

Aspects of
American Film History
Prior to 1920

ANTHONY SLIDE

Aspects Of American Film History Prior To 1920

Frank Manchel



Aspects Of American Film History Prior To 1920:

The New Historical Dictionary of the American Film Industry Anthony Slide, 2014-02-25 The New Historical Dictionary of the American Film Industry is a completely revised and updated edition of Anthony Slide's *The American Film Industry* originally published in 1986 and recipient of the American Library Association's Outstanding Reference Book award for that year More than 200 new entries have been added and all original entries have been updated each entry is followed by a short bibliography As its predecessor the new dictionary is unique in that it is not a who's who of the industry but rather a what's what a dictionary of producing and releasing companies technical innovations industry terms studios genres color systems institutions and organizations etc More than 800 entries include everything from Academy of Motion Pictures Arts and Sciences to Zoom Lens from Astoria Studios to Zoetrope Outstanding Reference Source American Library Association

The Transformation of Cinema, 1907-1915 Eileen Bowser, 1994-05-04 Summary on the history of the American cinema

Aspects of American Film History Prior to 1920 Anthony Slide, 1978 **American Studies** Jack Salzman, American Studies Association, 1986-08-29 A major three volume bibliography including an additional supplement of an annotated listing of American Studies monographs published between 1900 and 1988 **Women Filmmakers in Early Hollywood** Karen Ward Mahar, 2008-08-25 *Women Filmmakers in Early Hollywood* explores when how and why women were accepted as filmmakers in the 1910s and why by the 1920s those opportunities had disappeared In looking at the early film industry as an industry a place of work Mahar not only unravels the mystery of the disappearing female filmmaker but untangles the complicated relationship among gender work culture and business within modern industrial organizations In the early 1910s the film industry followed a theatrical model fostering an egalitarian work culture in which everyone male and female helped behind the scenes in a variety of jobs In this culture women thrived in powerful creative roles especially as writers directors and producers By the end of that decade however mushrooming star salaries and skyrocketing movie budgets prompted the creation of the studio system As the movie industry remade itself in the image of a modern American business the masculinization of filmmaking took root Mahar's study integrates feminist methodologies of examining the gendering of work with thorough historical scholarship of American industry and business culture Tracing the transformation of the film industry into a legitimate big business of the 1920s and explaining the fate of the female filmmaker during the silent era Mahar demonstrates how industrial growth and change can unexpectedly open and close opportunities for women

Hollywood 1900-1950 in Vintage Postcards Tommy Dangcil, 2002-09-24 With the advent of new inexpensive photographic technology emerging in the United States during the mid 19th century communication by postcard became a very popular way to exchange travel stories news and gossip over the decades Drawing on a private collection of vintage postcards this new book features a history of Hollywood spanning half a century Exploring Hollywood before and after it became the entertainment capital of the world these images offer readers a glimpse of some of the city's most interesting

places during its Golden Years Long before motion pictures arrived when the area was a residential neighborhood of beautiful homes and lemon groves Hollywood was just another suburb of Los Angeles striving to become a community From the familiar sights of Metro Goldwyn Mayer Studios and the Chinese Theater to the horse and buggy driven dirt roads and pineapple fields at the turn of the century Hollywood in Vintage Postcards will guide the curious through the city s progress in the first half of the 20th century

The Cinema of Isolation Martin F. Norden,1994 Filmmakers have often encouraged us to regard people with physical disabilities in terms of pity awe humor or fearas Others who somehow deserve to be isolated from the rest of society In this first history of the portrayal of physical disability in the movies Martin Norden examines hundreds of Hollywood movies and notable international ones finds their place within mainstream society and uncovers the movie industry s practices for maintaining the status quokeeping people with disabilities dependent and in their place Norden offers a dazzling array of physically disabled characters who embody or break out of the stereotypes that have both influenced and been symptomatic of societys fluctuating relationship with its physically disabled minority He shows us sweet innocents like Tiny Tim obsessive avengers like Quasimodo variations on the disabled veteran and many others He observes the arrival of a new set of stereotypes tied to the growth of science and technology in the 1970s and 1980s and underscores movies like *My Left Foot* and *The Waterdance* that display a newfound sensitivity Nordens in depth knowledge of disability history makes for a particularly intelligent and sensitive approach to this long overlooked issue in media studies

