

THE RISE  
OF THE  
AMERICAN  
FILM  
A CRITICAL  
HISTORY  
BY LEWIS JACOBS

# THE RISE OF THE AMERICAN FILM

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A CRITICAL HISTORY

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# Rise Of The American Film A Critical His

**Paul Saettler**



## Rise Of The American Film A Critical His:

The Rise of the American Film Lewis Jacobs,1947      The Rise of the American Film Lewis Jacobs,1939      **The Rise of the American Film** Lewis Jacobs,1967      American Culture in the 1920s Susan Currell,2009-03-21 The 1920s saw the United States rise to its current status as the leading world superpower matched by an emerging cultural dominance that characterized the second half of the twentieth century This book provides an stimulating account of the major cultural and intellectual trends of the decade that have been pivotal to its characterization as the jazz age Currell s book places common representations of the roaring twenties and the lost generation into context through chapters on literature music and performance film and radio and visual art and design alongside the unprecedented rise of leisure and consumption in the 1920s Key Features 3 case studies per chapter featuring key texts genres writers and artists Chronology of 1920s American Culture Bibliographies for each chapter 17 black and white illustrations      *Provenance and Early Cinema* Joanne Bernardi,Paolo Cherchi Usai,Tami Williams,Joshua Yumibe,2021-02-01 Remnants of early films often have a story to tell As material artifacts these film fragments are central to cinema history perhaps more than ever in our digital age of easy copying and sharing If a digital copy is previewed before preservation or is shared with a researcher outside the purview of a film archive knowledge about how the artifact was collected circulated and repurposed threatens to become obscured When the question of origin is overlooked the story can be lost Concerned contributors in *Provenance and Early Cinema* challenge scholars digging through film archives to ask How did these moving images get here for me to see them This volume which features the conference proceedings from Domitor the International Society for the Study of Early Cinema 2018 questions preservation attribution and patterns of reuse in order to explore singular artifacts with long and circuitous lives      Silent Serial Sensations Barbara Tepa Lupack,2020-04-15 The first book length study of pioneering and prolific filmmakers Ted and Leo Wharton *Silent Serial Sensations* offers a fascinating account of the dynamic early film industry As Barbara Tepa Lupack demonstrates the Wharton brothers were behind some of the most profitable and influential productions of the era including *The Exploits of Elaine* and *The Mysteries of Myra* which starred such popular performers as Pearl White Irene Castle Francis X Bushman and Lionel Barrymore Working from the independent film studio they established in Ithaca New York Ted and Leo turned their adopted town into Hollywood on Cayuga By interweaving contemporary events and incorporating technological and scientific innovations the Whartons expanded the possibilities of the popular serial motion picture and defined many of its conventions A number of the sensational techniques and character types they introduced are still being employed by directors and producers a century later      **Stardom** Christine Gledhill,2003-09-02 In the past stars have been studied as cogs in a mass entertainment industry selling desires and ideologies But since the 1970s new approaches have reopened debate as film and cultural studies try to account for the active role of the star in producing meanings pleasures and identities for a diversity of audiences *Stardom* brings together for the first time some of the major writing of the last

decade which seeks to understand the phenomenon of stars and stardom Gathered under four headings The System Stars and Society Performers and Signs Desire and Politics these essays represent a range of approaches drawn from film history sociology textual analysis audience research psychoanalysis and cultural politics They raise important issues about the politics of representation and the cultural limitations and possibilities of stars *Working in Hollywood* Ronny Regev, 2018-09-25 A history of the Hollywood film industry as a modern system of labor this book reveals an important untold story of an influential twentieth century workplace Ronny Regev argues that the Hollywood studio system institutionalized creative labor by systemizing and standardizing the work of actors directors writers and cinematographers meshing artistic sensibilities with the efficiency minded rationale of industrial capitalism The employees of the studios emerged as a new class they were wage laborers with enormous salaries artists subjected to budgets and supervision stars bound by contracts As such these workers people like Clark Gable Katharine Hepburn and Anita Loos were the outliers in the American workforce an extraordinary working class Through extensive use of oral histories personal correspondence studio archives and the papers of leading Hollywood luminaries as well as their less known contemporaries Regev demonstrates that as part of their contribution to popular culture Hollywood studios such as Paramount Warner Bros and MGM cultivated a new form of labor one that made work seem like fantasy **Working-Class Hollywood** Steven J. Ross, 2020-06-30 This path breaking book reveals how Hollywood became Hollywood and what that meant for the politics of America and American film Working Class Hollywood tells the story of filmmaking in the first three decades of the twentieth century a time when going to the movies could transform lives and when the cinema was a battleground for control of American consciousness Steven Ross documents the rise of a working class film movement that challenged the dominant political ideas of the day Between 1907 and 1930 worker filmmakers repeatedly clashed with censors movie industry leaders and federal agencies over the kinds of images and subjects audiences would be allowed to see The outcome of these battles was critical to our own times for the victors got to shape the meaning of class in twentieth century America Surveying several hundred movies made by or about working men and women Ross shows how filmmakers were far more concerned with class conflict during the silent era than at any subsequent time Directors like Charlie Chaplin D W Griffith and William de Mille made movies that defended working people and chastised their enemies Worker filmmakers went a step further and produced movies from *A Martyr* to *His Cause* 1911 to *The Gastonia Textile Strike* 1929 that depicted a unified working class using strikes unions and socialism to transform a nation J Edgar Hoover considered these class conscious productions so dangerous that he assigned secret agents to spy on worker filmmakers Liberal and radical films declined in the 1920s as an emerging Hollywood studio system pressured by censors and Wall Street investors pushed American film in increasingly conservative directions Appealing to people's dreams of luxury and upward mobility studios produced lavish fantasy films that shifted popular attention away from the problems of the workplace and toward the pleasures of the new consumer society While worker filmmakers were trying to heighten class

