

SELECTED
FILM
CRITICISM
1951-1960

Anthony Slide

Selected Film Criticism 1931 1940

Peter Stead



Selected Film Criticism 1931 1940:

Selected Film Criticism: 1931-1940 Anthony Slide, 1984 **A Tale of Two Cities** Ruth F. Glancy, 2014-06-23 First published in 1993 This annotated bibliography covers all material relating to A Tale of Two Cities from Dickens's first hints of it in his Book of Memoranda to critical studies published in 1991 It is divided into three main parts Text Studies and Selected Bibliography **Nitrate Won't 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 **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 **Early American Cinema** Anthony Slide, 1994 Provides a concise history of the American motion picture industry before 1920 **Film Review Index** Julia Johnson, 1986

Hollywood Censored Gregory D. Black, 1994 After a series of sex scandals rocked the film industry in 1922 movie moguls hired Will Hays to clear the image of movies Hays tried a variety of ways to regulate movies before adopting what became known as the production code Written in 1930 by a St Louis priest the code stipulated that movies stress proper behaviour respect for government and Christian values The Catholic Church reinforced these efforts by launching its Legion

of Decency in 1934 Intended to force Hays and Hollywood to censor films the Legion of Decency engineered the appointment of Joseph Breen as head of the Production Code Administration For the next three decades Breen Hays and the Catholic Legion of Decency virtually controlled the content of all Hollywood films **Adaptations in the Sound Era** Deborah Cartmell,2015-07-30 Tracks and reflects on the presence and marketing of words in the early sound era from adaptations of Shakespeare and 19th Century novels to biopics **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 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 clichéd 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

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