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1951-1960 □

Anthony Slide

Selected Film Criticism 1941 1950

Peter Stead



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Early American Cinema Anthony Slide, 1994 Provides a concise history of the American motion picture industry before 1920

Selected Vaudeville Criticism Anthony Slide, 1988-04 To find more information about Rowman and Littlefield titles please visit 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

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

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

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 **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 *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

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

Film Review Index Julia Johnson, 1986 **Eye of the Century** Francesco Casetti, 2008 Acclaimed film scholar Francesco Casetti situates the cinematic experience within discourses of 20th century modernity He suggests that film defined a unique gaze not only because it recorded many of the

centuries most important events but also because it determined the manner in which they were received **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 Kieślowski, 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. *They Also Wrote for the Fan Magazines* Anthony Slide, 1992 *Fan magazines* occupied a unique role in American popular culture during the first half of the twentieth century. Their appeal was in the many stars they featured and on infrequent occasion the major literary figures who contributed to the pages. Presented here is an anthology of articles from many of the major fan magazines of the 1920s and 1930s, written by those not normally associated with this genre: E. E. Cummings, Theodore Dreiser, Janet Flanner, Archibald MacLeish, W. Somerset Maugham, and Eleanor Roosevelt. Each article is fully annotated and accompanied by an introductory essay discussing the author's involvement with the movie industry. *Reference Book Review*, 1980 **Robert Goldstein and 'The Spirit of '76'** Robert Goldstein, 1993-06 An essay and collection of primary documents on the making of the 1917 film *The Spirit of '76* and the arrest and trial of its producer, Goldstein, for treason. The US government had no use for the glorification of rebellion as it plunged into World War I. Publishes for the first time Goldstein's own 1927 account of the film, the trial, the prison term, and his later suffering. Annotation copyright by Book News Inc., Portland, OR. *Gay and Lesbian Characters and Themes in Mystery Novels* Anthony Slide, 1993 Perhaps John Jasper in Charles Dickens' *The Mystery of Edwin Drood* (1870) was the first homosexual in a mystery novel. For over 100 years thereafter, depictions of gay men and lesbians were generally unsympathetic. Over 500 novels with homosexual characters or themes, both mainstream and those specifically for gays and lesbians, are examined in the present work. Each entry includes a plot synopsis and critical commentary. Where appropriate, biographical information is provided on the author.

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