consciousness Hollywood producers were suggesting that class no longer mattered Working Class Hollywood shows how silent films helped shape the modern belief that we are a classless nation **Florence Lawrence, the Biograph Girl** Kelly R. Brown, 2014-09-18 Florence Lawrence's film career began just as the cinema was being born She recognized the wonder and appeal of the fledgling industry and her early work with the Vitagraph company gained her a legion of fans and a reputation as a willing and hard working actress In 1908 she appeared in Romeo and Juliet America's very first screen Juliet By 1909 she was working steadily for the Biograph studio she was dubbed the Biograph girl and was being praised for her personal attractions and very fine dramatic ability But just as Lawrence was the first movie star in the industry she was also one of the first to be undone by it Hindered by setbacks grueling work schedules self imposed retirements three marriages repeatedly unsuccessful comeback attempts Lawrence finally committed suicide in 1938 This impressively researched piece of film history represents the first full length biography of Florence Lawrence also called The Girl of a Thousand Faces Among the photographs are some never before published A complete filmography of Lawrence's entire career is provided A summary chapter includes comments from various critics and historians addressing how Lawrence is important to film history *The Evolution of American Educational Technology* Paul Saettler, 2004-03-01 The primary purpose of this book is to trace the theoretical methodological foundations of American educational technology It must be emphasized that this work is essentially as history of the process of educational technology rather than of products in the form of devices or media Although media have played an important role in educational technology the reader should not lose sight of the central process which characterizes and underlies the true historical meaning and function of educational technology Moreover the assumption is made that all current theory methodology and practice rests upon the heritage of the past Indeed a common problem in the field has been the failure in many instances to take adequate account of past history in planning for the present or the future A related purpose of this book is to provide a selective survey of research in educational technology as it relates to the American public schools Such research reviews are not intended to be comprehensive but were included because of their historical importance and their relevance in understanding the process of educational technology

**George Kleine and American Cinema** Joel Frykholm, 2019-07-25 George Kleine was a New York City optician who moved to Chicago in 1893 to set up an optical store In 1896 he branched out and began selling motion picture equipment and films Within a few years he became America's largest film distributor and a pivotal figure in the movie business In chronicling the career of this motion picture pioneer including his rapid rise to fame and fortune but also his gradual downfall after 1915 as the era of Hollywood began Joel Frykholm provides an in depth account of the emergence of the motion picture business in the United States and its development throughout the silent era Through the lens of Kleine's fascinating career this book explores how motion pictures gradually transformed from a novelty into an economic and cultural institution central to both American life and an increasingly globalised culture of mass entertainment **The Rise of Central American Film in the**

**Twenty-First Century** Mauricio Espinoza, Jared List, 2023-08-29 This volume explores the main trends genres and themes that define the emerging filmmaking industry in Central America providing a needed overview of one of the least explored cinemas in the world

**Joe Frisco** Ed Lowry, Charlie Foy, 1999 This biography of vaudeville comedian Joe Frisco captures the world of show business in its transition from the heyday of vaudeville through film and radio to the early years of television As Paul M Levitt tells us Joe Frisco in his day was so famous for his jazz dance that F Scott Fitzgerald mentions him when describing one of Gatsby s parties Suddenly one of these gypsies in trembling opal seizes a cocktail out of the air dumps it down for courage and moving her hands like Frisco dances out alone on the canvas platform Seeking to reintroduce this spontaneous and original wit to us Levitt transforms the manuscript left by Frisco s fellow entertainers Ed Lowry and Charlie Foy into a book as entertaining as the great comic himself It follows Frisco s career from his beginnings in Chicago on the midwestern circuit through his New York heyday in vaudeville theatres and nightclubs to his final years in Los Angeles when first film and then television came to dominate show business Lowry and Foy both vaudeville insiders describe Frisco s world with its hotels theatres restaurants clubs racetracks and not least its famous people Flo Ziegfeld W C Fields Walter Winchell George Jessel Bing Crosby who contributed the foreword to this book even William Randolph Hearst Ed Lowry bought a mail order course at fourteen taught himself to dance and launched a half century career in theatre Charlie Foy the second child in the family troupe known as Eddie Foy and the Seven Little Foys shared an apartment and the stage with Joe Frisco for several years

