Modern Art the UCLA Film and Television Archive and the Library of Congress This first historical overview of film preservation in the United States is also highly controversial in its exposure and criticism of the politicization of film preservation in recent years and the rising bureaucracy which has often lost sight of preservation and restoration as the ultimate purpose of film archives **Selected Vaudeville Criticism** Anthony Slide, 1988-04 To find

more information about Rowman and Littlefield titles please visit www.rowmanlittlefield.com **Museum Movies** Haidee Wasson, 2005-06-27 Haidee Wasson provides a rich cultural history of cinema's transformation from a passing amusement to an enduring art form by mapping the creation of the Film Library of the Museum of Modern Art MoMA New York established in 1935 The first North American film archive and museum the film library pioneered an expansive moving image network comprising popular abstract animated American Canadian and European films More than a repository MoMA circulated these films nationally and internationally connecting the modern art museum to universities libraries women's clubs unions archives and department stores Under the aegis of the museum cinema also changed Like books paintings and photographs films became discrete objects integral to thinking about art history and the politics of modern life *Cinema, Censorship*

and Sexuality 1909-1925 (Routledge Revivals) Annette Kuhn, 2016-04-06 First published in 1988 This book shows how censorship as a set of institutions practices and discourses was involved in the struggle over the nature of cinema in the early twentieth century It also reveals the part played in this struggle by other institutions practices and discourses for example new knowledge about sexuality and organisations devoted to the promotion of public morality Instead of censorship simply being an act of prohibition by a special institution this work reveals the issues at work were far more complex and contradictory opening up critical scrutiny and challenging assumptions This title will be of interest to students of media and film studies

Hollywood Censored Gregory D. Black, 1994 After a series of sex scandals rocked the film industry in 1922 movie moguls hired Will Hays to clear the image of movies Hays tried a variety of ways to regulate movies before adopting what became known as the production code Written in 1930 by a St Louis priest the code stipulated that movies stress proper behaviour respect for government and Christian values The Catholic Church reinforced these efforts by launching its Legion of Decency in 1934 Intended to force Hays and Hollywood to censor films the Legion of Decency engineered the appointment of Joseph Breen as head of the Production Code Administration For the next three decades Breen Hays and the Catholic Legion of Decency virtually controlled the content of all Hollywood films

[A Tale of Two Cities](#) Ruth F. Glancy, 2014-06-23 First published in 1993 This annotated bibliography covers all material relating to A Tale of Two Cities from Dickens's first hints of it in his Book of Memoranda to critical studies published in 1991 It is divided into three main parts Text Studies and Selected Bibliography

For No Reason at All Jeffrey A. Hinkelman, 2022-02-04 The years following the signing of the Armistice saw a transformation of traditional attitudes regarding military conflict as America attempted to digest the enormity and futility of the First World War During these years popular film culture in the United States created new ways of addressing the impact of the war on both individuals and society Filmmakers with direct experience of combat created works that promoted their own ideas about the depiction of wartime service ideas that frequently conflicted with established heroic tropes for the portrayal of warfare on film Those filmmakers spent years modifying existing standards and working through a variety of storytelling options before achieving a consensus regarding the fitting method for rendering war on screen That consensus incorporated facets of the experience of Great War veterans and these countered and undermined previously accepted narrative strategies This process reached its peak during the Pre Code Era of the early 1930s when the initially prevailing narrative would be briefly supplanted by an entirely new approach that questioned the very premises of wartime service Even more significantly the rhetoric of these films argued strongly for an antiwar stance that questioned every aspect of the wartime experience For No Reason at All The Changing Narrative of the First World War in American Film discusses a variety of Great War themed films made from 1915 to the present tracing the changing approaches to the conflict over time Individual chapters focus on movie antecedents animated films and comedies the influence of literary precursors the African American film industry women centered films and the effect of the Second World

