Spellbound in Darkness: History of the Silent Film

Pratt, George

Spellbound In Darkness A History Of The Silent Film

André Gaudreault

Spellbound In Darkness A History Of The Silent Film:

Spellbound in Darkness George C. Pratt, 1973 Presents a history of silent film Spellbound in Darkness George C. Pratt, 1966 The Griffith Project, Volume 9 Paolo Cherchi Usai, 2019-07-25 No other silent film director has been so extensively studied as D W Griffith However only a small group of his more than 500 films has been the subject of a systematic analysis and the vast majority of his other works stills await proper examination For the first time in film studies the complete creative output of Griffith from Professional Jealousy 1907 to The Struggle 1931 will be explored in this multi volume collection of contributions from an international team of leading scholars in the field **Romance and the Yellow** Peril Gina Marchetti, 1994-02-15 Hollywood films about Asians and interracial sexuality are the focus of Gina Marchetti s provocative new work While miscegenation might seem an unlikely theme for Hollywood Marchetti shows how fantasy dramas of interracial rape lynching tragic love and model marriage are powerfully evident in American cinema The author begins with a discussion of D W Griffith's Broken Blossoms then considers later films such as Shanghai Express Madame Butterfly and the recurring geisha movies She also includes some fascinating forgotten films that have been overlooked by critics until now Marchetti brings the theoretical perspective of recent writing on race ethnicity and gender to her analyses of film and television and argues persuasively that these media help to perpetuate social and racial inequality in America Noting how social norms and taboos have been simultaneously set and broken by Hollywood filmmakers she discusses the orientalist tensions underlying the construction of American cultural identity Her book will be certain to interest readers in film Asian women s and cultural studies Chronology of the Birth of Cinema, 1833-1896 Deac Rossell, 2022-10-18 Written from an international perspective this account of the origins of the cinema begins in 1833 with the introduction of optical toys for reproducing movement and ends with a thorough examination of the first full year of projected moving pictures in 1896 Comprehensive and verifiable with citations that support each individual entry the book examines the events that culminated in the establishment of the moving picture world that was the dominant visual medium of the last century Drawing on a range of international sources this chronology is a readable vivid account that corrects many longstanding errors in the story of moving pictures while at the same time recording the astounding diversity of ideas apparatus personalities and exhibitions that turned a passing novelty into a major industry Populated by dreamers inventors scientists and entrepreneurs with widely different skills interests and backgrounds the many origins of the cinema are all recorded here in a rich tapestry that has been woven with attention to the detailed shape and placement of each individual thread The result is a fully indexed reference that reflects the state of modern scholarship and should be useful over the long term as both a reference to the period of early cinema and as a starting point for further research **Early Cinema** Thomas Elsaesser, Adam Barker, 2019-07-25 In the twenty years preceding the First World War cinema rapidly developed from a fairground curiosity into a major industry and social institution a source of information and entertainment for millions of

