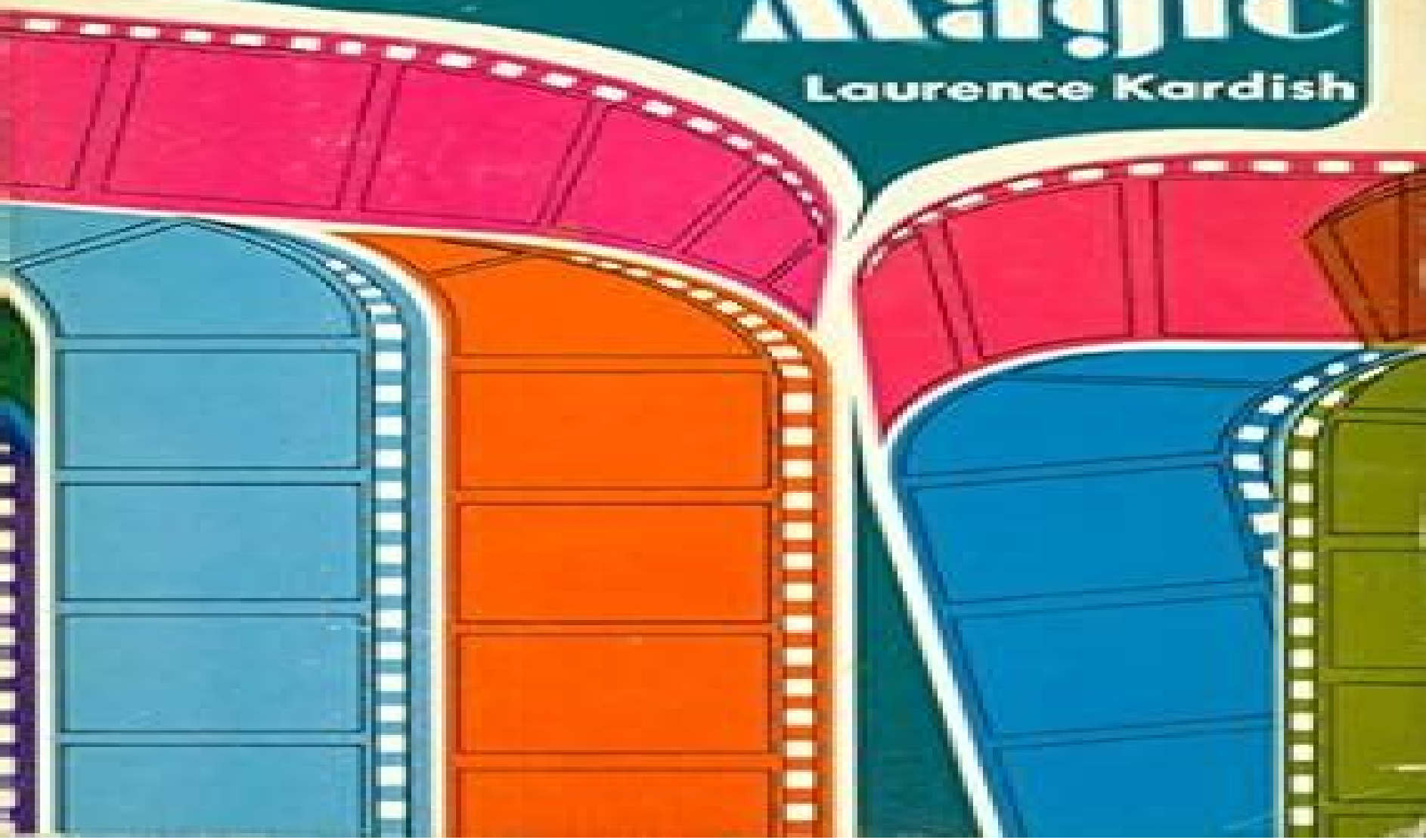


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# Reel Plastic Magic

Laurence Kardish



# Reel Plastic Magic A History Of Films

**Albert A Gayle**



## **Reel Plastic Magic A History Of Films:**

*Reel Plastic Magic* Laurence Kardish, 2002      Hollywood As Historian Peter C. Rollins, 2014-07-11 Motion picture images have influenced the American mind since the earliest days of film and many thoughtful people are becoming ever more concerned about that influence as about the pervasive influence of television In eras of economic instability and international conflict the film industry has not hesitated to use motion pictures for definite propaganda purposes During less troubled times the American citizen's ability to deal with political and social issues has been enhanced or thwarted by images absorbed in the nation's theatres *Hollywood As Historian* tracks the interaction of Americans with important motion picture productions Considered are such topics as racial and sexual stereotyping censorship of films comedy as a tool for social criticism the influence of great men and their screen images and the use of film to interpret history Opportunities for future study are suggested for those who wish to conduct their own examinations of American film in a cultural context *Hollywood As Historian* benefits from a variety of approaches Literary and historical influences are carefully related to *The Birth of a Nation* 1915 and *Apocalypse Now* 1979 two highly tendentious epics of war and cultural change How political beliefs of filmmakers affected cinematic styles is illuminated in a short survey of documentary films made during the Great Depression Historical distance has helped analysts to decode messages unintended by filmmakers in the study of *The Snake Pit* 1948 and *Dr Strangelove* 1964 While pluralism of approach has been encouraged balance has also been a goal a concern for institutional and thematic considerations never obscures matters of film aesthetics In twelve chapters dealing with more than sixteen films *Hollywood As Historian* offers a versatile text for classes in popular culture American studies film history or film as history The visual awareness promoted by this text has immediate application in that students can begin to consider the impact of motion pictures and television on their own lives The films considered *The Birth of a Nation* 1915 *The Plow that Broke the Plains* 1936 *The River* 1937 *March of Time* 1935 1953 *City Lights* 1931 *Modern Times* 1936 *The Great Dictator* 1940 *The Grapes of Wrath* 1940 *Native Land* 1942 *Wilson* 1944 *The Negro Soldier* 1944 *The Snake Pit* 1948 *On the Waterfront* 1954 *Dr Strangelove* 1964 *Who's Afraid of Virginia Woolf* 1966 and *Apocalypse Now* 1979      **The humanities film forum** KCET (Television station : Los Angeles, Calif.), 1973      *Research in Education* ,1973      *Movies and Methods* Bill Nichols, 1985-09-06 The original *Movies and Methods* volume 1976 captured the dynamic evolution of film theory and criticism into an important new discipline incorporating methods from structuralism semiotics and feminist thought Now there is again ferment in the field *Movies and Methods Volume II* captures the developments that have given history and genre studies imaginative new models and indicates how feminist structuralist and psychoanalytic approaches to film have achieved fresh valuable insights In his thoughtful introduction Nichols provides a context for the paradoxes that confront film studies today He shows how shared methods and approaches continue to stimulate much of the best writing about film points to common problems most critics and theorists have tried to resolve and describes the internal contradictions that have