War on depictions of the First Films discussed include *Hearts of the World* *The Cradle of Courage* *Birthright* *The Big Parade* *She Goes to War* *Doughboys* *Young Eagles* *The Last Flight* *Broken Lullaby* *Lafayette Escadrille* and *Wonder Woman* among many others *The American Theatrical Film* John C. Tibbetts, 1985 This book provides needed information on the collaborations between filmmakers and theater personnel before 1930 and completes our understanding of how two art forms influenced each other It begins with the vaudeville and faerie dramas captured in brief films by the Edison and Biograph companies follows the development of feature length Sarah Bernhardt and James O Neill films after 1912 examines the formation of theater film combination companies in 1914 15 and details later collaborations during the talking picture revolution of 1927 Includes detailed analyses of important theatrical films like *The Count of Monte Cristo* *The Virginian* *Coquette* and *Paramount on Parade* **John Ford** Bill Levy, 1998-11-30 John Ford 1894 1973 is universally acknowledged as one of the greatest directors in the history of cinema He is the only person to win four Academy Awards for Direction for *The Informer* 1935 *The Grapes of Wrath* 1940 *How Green Was My Valley* 1941 and *The Quiet Man* 1952 This reference book is a comprehensive guide to his career The volume begins with a biography that looks at Ford as a person a director and a cinematic legend and influence Ford's life is discussed chronologically but the biography repeatedly considers how his early experiences shaped his creative vision and attempts to explain why he was so self destructive and unhappy throughout his career In addition the biography carefully scrutinizes his methods styles techniques and secrets of direction A chronology presents his achievements in capsule form The rest of the book provides detailed information about his many productions and about the response to his works The heart of the volume is a filmography which includes individual entries for 184 films with which Ford was involved as either an actor a director a producer a writer an advisor or an assistant These entries include cast and credit information a plot synopsis critical commentary and excerpts from reviews The book also includes the most extensive annotated bibliography on Ford ever published with more than 1000 entries for books articles dissertations documentaries and even four works of fiction concerning Ford Additional sections of the book provide information about his unrealized projects his radio television and theater work his awards and honors and special collections and archives

Selected Radio and Television Criticism Anthony Slide, 1987 Included here are critical comments on radio programs and personalities from the late 1920s through the late 40s and television shows and celebrities from the late 40s through the late 50s A unique sourcebook for documentation on Fred Allen Jack Benny Milton Berle Father Coughlin Edward R Murrow and many others *D.W. Griffith's the Birth of a Nation* Melvyn Stokes, 2008-01-15 In this deeply researched and vividly written volume Melvyn Stokes illuminates the origins production reception and continuing history of this ground breaking aesthetically brilliant and yet highly controversial movie By going back to the original archives particularly the NAACP and D W Griffith Papers Stokes explodes many of the myths surrounding *The Birth of a Nation* 1915 Yet the story that remains is fascinating the longest American film of its time Griffith's film incorporated many new features including the first full musical

score compiled for an American film. It was distributed and advertised by pioneering methods that would quickly become standard. Through the high prices charged for admission and the fact that it was shown at first only in live theaters with orchestral accompaniment, *Birth* played a major role in reconfiguring the American movie audience by attracting more middle class patrons. But if the film was a milestone in the history of cinema, it was also undeniably racist. Stokes shows that the darker side of this classic movie has its origins in the racist ideas of Thomas Dixon Jr and Griffith's own Kentuckian background and earlier film career. The book reveals how, as the years went by, the campaign against the film became increasingly successful. In the 1920s, for example, the NAACP exploited the fact that the new Ku Klux Klan, which used Griffith's film as a recruiting and retention tool, was not just anti-black but also anti-Catholic and anti-Jewish as a way to mobilize new allies in opposition to the film. This crisply written book sheds light on both the film's racism and the aesthetic brilliance of Griffith's filmmaking. It is a must-read for anyone interested in the cinema. *Movie-Struck Girls* Shelley Stamp, 2018-06-05

Movie Struck Girls examines women's films and filmgoing in the 1910s, a period when female patronage was energetically courted by the industry for the first time. By looking closely at how women were invited to participate in movie culture, the films they were offered, and the visual pleasures they enjoyed, Shelley Stamp demonstrates that women significantly complicated cinemagoing throughout this formative transitional era. Growing female patronage and increased emphasis on women's subject matter did not necessarily bolster cinema's cultural legitimacy, as many in the industry had hoped for, as women were not always enticed to the cinema by dignified, uplifting material, and once there they were not always seamlessly integrated in the social space of theaters, nor the new optical pleasures of film viewing. In fact, Stamp argues that much about women's films and filmgoing in the post-nickelodeon years challenged rather than served the industry's drive for greater respectability. White slave films, action-adventure serial dramas, and women's suffrage photoplays all drew female audiences to the cinema with stories aimed directly at women's interests and with advertising campaigns that specifically targeted female moviegoers. Yet these examples suggest that women's patronage was built with stories focused on sexuality, sensational thrill-seeking, and feminist agitation topics not normally associated with ladylike gentility. And in each case, concerns were raised about women's conduct at cinemas and the viewing habits they enjoyed, demonstrating that women's integration into motion picture culture was not as smooth as many have thought. **Emile Cohl, Caricature, and Film**