Picture Personalities Richard DeCordova,2001 Moving pictures existed for over a decade before anything resembling a star system appeared Then American cinema went from being devoid of stars to being dependent on them This is an account of this development in cinema and modern culture

Genre and Hollywood Stephen Neale,2000 Genre and Hollywood provides a comprehensive introduction to the study of genre In this important new book Steve Neale discusses all the major concepts theories and accounts of Hollywood and genre as well as the key genres which theorists have written about from horror to the Western He also puts forward new arguments about the importance of genre in understanding Hollywood cinema Neale takes issue with much genre criticism and genre theory which has provided only a partial and misleading account of Hollywood s output He calls for broader and more flexible conceptions of genre and genres for more attention to be paid to the discourses and practices of Hollywood itself for the nature and range of Hollywood s films to be looked at in more detail and for any assessment of the social and cultural significance of Hollywood s genres to take account of industrial factors In detailed revisionist accounts of two major genres film noir and melodrama Neale argues that genre remains an important and productive means of thinking about both New and old Hollywood its history its audiences and its films

The American Theatrical Film John C. Tibbetts,1985 This book provides needed information on the collaborations between filmmakers and theater personnel before 1930 and completes our understanding of how two art forms influenced each other It begins with the vaudeville and faerie dramas captured in brief films by the Edison and Biograph companies follows the development of

feature length Sarah Bernhardt and James O'Neill films after 1912 examines the formation of theater film combination companies in 1914-15 and details later collaborations during the talking picture revolution of 1927. Includes detailed analyses of important theatrical films like *The Count of Monte Cristo*, *The Virginian*, *Coquette*, and *Paramount on Parade*. **Film and Attraction** André Gaudreault, 2011. Establishing a new vision for film history, *Film and Attraction: From Kinematography to Cinema* urges readers to consider the importance of complex social and cultural forces in early film. André Gaudreault argues that Edison and the Lumière brothers did not invent cinema; they invented a device. Explaining how this device, the kinematograph, gave rise to cinema is the challenge he sets for himself in this volume. He highlights the forgotten role of the film lecturer and examines film's relationship with other visual spectacles in fin de siècle culture, from magic sketches to fairy plays and photography to vaudeville. In reorienting the study of film history, *Film and Attraction* offers a candid reassessment of Georges Méliès's rich oeuvre and includes a new unabridged translation of Méliès's famous 1907 text *Kinematographic Views*. A foreword by Rick Altman stresses the relevance of Gaudreault's concerns to Anglophone film scholarship. [A Christmas Carol and Its Adaptations](#) Fred Guida, 2006-08-16. Over 150 years after its original composition, Charles Dickens's *A Christmas Carol* continues to delight readers. The figure of Ebenezer Scrooge has become a cultural icon, and Tiny Tim's *God Bless Us Every One* is as familiar as *Merry Christmas*. It is not surprising that Dickens's ghostly little book, as he called it, has proved popular with playwrights and screenwriters. In everything from elegant literary treatments to animated musicals, the role of Scrooge has been essayed by actors from George C. Scott to Mr. Magoo. This critical account of the story's history and its various adaptations examines first the original writing of the story, including its political, economic, and historical context. The major interpretations are analyzed within their various media: stage, magic lantern shows, silent film, talkies, and television. Dickens's other lesser-known Christmas stories, like *The Cricket on the Hearth*, are also examined and compared to the immortal *Carol*. Finally, a complete annotated filmography of all film and television productions based on *A Christmas Carol* is included, with commentary on each version's loyalty to the original text. The book includes 25 previously unpublished photos, as well as analysis of previously undocumented productions. The text includes a foreword by the distinguished film and literary scholar Edward Wagenknecht, a bibliography, and an index. *The Macmillan Film Bibliography: Index* George Rehauer, 1982. **Inside the Hollywood Fan Magazine** Anthony Slide, 2010-02-26. The fan magazine has often been viewed simply as a publicity tool, a fluffy exercise in self-promotion by the film industry. But as an arbiter of good and bad taste, as a source of knowledge, and as a gateway to the fabled land of Hollywood and its stars, the American fan magazine represents a fascinating and indispensable chapter in journalism and popular culture. Anthony Slide's *Inside the Hollywood Fan Magazine* provides the definitive history of this artifact. It charts the development of the fan magazine from the golden years, when *Motion Picture Story Magazine* and *Photoplay* first appeared in 1911, to its decline into provocative headlines and titillation in the 1960s, and afterward. Slide discusses how the fan magazines dealt with gossip and innuendo and how they

