

POLICING CINEMA

MOVIES AND CENSORSHIP
IN EARLY-TWENTIETH-CENTURY AMERICA



LEE GRIEVESON

Policing Cinema

Cynthia Chris



Policing Cinema:

Policing Cinema Lee Grieveson, 2004-05-24 Publisher Description *Monitoring the Movies* Jennifer Fronc, 2017-11-15

As movies took the country by storm in the early twentieth century Americans argued fiercely about whether municipal or state authorities should step in to control what people could watch when they went to movie theaters which seemed to be springing up on every corner Many who opposed the governmental regulation of film conceded that some entity boards populated by trusted civic leaders for example needed to safeguard the public good The National Board of Review of Motion Pictures NB a civic group founded in New York City in 1909 emerged as a national cultural chaperon well suited to protect this emerging form of expression from state incursions Using the National Board s extensive files *Monitoring the Movies* offers the first full length study of the NB and its campaign against motion picture censorship Jennifer Fronc traces the NB s Progressive era founding in New York its evolving set of standards for directors producers municipal officers and citizens its city plan which called on citizens to report screenings of condemned movies to local officials and the spread of the NB s influence into the urban South Ultimately *Monitoring the Movies* shows how Americans grappled with the issues that arose alongside the powerful new medium of film the extent of the right to produce and consume images and the proper scope of government control over what citizens can see and show

Controversial Cinema Kendall R. Phillips, 2008-06-30 At the heart of any history of controversial films is a strange paradox while films especially popular and mainstream films are often portrayed as meaningless products of popular culture those popular films involved in public controversies become the focal point of enormous cultural energy political attention and profoundly conflicting sets of principles The ongoing culture wars continue to shape the American political landscape and controversial films continue to be a major point of conflict *Controversial Cinema* The Films that Outraged America traces the history of controversial films and offers insights into why it is that certain films spark controversies and how Americans typically react to controversial moviemaking Since the widespread banning of DW Griffith s *The Birth of a Nation* the American film industry has found itself embroiled in one political controversy after another These controversies have centered on everything from the portrayal of the past as in Griffith s film to depictions of sex and sexuality to the use of graphic violence and issues of race religion and politics In turn segments of the American public have been driven to boycott picket and even censor those films they felt challenged their sense of decency At the heart of this history of controversial films is a strange paradox while films especially popular and mainstream films are often portrayed as meaningless products of popular culture popular films involved in public controversies become the focal point of enormous cultural energy and political attention The ongoing culture wars thus continue to shape the American political landscape and controversial films continue to be a major point of conflict In the course of this wide ranging work Kendall Phillips offers insights into the kinds of films that spark controversies and the ways that Americans typically react to them Organized around broad controversial themes and with particular attention to

mainstream films since the dissolution of the Motion Picture Production Code in the mid 1960s *Controversial Cinema* explores why films spark broad cultural controversies how these controversies play out and the long term results The four broad areas of controversy examined in the work are Sex and Sexuality Violence Race and Religion Each chapter offers a broad overview of the history of these topics in controversial American films as well as more in depth examinations of recent examples including *The Silence of the Lambs* *Natural Born Killers* *Do the Right Thing* and *The Passion of the Christ* A final section of the book considers the broader issues of cultural politics in light of the long history of controversial cinema

Cinema and Community Moya Luckett, 2013-07-12 Investigates how progressivism structured many aspects of understudied era of cinema Caught between the older model of short film and the emerging classic era the transitional period of American cinema 1907-1917 has typically posed a problem for studies of early American film Yet in *Cinema and Community* Progressivism Exhibition and Film Culture in Chicago 1907-1917 author Moya Luckett uses the era's dominant political ideology as a lens to better understand its cinematic practice Luckett argues that movies were a typically Progressive institution reflecting the period's investment in leisure its more public lifestyle and its fascination with celebrity She uses Chicago often considered the nation's most Progressive city and home to the nation's largest film audience by 1907 to explore how Progressivism shaped and influenced the address reception exhibition representational strategies regulation and cultural status of early cinema After a survey of Progressivism's general influences on popular culture and the film industry in particular she examines the era's spectatorship theories in chapter 1 and then the formal characteristics of the early feature film including the use of prologues multiple diegesis and oversight in chapter 2 In chapter 3 Luckett explores the period's cinema in the light of its celebrity culture while she examines exhibition in chapter 4 She also looks at the formation of Chicago's censorship board in November 1907 in the context of efforts by city government social reformers and the local press to establish community standards for cinema in chapter 5 She completes the volume by exploring race and cinema in chapter 6 and national identity and community this time in relation to World War I in chapter 7 As well as offering a history of an underexplored area of film history Luckett provides a conceptual framework to help navigate some of the period's key issues Film scholars interested in the early years of American cinema will appreciate this insightful study