Donald Crafton, 2014-07-14. This is the definitive biography of Emile Cohl (1857-1938), one of the most important pioneers of the art of the animated cartoon and an innovative contributor to popular graphic humor at a critical moment when it changed from traditional caricature to the modern comic strip. This profusely illustrated book provides not only a wealth of information on Cohl's life but also an analysis of his contribution to the development of the animation film in both France and the United States, and an interpretation of how the new genre fit into the historical shift from a primitive to a classical cinema. Beautiful in look and design, with stunning reproductions from films and newspapers, *Emile Cohl: Caricature and Film* offers a biography

of a figure who virtually created the European art of animation In its theory and history the book is one of the most important contributions to the field of animated film But it is central for film study per se offering a fresh exciting look at the complicated world of early cinema Dana Polan Film Quarterly Originally published in 1990 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

The Decline of Sentiment Lea Jacobs, 2008-04-02 The Decline of Sentiment seeks to characterize the radical shifts in taste that transformed American film in the jazz age Based upon extensive reading of trade papers and the popular press of the day Lea Jacobs documents the films and film genres that were considered old fashioned as well as those dubbed innovative and up to date and looks closely at the works of filmmakers such as Erich von Stroheim Charlie Chaplin Ernst Lubitsch and Monta Bell among many others Her analysis focusing on the influence of literary naturalism on the cinema the emergence of sophisticated comedy and the progressive alteration of the male adventure story and the seduction plot is a comprehensive account of the modernization of classical Hollywood film style and narrative form

Eye of the Century Francesco Casetti, 2008-05-14 Is it true that film in the twentieth century experimented with vision more than any other art form And what visions did it privilege In this brilliant book acclaimed film scholar Francesco Casetti situates the cinematic experience within discourses of twentieth century modernity He suggests that film defined a unique gaze not only because it recorded many of the century's most important events but also because it determined the manner in which they were received Casetti begins by examining film's nature as a medium in an age obsessed with immediacy nearness and accessibility He considers the myths and rituals cinema constructed on the screen and in the theater and how they provided new images and behaviors that responded to emerging concerns ideas and social orders Film also succeeded in negotiating the different needs of modernity comparing and uniting conflicting stimuli providing answers in a world torn apart by conflict and satisfying a desire for everydayness as well as lightness in people's lives The ability to communicate the power to inform and the capacity to negotiate these are the three factors that defined film's function and outlook and made the medium a relevant and vital art form of its time So what kind of gaze did film create Film cultivated a personal gaze intimately tied to the emergence of point of view but also able to restore the immediacy of the real a complex gaze in which reality and imagination were combined a piercing gaze achieved by machine and yet deeply anthropomorphic an excited gaze rich in perceptive stimuli but also attentive to the spectator's orientation and an immersive gaze which gave the impression of being inside the seen world while also maintaining a sense of distance Each of these gazes combined two different qualities and balanced them The result was an ever inventive synthesis that strived to bring about true compromises without ever

sacrificing the complexity of contradiction As Casetti demonstrates film proposed a vision that in making opposites permeable modeled itself on an oxymoronic principle In this sense film is the key to reading and understanding the modern experience **Reference Book Review** ,1980

Unveiling the Power of Verbal Beauty: An Emotional Sojourn through **Selected Film Criticism 1912 1920**

In a world inundated with screens and the cacophony of instant conversation, the profound energy and emotional resonance of verbal artistry often fade in to obscurity, eclipsed by the constant barrage of sound and distractions. Yet, situated within the musical pages of **Selected Film Criticism 1912 1920**, a interesting function of fictional splendor that pulses with raw emotions, lies an wonderful journey waiting to be embarked upon. Published with a virtuoso wordsmith, that enchanting opus instructions readers on a psychological odyssey, gently revealing the latent possible and profound affect stuck within the elaborate web of language. Within the heart-wrenching expanse with this evocative examination, we can embark upon an introspective exploration of the book is main themes, dissect its charming publishing model, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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