

SELECTED
□ FILM
CRITICISM
1951-1960 □

Anthony Slide

Selected Film Criticism 1921 1930

Lea Jacobs



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Selected Film Criticism: 1921-1930 Anthony Slide, 1900 *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 *Nitrate Won Ñét 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 *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.

Early American Cinema Anthony Slide, 1994 Provides a concise history of the American motion picture industry before 1920

Film and the Working Class Peter Stead, 2013-12-13 Taking the subject chronologically from the 1890s to when the book was initially published in 1989, this book analyses those films specifically concerned with working class conditions and struggle and discusses them within the context of the debate on the social significance of the feature film. It concentrates on films which depict labour organizations and political activists as well as life in working class communities and actors with working class identities such as James Cagney. Reviews of the original edition fill a gap in film studies: the study of social and labour history and the development of popular culture in Britain and the United States.

Film Review Index Julia Johnson, 1986

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 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 **"Bare Knees" Flapper** Tim Lussier,2018-11-01 One of the most popular Hollywood child stars of the late 1910s Virginia Lee Corbin was well known to fans worldwide With her mother as her manager Corbin retained her popularity as she grew older She performed in vaudeville for a couple of years before continuing her film career Corbin fit well into the flapper mold of the Jazz Age and appeared in many films throughout the 1920s As she matured her mother found it ever more difficult to control her Corbin led a difficult life After her mother's suicide attempt she found that all the money she had earned was gone Her marriage at age 18 failed and she was eventually separated from her children The flapper struggled to remain relevant in the sound era and was trying to make a comeback when she died at 31 in 1942 **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 Blackface, White Noise Michael Rogin,1996-06-01 The tangled connections that have bound Jews to African Americans in popular culture and liberal politics are at the heart of Michael Rogin's arresting and unnerving book Looking at films from Birth of a Nation to Forrest Gump Rogin explores blackface in Hollywood films as an aperture to broader issues the nature of white identity in America the role of race in transforming immigrants into Americans the common experiences of Jews and African Americans that made Jews key supporters in the fight for racial equality and the social importance of popular culture Rogin's forcefully argued study challenges us to confront the harsh truths behind the popularity of racial masquerade *Cinema Arthuriana* Kevin J. Harty,2015-05-07 The legends of King

Arthur have not only endured for centuries but also flourished in constant retellings and new stories built around the central themes With the coming of motion pictures Arthur was destined to hit the screen This edition of Cinema Arthuriana revised in 2002 presents 20 essays on the topic of the recurring presence of the legend in film and television from 1904 to 2001 They cover such films as Excalibur 1981 and Monty Python and the Holy Grail 1975 television productions such as The Mists of Avalon 2001 and French and German films about the quest for the Holy Grail and the other adventures of King Arthur and the Knights of the Round Table

Chaplin and American Culture Charles J. Maland, 2021-01-12 Charles Maland focuses on the cultural sources of the on and off love hate affair between Chaplin and the American public that was perhaps the stormiest in American stardom

Hollywood Destinies Graham Petrie, 2002 Originally published in 1986 Hollywood Destinies was the first full length detailed study of the careers of major European filmmakers including Ernst Lubitsch F W Murnau Victor Sjöström and Mauritz Stiller all of whom left their native countries to work in Hollywood during the 1920s This edition contains recent scholarship on the reception of foreign films and directors in America in the 1920s analyzes films that were not previously available and includes a revised and updated bibliography

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

A Companion to D. W. Griffith Charles Keil, 2017-12-05 The most comprehensive volume on one of the most controversial directors in American film history A Companion to D W Griffith offers an exhaustive look at the first acknowledged auteur of the cinema and provides an authoritative account of the director's life work and lasting filmic legacy The text explores how Griffith's style and status advanced along with cinema's own development during the years when narrative became the dominant mode when the short gave way to the feature and when film became the pre-eminent form of mass entertainment Griffith was at the centre of each of these changes though a contested figure he remains vital to any understanding of how cinema moved from nickelodeon fixture to a national pastime playing a significant role in the cultural ethos of America With the renewed interest in Griffith's contributions to the film industry A Companion to D W Griffith offers a scholarly look at a career that spanned more than 25 years The editor a leading scholar on D W Griffith and the expert contributors collectively offer a unique account of one of the monumental figures in film studies Presents the most authoritative complete account of the director's life work and lasting legacy Builds on the recent resurgence in the director's scholarly and popular reputation Edited by a leading authority on D W Griffith who has published extensively on this controversial director Offers the most up to date singularly

comprehensive volume on one of the monumental figures in film studies

Adopting the Track of Phrase: An Emotional Symphony within **Selected Film Criticism 1921 1930**

In a world consumed by screens and the ceaseless chatter of fast transmission, the melodic splendor and emotional symphony produced by the prepared term usually disappear into the background, eclipsed by the constant noise and interruptions that permeate our lives. However, set within the pages of **Selected Film Criticism 1921 1930** a marvelous fictional treasure filled with organic emotions, lies an immersive symphony waiting to be embraced. Crafted by a wonderful musician of language, that interesting masterpiece conducts visitors on a mental journey, skillfully unraveling the concealed songs and profound impact resonating within each carefully constructed phrase. Within the depths with this poignant analysis, we can investigate the book's main harmonies, analyze their enthralling publishing style, and surrender ourselves to the profound resonance that echoes in the depths of readers' souls.

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