restricted the usefulness of post structuralism Mini introductions place each essay in a larger context and suggest its linkages with other essays in the volume A great variety of approaches and methods characterize film writing today and the final part conveys their diversity from statistical style analysis to phenomenology and from gay criticisms to neoformalism This concluding part also shows how the rigorous use of a broad range of approaches has helped remove post structuralist criticism from its position of dominance through most of the seventies and early eighties The writings collected in this volume exhibit not only a strong sense of personal engagement but also a persistent awareness of the social importance of the cinema in our culture Movies and Methods Volume II will prove as invaluable to the serious student of cinema as its predecessor it will be an essential reference work for years to come **The Fifties** Douglas T. Miller, Marion Nowak, 1977 Surveys the social cultural and political history of the United States during the decade of the 1950s The Publishers Weekly, 1972

**Resources in Education**, 1973 *The Whole Film Sourcebook* Leonard Maltin, 1983 This guide includes information on programs in film study and film festivals and contains an extensive bibliography **Hollywood's High Noon** Thomas Cripps, 1996-11-13 A lively narrative history of Hollywood's classical age Over the last twenty five years the field of cinema studies has offered a dramatic reassessment of the history of film in general and of Hollywood in particular Writers have drawn on the methodologies of a number of disciplines literary criticism sociology psychology women's studies and minority and gay studies to deepen our understanding of motion pictures the film industry and movie theater audiences In Hollywood's High Noon noted film historian Thomas Cripps offers a lively narrative history of Hollywood's classical age that brings the insights of recent scholarship to students and general readers From its origin during the First World War to the beginning of its decline in the 1950s Cripps writes Hollywood operated as did other American industries movies were created by a rational production system regulated by both government and privately organized interests and subject to the whims of a fickle marketplace Yet these films did offer consumers something unique in darkened movie palaces across the country audiences projected themselves their hopes and ideas onto silver screens profoundly mediating their reception of Hollywood's flickering images Beginning with turn of the century moving picture pioneer Thomas Edison Cripps traces the invention of Hollywood and the development of the studio system He explores the movie going experience the struggle for social control over the movies through censorship the impact of sound on the style and content of films alternatives to Hollywood's oligopoly including race films and documentaries the paradoxical predictability and subversive creativity of genre pictures and Hollywood's self proclaimed shining moment during the Second World War Cripps concludes with a discussion of the collapse of the studio system after the war due in equal parts to suburbanization the emergence of television and government anti trust action Censoring Hollywood Aubrey Malone, 2011-10-10 Censorship has been an ongoing issue from the early days of filmmaking One hundred years of film censorship encompassing the entire 20th century are chronicled in this work The freewheeling nature of films in the early decades was profoundly affected by Prohibition the Depression and the formation of

the Legion of Decency culminating in a new age of restrictiveness in the movies Such powerful arbiters of public taste as Will H Hays of the Motion Picture Producers and Distributors of America and Joseph Breen of the Production Code Association fomented an era whereby films with contentious material were severely censored or even condemned This held sway until rebellious filmmakers like Otto Preminger challenged the system in the 1950s eventually resulting in the abandonment of the old regime in favor of the contemporary G through NC 17 ratings system

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**The Macmillan Film Bibliography: Index** George Rehrauer, 1982 *Film* Ben Lawton, Janet Staiger, 1977 First Published in 1977 Routledge is an imprint of Taylor Francis an informa company

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