The Palgrave Handbook of Comparative New Cinema Histories Daniela Treveri Gennari, Lies Van de Vijver, Pierluigi Ercole, 2024-01-22 This Handbook offers new and previously unexplored comparative approaches to the field of New Cinema History The volume brings together contributions focussing on historical and contemporary comparative case studies of cinema going practices cinema distribution exhibition and reception from a global perspective Engaging with a wealth of empirical and archive based sources the volume explores a wide range of methodological and theoretical approaches This Handbook is a key addition to debates on the relationship between film industry and cinema going practices across different political and cultural geographical dimensions Chapter 8 is available open access under a Creative Commons

Attribution 4.0 International License via link [springer.com](https://www.springer.com) [Fear City Cinema](#) Roger A. Salerno, 2022-04-20 This book studies a grouping of films set in New York City between 1965 and 1995 reflecting a town besieged by rampant criminality, social distress and physical decay. Fear City is a term the NYPD used to label New York as a frightening environment incapable of securing the safety of its residents. This book not only deals with the social problems evident in New York during this period but also provides a study of how independent filmmakers were able to capture unsettling urban imagery capitalizing on feelings of paranoia and dread. The author explores how the tone of these films reflects upon the anti-urbanism that led to the War on Crime, the mass exodus of working class people from the city and mass incarceration of young Black men.

The Indecent Screen Cynthia Chris, 2019-01-07 The Indecent Screen explores clashes over indecency in broadcast television among U.S.-based media advocates, television professionals, the Federal Communications Commission and TV audiences. Cynthia Chris focuses on the decency debates during an approximately twenty-year period since the Telecommunications Act of 1996, which in many ways restructured the media environment. Simultaneously, ever-increasing channel capacity, new forms of distribution and time shifting in the form of streaming and on-demand viewing options radically changed how, when and what we watch. But instead of these innovations quelling concerns that TV networks were too often transmitting indecent material that was accessible to children, complaints about indecency skyrocketed soon after the turn of the century. Chris demonstrates that these clashes are significant battles over the role of family, the role of government and the value of free speech in our lives, arguing that an uncensored media is so imperative to the public good that we can and must endure the occasional indecent screen.

[Cinema and the Wealth of Nations](#) Lee Grieveson, 2018-01-02 The silver screen and the gold standard. The Panama Caper. Empire of liberty. Liberty bonds. The State of extension. The work of film in the age of Fordist mechanization. The Pan American road to happiness and friendship. Highways of Empire. League of corporations. The silver chains of mimesis. The golden harvest of the silver screen. Welfare media. The world of tomorrow today.

Law Enforcement in American Cinema, 1894-1952 George Beck, 2020-11-10 Widespread law enforcement or formal policing outside of cities appeared in the early 20th century around the same time the early film industry was developing; the two evolved in tandem, intersecting in meaningful ways. Much scholarship has focused on portrayals of the criminal in early American cinema, yet little has been written about depictions of the criminal's antagonist. This history examines how different on-screen representations shifted public perception of law enforcement, initially seen as a suspicious or intrusive institution, then as a power for the common good.

