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CRITICISM
1951-1960 □

Anthony Slide

Selected Film Criticism 1941 1950

Malte Hagener, Michael Töteberg



Selected Film Criticism 1941 1950:

Selected Film Criticism: 1941-1950 Anthony Slide,1982 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

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_Nét 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](http://www.rowmanlittlefield.com) **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 fills a gap in film studies the study of social and labour history and the development of popular culture in Britain and the United States

Hollywood's War with Poland, 1939-1945 M.B.B. Biskupski,2010-01-08 This passionate carefully researched richly detailed well written study reveals the political motives behind WWII Hollywood s portrayal of Poles Choice During World War II Hollywood studios supported the war effort by making patriotic movies designed to raise the nation s morale Often the characterizations were as black and white as the movies themselves Americans and their allies were heroes while everyone else was a villain The peoples of Norway France Czechoslovakia and England were all good because they had been invaded or victimized by Nazi Germany Yet Poland the first country to be invaded by the Third Reich was repeatedly represented in a negative light In this prize winning study Polish historian M B B Biskupski explores why Biskupski presents a close critical study of prewar and wartime films such as To Be

or Not to Be In Our Time and None Shall Escape Through memoirs letters diaries and memoranda written by screenwriters directors studio heads and actors Biskupski examines how the political climate and especially pro Soviet sentiment influenced Hollywood films of the time Winner of the Oscar Halecki Prize A Choice Outstanding Academic Title **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 **Film Review Index** Julia Johnson,1986 Will Cuppy, American Satirist Wes D. Gehring,2013-10-11 Back in the golden age of humor books late 1920s early 1950s when wits of the pantheon like Robert Benchley James Thurber and S J Perelman were producing their signature works there was another singular satirist who more than held his own with such fast company Will Cuppy 1884 1949 This factual funnyman s metier is dark comedy that flirts with nihilism His agenda is baldly stated in such classic Cuppy book titles as How to Be a Hermit 1929 How to Tell Your Friends from the Apes 1931 and The Decline and Fall of Practically Everybody 1950 This biography doubles as a critical study of a satirist whose shish kebabing of humanity was often done through the veiled anthropomorphic use of animals For a biographer Will Cuppy represents a treasure trove of possibilities He was a great humorist and most of his best work is still in print but until now he has never been the subject of a book length study His mesmerizingly complex and eccentric private life almost trumps the comic accomplishments of his public persona Empire of Dreams Scott Eyman,2010-09-07 BEST KNOWN AS THE DIRECTOR of such spectacular films as The

Ten Commandments and King of Kings Cecil B DeMille lived a life as epic as any of his cinematic masterpieces As a child DeMille learned the Bible from his father a theology student and playwright who introduced Cecil and his older brother William to the theater Tutored by impresario David Belasco DeMille discovered how audiences responded to showmanship sets lights costumes etc He took this knowledge with him to Los Angeles in 1913 where he became one of the movie pioneers in partnership with Jesse Lasky and Lasky s brother in law Samuel Goldfish later Goldwyn Working out of a barn on streets fragrant with orange blossom and pepper trees the Lasky company turned out a string of successful silents most of them directed by DeMille who became one of the biggest names of the silent era With films such as The Squaw Man Brewster s Millions Joan the Woman and Don t Change Your Husband he was the creative backbone of what would become Paramount Studios In 1923 he filmed his first version of The Ten Commandments and later a second biblical epic King of Kings both enormous box office successes Although his reputation rests largely on the biblical epics he made DeMille s personal life was no morality tale He remained married to his wife Constance for more than fifty years but for most of the marriage he had three mistresses simultaneously all of whom worked for him He showed great loyalty to a small group of actors who knew his style but he also discovered some major stars among them Gloria Swanson Claudette Colbert and later Charlton Heston DeMille was one of the few silent era directors who made a completely successful transition to sound In 1952 he won the Academy Award for Best Picture with The Greatest Show on Earth When he remade The Ten Commandments in 1956 it was an even bigger hit than the silent version He could act too in Billy Wilder s classic film Sunset Boulevard DeMille memorably played himself In the 1930s and 1940s DeMille became a household name thanks to the Lux Radio Theater which he hosted But after falling out with a union he gave up the program and his politics shifted to the right as he championed loyalty oaths and Sen Joseph McCarthy s anticommunist witch hunts As Scott Eyman brilliantly demonstrates in this superbly researched biography which draws on a massive cache of DeMille family papers not available to previous biographers DeMille was much more than his clich d image A gifted director who worked in many genres a devoted family man and loyal friend with a highly unconventional personal life a pioneering filmmaker DeMille comes alive in these pages a legend whose spectacular career defined an era

