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FILM
CRITICISM
1951-1960

Anthony Slide

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Duane DeVries



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Selected Film Criticism: 1896-1911 Anthony Slide, 1900 **The Complete History of American Film Criticism** Jerry Roberts, 2010-02-19 The Complete History of American Film Criticism is a chronicle of the lives and work of the most influential film critics of the past 100 years From the first movie review in the New York Times in 1896 through the Silent Era the pre and postwar years the Film Generation of the 1960s the Golden Age of the 1970s and into the 21st century critics have educated generations of discriminating moviegoers on the differences between good films and bad They call attention to great directors cinematographers production designers screenwriters and actors and shed light on their artistic visions and storytelling sensibilities People interested in what the great film critics had to say have usually been shortchanged as to their backgrounds and just why they are qualified to sit in judgment Using mini biographies placed within a chronological framework The Complete History of American Film Criticism is the biography of a profession whose cultural impact has left an indelible mark on the 20th century's most significant art form *Selected Film Criticism* Anthony Slide, 1982 Provides a cross section of contemporary American film criticism from 1896 1960 The volumes reprint reviews in their entirety from periodicals such as Photoplay Film Reports The Moving Picture World Variety and The New York Times Of immense value for gauging contemporary reaction_both popular and serious_to the best known films of the past *A Companion to Early Cinema* André Gaudreault, Nicolas Dulac, Santiago Hidalgo, 2012-07-02 A COMPANION TO EARLY CINEMA This collection of essays by early cinema scholars from Europe and North America offers manifold perspectives on early cinema fiction which perfectly reflect the state of international research Martin Loiperdinger Universitaet Trier A fabulous selection of first rate articles Rick Altman University of Iowa One of the most challenging books in recent film studies in it early cinema is both a historical object and a contemporary presence As in a great novel we can retrace the adventures of the past the films styles discourses and receptions that made cinema the breakthrough reality it was in its first decades But we can also come to appreciate how much of this reality is still present in our digital world Francesco Casetti Yale University A Companion to Early Cinema is an authoritative reference on the field of early cinema Its 30 peer reviewed chapters offer cutting edge research and original perspectives on the major concerns in early cinema studies and take an ambitious look at ideas and themes that will lead discussions about early cinema into the future Including work by both established and up and coming scholars in early cinema film theory and film history this will be the definitive volume on early cinema history for years to come and a must have reference for all those working in the field **Selected Vaudeville Criticism** Anthony Slide, 1988-04 To find more information about Rowman and Littlefield titles please visit www.rowmanlittlefield.com **Early American Cinema** Anthony Slide, 1994 Provides a concise history of the American motion picture industry before 1920 **Music and the Silent Film** Martin Miller Marks, 1997-02-13 In this book a leading authority on film music examines scores of the silent film era The first of three projected volumes investigating music written for films this thoughtful and pathbreaking study

demonstrates the richness of silent film music as it details the way in which scores were often planned from the start as an integral part of the whole cinematic experience Following an introductory chapter that outlines several key theoretical questions and surveys eight decades of writing on film music Martin Miller Marks focuses on those scores created between 1895 and 1924 He begins by considering two early examples one German written by persons unknown for Skladanowsky's Bioskop exhibitions in 1895 and 1896 and one French scored by Camille Saint Saëns for the 1908 film *L'Assassinat du Duc de Guise* Subsequent chapters fully discuss Walter Cleveland Simon's music for the American film *An Arabian Tragedy* 1912 as well as the Joseph Breil accompaniment to D W Griffith's *Birth of a Nation* 1915 As described in this book Breil's memorable score though a compilation derived from many sources was played by an orchestra as Griffith's sweeping images filled the screen thus contributing significantly to the great film's success while also achieving remarkable power in its own right Marks then concludes with a look at Erik Satie's witty and innovative music for the French film *Entr'acte* 1924 which was the first film score of consequence by an avant garde composer Giving unprecedented attention to a vibrant important and oft neglected facet of twentieth century music *Music and the Silent Film* will interest scholars of film theory film history modern music and modern aesthetics

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

Emile Cohl, Caricature, and Film Donald Crafton, 2014-07-14 This is the definitive biography of Emile Cohl 1857-1938 one of the most important pioneers of the art of the animated cartoon and an innovative contributor to popular graphic humor at a critical moment when it changed from traditional caricature to the modern comic strip This profusely illustrated book provides not only a wealth of information on Cohl's life but also an analysis of his contribution to the development of the animation film in both France and the United States and an interpretation of how the new genre fit into the historical shift from a primitive to a classical cinema Beautiful in look and design with stunning reproductions from films and newspapers *Emile Cohl Caricature and Film* offers a biography of a figure who virtually created the European art of animation In its theory and history the book is one of the most important contributions to the field of animated film But it is central for film study per se offering a fresh exciting look at the complicated world of early cinema