Early Cinema and the "National" Richard Abel, Giorgio Bertellini, Rob King, 2008-12-17 Essays on how motion pictures in the first two decades of the 20th century constructed communities of nationality. Recommended Choice. While many studies have been written on national cinemas, *Early Cinema and the National* is the first anthology to focus on the concept of national film culture from a wide methodological spectrum of interests, including not only visual and narrative forms but also international geopolitics.

exhibition and marketing practices and pressing linkages to national imageries The essays in this richly illustrated landmark anthology are devoted to reconsidering the nation as a framing category for writing cinema history Many of the 34 contributors show that concepts of a national identity played a role in establishing the parameters of cinema's early development from technological change to discourses of stardom from emerging genres to intertiting practices Yet as others attest national meanings could often become knotty in other contexts when concepts of nationhood were contested in relation to colonial imperial histories and regional configurations Early Cinema and the National takes stock of a formative moment in cinema history tracing the beginnings of the process whereby nations learned to imagine themselves through moving images

American Cinema's Transitional Era Charlie Keil, Shelley Stamp, 2004-07-12 This transitional era covered the years 1908-1917 witnessed profound changes in the structure of the motion picture industry in the US involving film genre film form filmmaking practices the emergence of the studio system The pattern which emerged dominated the industry for decades to come

Why the Jews? Robert Cherry, 2021-04-15 At the beginning of the twentieth century Jewish immigrants upended Protestant control of vaudeville and the silent film industry This book rejects the commonly held explanations for this shift Jewish commercial acumen and their desire to assimilate Instead this book argues that the pleasure principle a positive view of bodily pleasures and sexuality that Jewish immigrants held gave rise to the role of Jewish influence on popular culture an influence still felt today After discussing the pivotal ascendancy of Jews in vaudeville and silent films Cherry explores the important role that Jewish performers and middlemen played in the evolution of popular culture throughout the century from stage and the big screen to radio television and the music industry He concludes with a broader discussion of Jewish values that helps explain the continued outsized role that Jews continue to play in American popular culture

The Cinema of Raúl Ruiz Michael Goddard, 2013-09-22 Raúl Ruiz while considered one of the world's most significant filmmakers by several film critics is yet to be the subject of any thorough engagement with his work in English This volume sets out on this task by mapping as fully as possible Ruiz's cinematic trajectory across more than five decades of prolific work up to his death in 2011 ranging from his earliest work in Chile to high budget European costume dramas culminating in *Mysteries of Lisbon* 2010 It does so by treating Ruiz's work with its surrealist magic realist popular cultural and neo Baroque sources as a type of impossible cinematic cartography mapping real imaginary and virtual spaces and crossing between different cultural contexts aesthetic strategies and technical media It argues that across the different phases of Ruiz's work identified there are key continuities such as the invention of singular cinematic images and the interrogation of their possible and impossible combinations

The Emergence of Film Culture Malte Hagener, 2014-09-01 Between the two world wars a distinct and vibrant film culture emerged in Europe Film festivals and schools were established film theory and history was written that took cinema seriously as an art form and critical writing that created the film canon flourished This scene was decidedly transnational and creative overcoming traditional boundaries

between theory and practice and between national and linguistic borders This new European film culture established film as a valid form of social expression as an art form and as a political force to be reckoned with By examining the extraordinarily rich and creative uses of cinema in the interwar period we can examine the roots of film culture as we know it today

Against Theatre A. Ackerman, M. Puchner, 2016-01-18 *Against Theatre* shows that the most prominent writers of modern drama shared a radical rejection of the theatre as they knew it Together with designers composers and film makers they plotted to destroy all existing theatres But from their destruction emerged the most astonishing innovations of modernist theatre

Beyond the Movie Theater Gregory A. Waller, 2023-04-11 A free ebook version of this title is available through Luminos University of California Press's Open Access publishing program Visit www.luminosoa.org to learn more *Beyond the Movie Theater* excavates the history of non theatrical cinema before 1920 exploring where and how moving pictures of the 1910s were used in ways distinct from and often alternative to typical theatrical cinema Unlike commercial cinema non theatrical cinema was multi purpose in its uses and multi sited in where it could be shown targeted at particular audiences and in some manner sponsored Relying on contemporary print sources and ephemera of the era to articulate how non theatrical cinema was practiced and understood in the US during the 1910s historian Gregory A Waller charts a heterogeneous fragmentary and rich field that cannot be explained in terms of a master narrative concerning origin or institutionalization progress or decline Uncovering how and where films were put to use beyond the movie theater this book complicates and expands our understanding of the history of American cinema underscoring the myriad roles and everyday presence of moving pictures during the early twentieth century