people Only recently have film scholars and historians begun to study these early years of cinema in their own right and not simply as first steps towards the classical narrative cinema we now associate with Hollywood The essays in this collection trace the fascinating history of how the cinema developed its forms of storytelling and representation and how it evolved into a complex industry with Hollywood rapidly acquiring a dominant role These issues can be seen to arise from new readings of the so called pioneers Melies Lumiere Porter and Griffith while also suggesting new perspectives on major European filmmakers of the 1910s and 20s Editor Thomas Elsaesser complements the contributions from leading British American and European scholars with introductory essays of his own that provide a comprehensive overview of the field The volume is the most authoritative survey to date of a key area of contemporary film research invaluable to historians as well as to students **The Cinema of Isolation** Martin F. Norden, 1994 Filmmakers have often encouraged us to regard people with of cinema 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 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 Of Gods and Monsters John T. Soister, 2015-09-18 While Universal's Dracula and Frankenstein both 1931 have received the most coverage of any of the studio's genre releases it is the lesser known films that have long fascinated fans and historians alike Starting with The Last Warning a 1929 movie released as both a silent and a talkie Universal provided a decade of films that entertained audiences and sometimes frustrated critics Each of Universal s horror science fiction and twisted mystery films receives an in depth essay for each film The focus is first on the background to the making of the movie and its place in the Universal catalog A detailed plot synopsis with critical commentary follows Filmographic data for the film conclude the entry Universal's The Shadow short film series is covered in an appendix Many rare illustrations and movie posters are also included Griffith Project, Volume 4 Paolo Cherchi Usai, 2019-07-25 The fourth volume of The Griffith Project looks at the films produced by D W Griffith at the Biograph Company in 1910 There were 86 films in all and they represent a period of creativity for the director and they have been systematically analyzed in this volume Silent Film Sound Rick Altman. 2004 Based on extensive original research and filled with gorgeous illustrations Silent Film Sound reconsiders all aspects of sound practices during the silent film period in America Beginning with sound accompaniment and continuing through to the more familiar sound practices of the 1920s renowned film historian Rick Altman discusses the variety of sound strategies cinema exhibitors used to differentiate their products During the nickelodeon period prior to 1910 this variety reached its zenith with carnival like music automatic pianos small orchestras lecturers synchronized sound systems and voices behind the screen In the 1910s musical accompaniment began to support a film's narrative and emotional content with large theaters and blockbuster productions driving the development of new instruments new music publication projects and a new style of film music A monumental achievement Silent Film Sound challenges common assumptions about this period and reveals the complex and swiftly changing nature of silent American cinema Color, Hair, and Bone Linden Lewis, Glyne A. Griffith, Elizabeth Crespo Kebler, 2008 These essays explore various critical dimensions of race from a sociological anthropological and literary perspective They engage with history either textually materially or with respect to identity in an effort to demonstrate that these discourses Early Cinema in Russia and its Cultural Reception Yuri Tsivian, 2013-12-13 This book examines the development of cinematic form and culture in Russia from its late nineteenth century beginnings as a fairground attraction to the early post Revolutionary years The author traces the changing perceptions of cinema and its social transition from a modernist invention to a national art form He explores reactions to the earliest films from actors novelists poets writers and journalists His richly detailed study of the physical elements of cinematic performance includes the architecture and illumination of the cinema fover the speed of projection and film acoustics In contrast to standard film

histories this book focuses on reflected images rather than discussing films and film makers it features the historical film goer and early writings on film The book presents a vivid and changing picture of cinema culture in Russia in the twilight of the tsarist era and the first decades of the twentieth century The study expands the whole context of reception studies and opens up questions about reception relevant to other national cinemas American Cinema of the 1910s Charlie Keil, Ben Singer, 2009-02-04 It was during the teens that filmmaking truly came into its own Notably the migration of studios to the West Coast established a connection between moviemaking and the exoticism of Hollywood The essays in American Cinema of the 1910s explore the rapid developments of the decade that began with D W Griffith's unrivaled one reelers By mid decade multi reel feature films were profoundly reshaping the industry and deluxe theaters were built to attract the broadest possible audience Stars like Mary Pickford Charlie Chaplin and Douglas Fairbanks became vitally important and companies began writing high profile contracts to secure them With the outbreak of World War I the political economic and industrial groundwork was laid for American cinema's global dominance By the end of the decade filmmaking had become a true industry complete with vertical integration efficient specialization and standardization of practices and self regulatory **Buffalo Bill on the Silver Screen** Sandra K. Sagala, 2013-08-13 For more than thirty years William F Buffalo agencies Bill Cody entertained audiences across the United States and Europe with his Wild West show Scores of books have been written about Cody's fabled career as a showman but his involvement in the film industry following the dissolution of his traveling show is less well known In Buffalo Bill on the Silver Screen Sandra K Sagala chronicles the fascinating story of Cody's venture into filmmaking during the early cinema period In 1894 Thomas Edison invited Cody to bring some of the Wild West performers to the inventor's kinetoscope studio From then on as Sagala reveals Cody was frequently in the camera s eye eager to participate in the newest and most popular phenomenon of the era the motion picture In 1910 promoter Pliny Craft produced The Life of Buffalo Bill a film in which Cody played his own persona After his Wild West show disbanded Cody fully embraced the film business seeing the technology as a way to recoup his financial losses and as a new vehicle for preserving America's history and his own legacy for future generations Because he had participated as a scout in some of the battles and skirmishes between the U S Army and Plains Indians Cody wanted to make a film that captured these historical events Unfortunately for Cody The Indian Wars 1913 was not a financial success and only three minutes of footage have survived Long after his death Cody's legacy lives on through the many movies that have featured his character Sagala provides a useful appendix listing all of these films as well as those for which Cody himself took an active role as director producer or actor Published on the eve of the centennial anniversary of The Indian Wars this engaging book offers readers new insights into the legendary figure s life and career and explores his lasting image in film The Man Who Made **Movies** Paul Spehr, 2008-11-17 The story of W K L Dickson assistant to Edison inventor and key figure in early cinematography Valuable and comprehensive Communication Booknotes Quarterly W K L Dickson was Thomas Edison s

