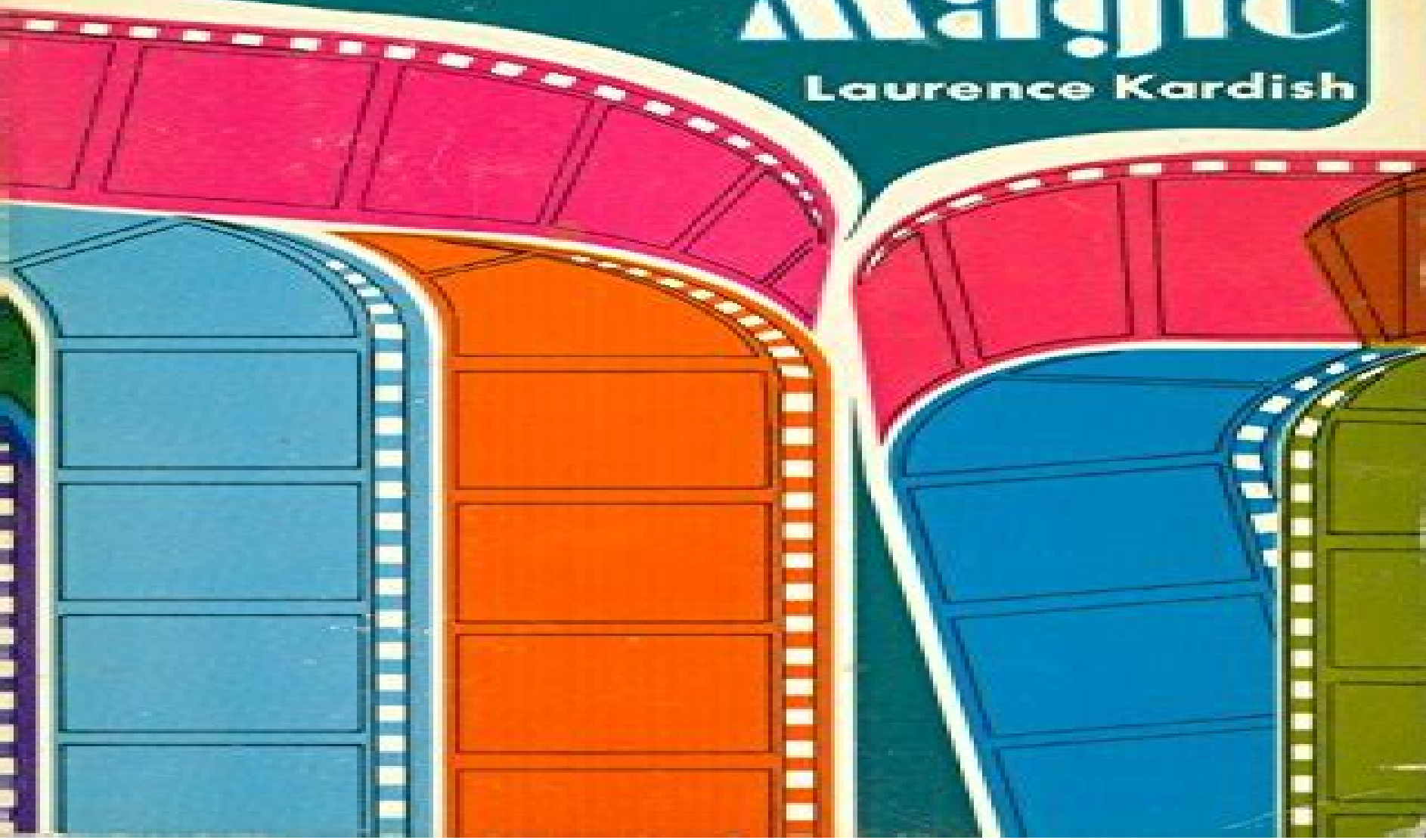


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A History of Films  
and Filmmaking  
in America

# Reel Plastic Magic

Laurence Kardish



# Reel Plastic Magic A History Of Films And Filmmaking In America

**Leonard Maltin**



## **Reel Plastic Magic A History Of Films And Filmmaking In America:**

**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      *The Publishers Weekly* , 1972      *Resources in Education* , 1973      **Research in Education** , 1973      **American Book Publishing Record** , 1977-03-31 Here s quick access to more than 490 000 titles published from 1970 to 1984 arranged in Dewey sequence with sections for Adult and Juvenile Fiction Author and Title indexes are included and a Subject Guide correlates primary subjects with Dewey and LC classification numbers These cumulative records are available in three separate sets      *Catalog of Copyright Entries. Third Series* Library of Congress. Copyright Office, 1974      *Research Guide to Film History* Arthur F. McClure, 1983      *National Union Catalog* , 1973 Includes entries for maps and atlases      **Library Journal** Melvil Dewey, Richard Rogers Bowker, L. Pylodet, Charles Ammi Cutter, Bertine Emma Weston, Karl Brown, Helen E. Wessells, 1972 Includes beginning Sept 15 1954 and on the 15th of

each month Sept May a special section School library journal ISSN 0000 0035 called Junior libraries 1954 May 1961 Also issued separately **International Television & Video Almanac** ,2007 *Take One* ,1971 **American Film** ,1975-11

**Historia mundial del cine I. II** Gian Piero Brunetta,2012-11-02 En su conjunto el cine estadounidense parece un territorio id neo en el que aplicar con ptimos resultados las lecciones de los historiadores de los Annales donde la historia breve y la de larga duraci n la superficial y la profunda la de los hechos y la de la mentalidad la del imaginario y la econ mica pueden coexistir sostenerse iluminarse e incorporarse unas a otras Los conjuntos a los que he procurado dar m s valor y en torno a los que he hecho trabajar a mis colaboradores han sido los siguientes los g neros fundamento y estructura portante del cine estadounidense los ritos y divos y el papel de Hollywood como f brica de sue os la leyenda como patrimonio y fuente de inspiraci n constante la contribuci n fundacional de las minor as tnicas y de las m ltiples ra ces culturales a la construcci n de una identidad sujeta a diversas transformaciones el papel del paisaje la interferencia de la pol tica y las formas de presi n y de control ideol gico y cultural y por ltimo el desarrollo de la econom a el mercado y las transformaciones de los modos de consumo desde los nickelodeones hasta la llegada de la era televisiva y los grandes xitos de las ltimas d cadas Con estas palabras sintetiza Gian Piero Brunetta el contenido y la orientaci n de estos dos magn ficos vol menes Un empe o dif cil dada la envergadura y complejidad de la empresa pero con un resultado incuestionable el lector tiene entre sus manos una de las visiones de conjunto m s completas y ambiciosas publicadas hasta la fecha sobre la cinematograf a de los Estados Unidos cuya consulta ser ineludible para cualquiera que quiera penetrar o profundizar en la realidad de una industria que para muchos es sin nimo de cine El segundo volumen cuenta con un cap tulo de Javier H Estrada en el que se analizan las principales tendencias del cine norteamericano en la primera d cada del siglo XXI **Motion Picture Almanac** ,2007

**Books in Print** ,1977 *Catalog of the Library of the Museum of Modern Art: Eh* Museum of Modern Art (New York, N.Y.). Library,1976 The Whole Film Sourcebook Leonard Maltin,1983 This guide includes information on programs in film study and film festivals and contains an extensive bibliography **Catalog of the Library of the Museum of Modern Art: Pat** Museum of Modern Art (New York, N.Y.). Library,1976

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