Dana Polan *Film Quarterly* Originally published in 1990 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these

important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 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 **Early American Cinema in Transition** Charlie Keil,2001-12-10 The period 1907-1913 marks a crucial transitional moment in American cinema As moving picture shows changed from mere novelty to an increasingly popular entertainment fledgling studios responded with longer running times and more complex storytelling A growing trade press and changing production procedures also influenced filmmaking In *Early American Cinema in Transition* Charlie Keil looks at a broad cross section of fiction films to examine the formal changes in cinema of this period and the ways that filmmakers developed narrative techniques to suit the fifteen minute one reel format Keil outlines the kinds of narratives that proved most suitable for a single reel's duration the particular demands that time and space exerted on this early form of film narration and the ways filmmakers employed the unique features of a primarily visual medium to craft stories that would appeal to an audience numbering in the millions He underscores his analysis with a detailed look at six films *The Boy Detective* *The Forgotten Watch* *Rose O Salem Town* *Cupid's Monkey* *Wrench Belle* *Boyd A Confederate Spy and Suspense* **Museum Movies** Haidee Wasson,2005-05-27 In 1935 the foundation of the Film Library of the Museum of Modern Art in New York marked the transformation of the film medium from a passing amusement to an enduring art form Haidee Wasson maps the work of the MoMA film library as it pioneered the preservation of film promoted the concept of art cinema *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 *The Cinema Dreams Its Rivals* Paul Young, Hollywood's reaction to its media rivals throughout the history of cinema in America *Celebrating 1895* John Fullerton,1998 Includes 27 of the finest papers presented at The Centenary of Cinema conference in June 1995 **The Birth of Whiteness** Daniel Bernardi,1996 As indelible components of the history of the United States race and racism have permeated nearly all aspects of life cultural economic political and social In this first anthology on race in early cinema fourteen scholars examine the origins dynamics and ramifications of racism and Eurocentrism and the resistance to both during the early years of American motion pictures Any discussion of racial themes and practices in any arena inevitably begins with the definition of race Is race an innate and biologically determined essence or is it a culturally constructed category Is the question irrelevant Perhaps race exists as an ever changing historical and social formation that regardless of any standard definition involves exploitation degradation and struggle In his introduction

Daniel Bernardi writes that early cinema has been a clear partner in the hegemonic struggle over the meaning of race and that it was steadfastly aligned with a Eurocentric world view at the expense of those who didn't count as white. The contributors to this work tackle these problems and address such subjects as biological determinism, miscegenation, Manifest Destiny, assimilation and nativism, and their impact on early cinema. Analyses of *The Birth of a Nation*, *Romona*, *Nanook of the North*, and *Madame Butterfly* and the directorial styles of D. W. Griffith, Oscar Micheaux, and Edwin Porter are included in the volume.

General Studies of Charles Dickens and His Writings and Collected Editions of His Works: Bibliographies, catalogues, collections, and bibliographical and textual studies of Dickens's works Duane

DeVries, 2004. **Movie Acting, the Film Reader** Pamela Robertson Wojcik, 2004. Combining classic and recent essays and examining key issues such as movie acting, the film reader explores one of the most central but often overlooked aspects of cinema: film acting. **Law in Film** David Alan Black, 1999. The courtroom like the movie theater is an arena for the telling and interpreting of stories. Investigators piece them together, witnesses tell them, advocates retell them, and judges and juries assess their plausibility. These narratives reconstitute absent events through words, and their filming constitutes a double narrative, one important cultural practice rendered in the terms of another. Drawing on both film studies and legal scholarship, David A. Black explores the implications of representing court procedure as well as other phases of legal process in film. His study ranges from an inquiry into the common metaphorical ground between film and law explored through the detective and the witness to a critical survey of legal writings about the cinema to close analyses of key films about law. In examining multiple aspects of law in film, Black sustains a focus on the central importance of narrative while also unearthing the influences of pleasure in film, power in law that lie beyond the narrative realm. Black's penetrating study treats questions of narrative authority and structure, social authority and cultural history, revealing the underlying historical, cultural, and cognitive connections between legal and cinematic practices. **Arthurian Interpretations**, 1989.

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