assistant in charge of the experimentation that led to the Kinetoscope and Kinetograph the first commercially successful moving image machines In 1891 1892 he established what we know today as the 35mm format Dickson also designed the Black Maria film studio and facilities to develop and print film and supervised production of more than one hundred films for Edison After leaving Edison he became a founding member of the American Mutoscope Company which later became the American Mutoscope Biograph then Biograph In 1897 he went to England to set up the European branch of the company Over the course of his career Dickson made between five hundred and seven hundred films which are studied today by scholars of the early cinema This well illustrated book offers a window onto early film history from the perspective of Dickson **The Cine Goes to Town** Richard Abel, 2023-09-01 Richard Abel s magisterial new book radically rewrites the history of French cinema between 1896 and 1914 particularly during the years when Path Fr res the first major corporation in the new industry led the world in film production and distribution Based on extensive investigation of rare archival films and documents and drawing on recent social and cultural histories of turn of the century France and the United States his book provides new insights into the earliest history of the cinema Abel tells how early French film entertainment changed from a cinema of attractions to the narrative format that Hollywood would so successfully exploit He describes the popular genres of the era comic chases trick films and f eries historical and biblical stories family melodramas and grand guignol tales crime and detective films and shows the shift from short subjects to feature length films Cinema venues evolved along with the films as live music color effects and other new exhibiting techniques and practices drew larger and larger audiences Abel explores the ways these early films mapped significant differences in French social life helping to produce thoroughly bourgeois citizens for Third Republic France The Cin Goes to Town recovers early French cinema s unique contribution to the development of the mass culture industry. As the one hundredth anniversary of cinema approaches this compelling demonstration of film's role in the formation of social and national identity will attract a wide audience of film scholars social and cultural historians and film enthusiasts Richard Abel's magisterial new book radically rewrites the history of French cinema between 1896 and 1914 particularly during the years when Path Fr res the first major corporation in the new industry led the world in film production and distribution **Passions and Deceptions** Sabine Hake, 2020-12-08 A collaborator with Warner Brothers and Paramount in the early days of sound film the German film director Ernst Lubitsch 1892 1947 is famous for his sense of ironic detachment and for the eroticism he infused into such comedies as So This Is Paris and Trouble in Paradise In a general introduction to his silent and early sound films 1914 1932 and in close readings of his comedies Sabine Hake focuses on the visual strategies Lubitsch used to convey irony and analyzes his contribution to the rise of classical narrative cinema Exploring Lubitsch's depiction of femininity and the influence of his early German films on his entire career she argues that his comedies represent an important outlet for dealing with sexual and cultural differences The readings cover The Oyster Princess The Doll The Mountain Cat Passion Deception So This Is Paris Monte Carlo and

Trouble in Paradise which are interpreted as part of an underlying process of negotiation between different modes of representation narration and spectatorship a process that comprises the conditions of production in two different national cinemas and the ongoing changes in film technology Drawing attention to Lubitsch's previously neglected German films this book presents the years until 1922 as the formative period in his career 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 Andr Gaudreault argues that Edison and the Lumi res 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 si cle 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 M li s rich oeuvre and includes a new unabridged translation of M li s famous 1907 text Kinematographic Views A foreword by Rick Altman stresses the relevance of Gaudreault's concerns to Anglophone film scholarship A Companion to D. W. Griffith Charles Keil, 2018-02-05 The most comprehensive volume on one of the most controversial directors in American film history A Companion to D W Griffith offers an exhaustive look at the first acknowledged auteur of the cinema and provides an authoritative account of the director s life work and lasting filmic legacy The text explores how Griffith's style and status advanced along with cinema's own development during the years when narrative became the dominant mode when the short gave way to the feature and when film became the pre eminent form of mass entertainment Griffith was at the centre of each of these changes though a contested figure he remains vital to any understanding of how cinema moved from nickelodeon fixture to a national pastime playing a significant role in the cultural ethos of America With the renewed interest in Griffith's contributions to the film industry A Companion to D W Griffith offers a scholarly look at a career that spanned more than 25 years The editor a leading scholar on D W Griffith and the expert contributors collectively offer a unique account of one of the monumental figures in film studies Presents the most authoritative complete account of the director's life work and lasting legacy Builds on the recent resurgence in the director's scholarly and popular reputation Edited by a leading authority on D W Griffith who has published extensively on this controversial director Offers the most up to date singularly comprehensive volume on one of the monumental figures in film studies

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