Kinds of American Film Comedy Wes D. Gehring, 2024-01-30 This groundbreaking film study begins with a survey of American print humorists from eras leading up to and overlapping the advent of film including some who worked both on the page and on the screen like Robert Benchley Will Rogers Groucho Marx and W C Fields Six comic film genres are identified as outgrowths of a national tradition of Cracker Barrel philosophers personality comedy parody screwball comedy romantic comedy and dark comedy Whether it is Mark Twain or a parody film involving Steve Martin comedy is most often about blowing raspberries at the world and a reminder you are not alone

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

Movie Comedians of the 1950s Wes D. Gehring, 2016-11-03 The 1950s were a transitional period for film comedians The artistic suppression of the McCarthy era and the advent of television often resulted in a dumbing down of motion pictures Cartoonist turned director Frank Tashlin contributed a funny but cartoonish effect through his work with comedians like Jerry Lewis and Bob Hope A new vanguard of comedians appeared without stock comic garb or make up fresh faces not easily pigeonholed as merely comedians such as Tony Randall Jack Lemmon and Tony Curtis Some traditional comedians like Charlie Chaplin Red Skelton and Danny Kaye continued their shtick though with some evident tweaking This book provides insight into a misunderstood decade of film history with an examination of the personality comedians The talents of Dean Martin and Bob Hope are reappraised and the dumb blonde stereotype as applied to Judy Holliday and Marilyn Monroe is deconstructed

Dialectics without Synthesis Naoki Yamamoto, 2020-08-25 *Dialectics without Synthesis* explores Japan s active but previously unrecognized participation in the global circulation of film theory during the first half of the twentieth century Examining a variety of Japanese theorists working in the fields of film literature avant garde art Marxism and philosophy Naoki Yamamoto offers a new approach to cinematic realism as culturally conditioned articulations of the shifting relationship of film to the experience of modernity In this study long held oppositions between realism and modernism universalism and particularism and most notably the West and the non West are challenged through a radical reconfiguration

of the geopolitics of knowledge production and consumption *Music, Sound and Filmmakers* James Eugene Wierzbicki, 2012 *Music Sound and Filmmakers Sonic Style in Cinema* is a collection of essays that examine the work of filmmakers whose concern is not just for the eye but also for the ear The bulk of the text focuses on the work of directors Wes Anderson Ingmar Bergman the Coen brothers Peter Greenaway Krzysztof Kiełowski Stanley Kubrick David Lynch Quentin Tarantino Andrei Tarkovsky and Gus Van Sant Significantly the anthology includes a discussion of films administratively controlled by such famously sound conscious producers as David O Selznick and Val Lewton Written by the leading film music scholars from Europe North America and Australia *Music Sound and Filmmakers Sonic Style in Cinema* will complement other volumes in Film Music coursework or stand on its own among a body of research **Film - An International Bibliography** Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia *The Cinema and Ireland* Anthony Slide, 1988 **Making Music in Selznick's Hollywood** Nathan Platte, 2017-10-13 Through the rise and fall of the Hollywood studio system David O Selznick reigned as Hollywood's preeminent producer His reputation depended in large part on music The orchestral cacophony of *King Kong* the pulsing electronic sonorities of *Spellbound* and the Tara theme from *Gone with the Wind* made music a distinguishing feature of the Selznick experience By flaunting music's role in film and overseeing its distribution through sheet music concerts radio broadcasts and soundtrack albums Selznick cultivated a fascination with film scores But he did not do it alone In *Making Music in Selznick's Hollywood* Nathan Platte brings to light the men and women whose work sounds throughout Selznick's many films The cast includes familiar composers like Max Steiner Franz Waxman and Dimitri Tiomkin but extends to overlooked contributors including music editor Audray Granville orchestrator Hugo Friedhofer harpist Louise Klos choral director Jester Hairston publicist Ted Wick and many others Novelists studio writers and directors like Alfred Hitchcock also influenced the soundscapes of Selznick's films Whether working with the producer directly or managing his presence from a distance all had to reckon with Selznick's musical preoccupations Rarely was it easy Rewritten scores fired personnel and other skirmishes reflect the troubles and uneven compromises that shaped music for films like *Gone with the Wind* *Duel in the Sun* and *Rebecca* Even Selznick anticipated that such problems would go down in the history of Hollywood as the last wild fling of people who really fiddled and how while Hollywood burned Drawing on extensive archival research Platte recounts those stories here tracing Selznick's musical labors during the silent era through his work at the major studios and his culminating efforts at Selznick International Pictures Taken together Selznick's films provide a sweeping vista of the relationships among musicians and filmmakers that defined the Hollywood sound

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