Screen Ages John Alberti, 2014-11-27 *Screen Ages* is a valuable guide for students exploring the complex and vibrant history of US cinema and showing how this film culture has grown changed and developed Covering key periods from across American cinema history John Alberti explores the social technological and political forces that have shaped cinematic output and the varied impacts cinema of on US society Each chapter has a series of illuminating key features including Now Playing focusing on films as cinematic events from *The Birth of a Nation* to *Gone with the Wind* to *Titanic* to place the reader in the social context of those viewing the films for the first time In Development exploring changing genres from the melodrama to the contemporary super hero movies *The Names Above and Below the Title* portraying the impact and legacy of central figures including Florence Lawrence Orson Welles and Wes Anderson Case studies analyzing key elements of films in more depth Glossary terms featured throughout the text to aid non specialist students and expand the readers understanding of changing screen cultures *Screen Ages* illustrates how the history of US cinema has always been and continues to be one of multiple screens audiences venues and markets It is an essential text for all those wanting to understand of power of American cinema throughout history and the challenges for its future The book is also supported by a companion website featuring additional case studies an interactive blog a quiz bank for each chapter and an online chapter *Screen Ages Today* that will be updated to discuss the latest developments in

American cinema **Women Filmmakers in Early Hollywood** Karen Ward Mahar, 2008-08-25 A study of how and why women in early twentieth century Hollywood went from having plenty of filmmaking opportunities to very few Women Filmmakers in Early Hollywood explores when how and why women were accepted as filmmakers in the 1910s and why by the 1920s those opportunities had disappeared In looking at the early film industry as an industry a place of work Mahar not only unravels the mystery of the disappearing female filmmaker but untangles the complicated relationship among gender work culture and business within modern industrial organizations In the early 1910s the film industry followed a theatrical model fostering an egalitarian work culture in which everyone male and female helped behind the scenes in a variety of jobs In this culture women thrived in powerful creative roles especially as writers directors and producers By the end of that decade however mushrooming star salaries and skyrocketing movie budgets prompted the creation of the studio system As the movie industry remade itself in the image of a modern American business the masculinization of filmmaking took root Mahar s study integrates feminist methodologies of examining the gendering of work with thorough historical scholarship of American industry and business culture Tracing the transformation of the film industry into a legitimate big business of the 1920s and explaining the fate of the female filmmaker during the silent era Mahar demonstrates how industrial growth and change can unexpectedly open and close opportunities for women With meticulous scholarship and fluid writing Mahar tells the story of this golden era of female filmmaking Women Filmmakers in Early Hollywood is not to be missed Samantha Barbas Women s Review of Books Mahar views the business of making movies from the inside out focusing on questions about changing industrial models and work conventions At her best she shows how the industry s shifting business history impacted women s opportunities recasting current understanding about the American film industry s development Hilary Hallett Reviews in American History A scrupulously researched and argued analysis of how and why women made great professional and artistic gains in the U S film industry from 1906 to the mid 1920s and why they lost most of that ground until the late twentieth century Kathleen Feeley Journal of American History Women Filmmakers in Early Hollywood offers convincing evidence of how economic forces shaped women s access to film production and presents a complex and engaging story of the women who took advantage of those opportunities Pennee Bender Business History Review **Everyday Movies** Haidee Wasson, 2020-11-10 Everyday Movies documents the twentieth century rise of portable film projectors It demonstrates that since World War II the vast majority of movie watching did not happen in the glow of the large screen but rather took place alongside the glitches distortions and clickety clack of small machines that transformed home classroom museum community government industrial and military venues into sites of moving image display Reorienting the history of cinema away from the magic of the movie theater Haidee Wasson illustrates the remarkable persistence and proliferation of devices that fundamentally rejected the sleek highly professionalized film show She foregrounds instead another kind of apparatus one that was accessible affordable adaptable easy to use and crucially programmable Revealing rich archival

discoveries this book charts a compelling and original history of film that brings to light new technologies and diverse forms of media engagement that continue to shape contemporary life **The Oxford Handbook of Silent Cinema** Rob King, Charlie Keil, 2024 The Oxford Handbook of Silent Cinema is a collection of new scholarship that investigates the first decades of motion picture history from diverse perspectives and methodologies Featuring over thirty essays by leading scholars in the field the Handbook offers a comprehensive overview of cinema s earliest years while also illuminating how cinema derived strength from competing cultural forms becoming in the process the most influential mass medium of the early twentieth century

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