handled nationwide issues such as Hollywood scandals of the 1920s World War II the blacklist and the death of President Kennedy Fan magazines thrived in the twentieth century and they presented the history of an industry in a unique sometimes accurate and always entertaining style This major cultural history includes a new interview with 1970s media personality Rona Barrett as well as original commentary from a dozen editors and writers Also included is a chapter on contributions to the fan magazines from well known writers such as Theodore Dreiser and e e cummings The book is enhanced by an appendix documenting some 268 American fan magazines and includes detailed publication histories

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

In the Eye of the Beholder Gary Richard Edgerton, Michael T. Marsden, John G. Nachbar, 1997 Scholars from communication studies as well as film and television studies address a variety of texts from Ken Burns's The Civil War to the midnight cult film The Rocky Horror Picture Show Part one focuses on perennial subject areas related to authorship and reception Part two addresses an assortment of postmodern and multicultural screen representations paying closest attention to matters of gender race ethnicity and the disabled Paper edition unseen 24 95 Annotation copyrighted by Book News Inc Portland OR

Movie-Struck Girls Shelley Stamp, 2018-06-05 Movie Struck Girls examines women's films and filmgoing in the 1910s a period when female patronage was energetically courted by the industry for the first time By looking closely at how women were invited to participate in movie culture the films they were offered and the visual pleasures they enjoyed Shelley Stamp demonstrates that women significantly complicated cinemagoing throughout this formative transitional era Growing female patronage and increased emphasis on women's subject matter did not necessarily bolster cinema's cultural legitimacy as many in the industry had hoped for women were not always enticed to the cinema by dignified uplifting material and once there they were not always seamlessly integrated in the social space of theaters nor the new optical pleasures of film viewing In fact Stamp argues that much about women's films and filmgoing in the postnickelodeon years challenged rather than served the industry's drive for greater respectability White slave films action adventure serial dramas and women's suffrage photoplays all drew female audiences to the cinema with stories aimed directly at women's interests and with advertising campaigns that specifically targeted female moviegoers Yet these

examples suggest that women's patronage was built with stories focused on sexuality sensational thrill seeking and feminist agitation topics not normally associated with ladylike gentility And in each case concerns were raised about women's conduct at cinemas and the viewing habits they enjoyed demonstrating that women's integration into motion picture culture was not as smooth as many have thought

The Silents of Jesus in the Cinema (1897-1927) David Shepherd, 2016-03-31 While Jesus has attracted the sporadic interest of film makers since the epics of the Sixties it is often forgotten that between the advent of motion pictures in the 1890s and the close of the silent era at the end of the 1920s some of the longest most expensive and most watched films on both sides of the Atlantic were focused on the Life and Passion of the Christ Drawing upon rarely seen archival footage and the work of both the era's most important directors e g Alice Guy Ferdinand Zecca Sidney Olcott D W Griffith Carl Dreyer and C B DeMille and others who have been all but forgotten this collection of essays offers a representative survey of the Silents of Jesus illustrating the ways in which the earliest films and those which followed were influenced by a multiplicity of factors Written by leading scholars in biblical and early film studies this collection explores the ways in which the Silents of Jesus were shaped not only by the performing and visual arts of the nineteenth century and the technological challenges and opportunities of a new medium and industry but also by the artistic theological and ideological predilections of studios and directors and the expectations of audiences as the genre evolved Taken together the essays collected here offer a seminal treatment of the genesis and early evolution of the cinematic Jesus

Film Study Frank Manchel, 1990 The four volumes of Film Study include a fresh approach to each of the basic categories in the original edition Volume one examines the film as film volume two focuses on the thematic approach to film volume three draws on the history of film and volume four contains extensive appendices listing film distributors sources and historical information as well as an index of authors titles and film personalities

Inventing the Dream Kevin Starr, 1986-12-04 This second volume of Starr's cultural history of the Golden State focuses on the turn of the century years and the emergence of Southern California as a regional culture in its own right

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