**The Dominion of Youth** Cynthia Comacchio, 2008-10-08 Adolescence like childhood is more than a biologically defined life stage it is also a sociohistorical construction The meaning and experience of adolescence are reformulated according to societal needs evolving scientific precepts and national aspirations relative to historic conditions Although adolescence was by no means a discovery of the early twentieth century it did assume an identifiably modern form during the years between the Great War and 1950 The Dominion of Youth Adolescence and the Making of Modern Canada 1920 to 1950 captures what it meant for young Canadians to inhabit this liminal stage of life within the context of a young nation caught up in the self formation and historic transformation that would make modern Canada Because the young at this time were seen paradoxically as both the hope of the nation and the source of its possible degeneration new policies and institutions were developed to deal with the problem of youth This history considers how young Canadians made the transition to adulthood during a period that was developmental both for youth and for a nation also working toward individuation During the years considered here those who occupied this dominion of youth would see their experiences more clearly demarcated by generation and culture than ever before With this book Cynthia Comacchio offers the first detailed study of adolescence in early twentieth century Canada and demonstrates how young Canadians of the period became the nation s first modern teenagers

**The Concise Routledge Encyclopedia of the Documentary Film** Ian Aitken, 2013-01-04 The Concise Routledge Encyclopedia of the Documentary Film is a fully international reference work on

the history of the documentary film from the Lumière brothers' *Workers Leaving the Lumière Factory* 1885 to Michael Moore's *Fahrenheit 9/11* 2004. Previously published in three volumes, entries have been edited and updated for the new concise edition and three new entries have been added on India, China, and Africa. *The Concise Routledge Encyclopedia of the Documentary Film* discusses individual films and filmmakers, including little-known filmmakers from countries such as India, Bosnia, China, and others. It examines the documentary filmmaking traditions within nations and regions or within historical periods in places such as Iran, Brazil, Portugal, and Japan. It explores themes, issues, and representations in documentary film, including human rights, modernism, homosexuality, and World War I, as well as types of documentary film such as newsreels and educational films. It elaborates on production companies, organizations, festivals, and institutions such as the American Film Institute, Ceylon Tea Propaganda Board, Hot Docs Toronto, and the World Union of Documentary. It describes styles, techniques, and technical issues such as animation, computer imaging, editing techniques, IMAX, music, and spoken commentary. Bringing together all aspects of documentary film, this accessible, concise edition provides an invaluable resource for both scholars and students. With film stills from key films, this resource provides the decisive entry point into the history of an art form. *Greater Gotham* Mike Wallace, 2017-09-04. In this utterly immersive volume, Mike Wallace captures the swings of prosperity and downturn from the 1898 skyscraper-driven boom to the Bankers' Panic of 1907, the labor upheaval and violent repression during and after the First World War. Here is New York on a whole new scale, moving from national to global prominence, an urban dynamo driven by restless ambition, boundless energy, immigrant dreams, and Wall Street greed. Within the first two decades of the twentieth century, a newly consolidated New York grew exponentially. The city exploded into the air with skyscrapers jostling for prominence and dove deep into the bedrock where massive underground networks of subways, water pipes, and electrical conduits sprawled beneath the city to serve a surging population of New Yorkers from all walks of life. New York was transformed in these two decades as the world's second largest city and now its financial capital, thriving and sustained by the city's seemingly unlimited potential. Wallace's new book matches its predecessor in pure page-turning appeal and takes America's greatest city to new heights. *The Jew in American Cinema* Patricia Erens, 1988-08-22. Placing cinematic representations of the Jew within their historical context, Bartov demonstrates the powerful political, social, and cultural impact of these images on popular attitudes. He argues that these representations generally fall into four categories: the Jew as perpetrator, as victim, as hero, and as anti-hero. Examples range from film's early days to the present, from Europe, Israel, and the United States. *The Golden Gate and the Silver Screen* Geoffrey Bell, 1984. *Cinema's Original Sin* Paul McEwan, 2022-12-13. For over a century, cinephiles and film scholars have had to grapple with an ugly artifact that sits at the beginnings of film history: D.W. Griffith's profoundly racist epic *The Birth of a Nation*, inspired by controversy and protest at its 1915 release and defended as both a true history of Reconstruction (although it was based on fiction) and a new achievement in cinematic art. Paul McEwan examines the long and shifting history of its reception, revealing how the film

became not just a cinematic landmark but also an influential force in American aesthetics and intellectual life In every decade since 1915 filmmakers museums academics programmers and film fans have had to figure out how to deal with this troublesome object and their choices have profoundly influenced both film culture and the notion that films can be works of art Some critics tried to set aside the film s racism and concentrate on the form while others tried to relegate that racism safely to the past McEwan argues that from the earliest film retrospectives in the 1920s to the rise of remix culture in the present day controversies about this film and its meaning have profoundly shaped our understandings of film race and art



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