

THE BIRTH OF THE TALKIES:

FROM EDISON
TO JOLSON



HARRY M. CEDULD

The Birth Of The Talkies From Edison To Jolson

Shelly Jones



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The Birth of the Talkies Harry M. Geduld, 1975 From the Preface Few if any events have had greater impact on the history of film than the coming of the talkies film historians have paid relatively little attention to how and why the transition from silent to sound cinema came about It is hoped that the present work will provide the factual groundwork for repairing that neglect Its emphasis is on the history of American contributions to the evolution of the sound film but significant foreign achievements have not been overlooked The book surveys the events that led from the invention of the phonograph in 1877 to that momentous evening in 1927 when an audience at the Warner s Theatre in New York City saw and heard Al Jolson speak from the screen It also considers the effects of the sound revolution on Hollywood and Hollywood film production during the transitional years 1928-29 The published sources on which this study was based have all been indicated in the notes and the reader is advised to consult that original material whenever he requires additional technical or factual information

The Birth of the Talkies Harry M. Geduld, 1975 **Interjections, Translation, and Translanguaging** Rosanna Masiola, 2018-12-05 This book is about interjections and their transcultural issues Challenging the marginalization of the past the ubiquity of interjections and translational practices are presented in their multilingual and cross cultural aspects The survey widens the field of inquiry to a multi genre and context based perspective The quantitative corpus has been processed on the basis of topics of relevance and thematization The range of examples varies from adaptation of novels into films from Shakespeare from Zulu oral epics to opera from children s narratives to cartoons from migration literature to gangster and horror films and their audiovisual translation The use of American Yiddish Italian American South African English and Jamaican account for the controversial aspects of interjections as a universal phenomenon and conversely as a pragmatic marker of identity in post colonial contexts **High-Class Moving Pictures** Charles Musser, Carol Nelson, 2015-03-08 The entrepreneur of phonograph concerts and motion picture programs Lyman H Howe was the leading traveling exhibitor of his time and the exemplar of an important but until now little examined aspect of American popular culture This work with its numerous and lively illustrations uses his career to explore the world of itinerant showmen who exhibited all motion pictures seen outside large cities during the 1890s and early 1900s They frequently built cultural alliances with genteel city dwellers or conservative churchgoers and in later years favored high class topics appealing to audiences uncomfortable with the plebeian nickelodeons Bridging the fields of American studies and film history the book reveals the remarkable sophistication with which exhibitors created their elaborate evening length programs to convey powerful ideological messages Whether depicting the Spanish American War the 1900 Paris Exposition or British colonialism in action Howe s cinema of reassurance had many parallels with the music of John Philip Sousa Originally published in 1991 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

The Invisible Art of Film Music Laurence E. MacDonald, 2013-05-02

Beginning with the era of synchronized sound in the 1920s music has been an integral part of motion pictures Whether used to heighten the tension of a scene or evoke a subtle emotional response scores have played a significant if often unrealized role in the viewer's enjoyment In *The Invisible Art of Film Music* Laurence MacDonald provides a comprehensive introduction for the general student film historian and aspiring cinematographer Arranged chronologically from the silent era to the present day this volume provides insight into the evolution of music in cinema and analyzes the vital contributions of scores to hundreds of films MacDonald reviews key developments in film music and discusses many of the most important and influential scores of the last nine decades including those from *Modern Times* *Gone with the Wind* *Citizen Kane* *Laura* *A Streetcar Named Desire* *Ben Hur* *Lawrence of Arabia* *The Godfather* *Jaws* *Ragtime* *The Mission* *Titanic* *Gladiator* *The Lord of the Rings* *Brokeback Mountain* and *Slumdog Millionaire* MacDonald also provides biographical sketches of such great composers as Max Steiner Alfred Newman Franz Waxman Bernard Herrmann Elmer Bernstein Henry Mancini Maurice Jarre John Barry John Williams Jerry Goldsmith Dave Grusin Ennio Morricone Randy Newman Hans Zimmer and Danny Elfman Updated and expanded to include scores produced well into the twenty first century this new edition of *The Invisible Art of Film Music* will appeal not only to scholars of cinema and musicologists but also any fan of film scores

An American Organist in Paris Michael Hix, 2012-05-04

Growing up in Huntsville Alabama during the first quarter of the 20th century Alabama born organist and composer Lee Orville Erwin like many of the 20th century's great American composers spent time studying in Paris From 1930 until 1931 Erwin studied in France with organist Andr Marchal and the harmony teachers Jean Verd and Nadia Boulanger This formative experience greatly shaped his compositional style and aesthetic Upon returning to the United States Erwin began his lengthy career in radio and television working with Arthur Godfrey In 1967 Erwin was commissioned by the American Theater Organ Society to compose organ music for the Gloria Swanson film *Queen Kelly* It was this film that led his career back into the consoles of the great American theater organs He toured extensively playing thousands of concerts of organ music during silent film showings He thus ushered in the silent film revival continuing the genre of live music performance accompanying film Erwin believing that cue sheets originally compiled for these films during the silent film era were full of the musical clichés of the 1920s composed new scores to over 100 silent films *An American Organist in Paris* presents Lee Orville Erwin's letters from France to his family in 1930 1931 In these letters Erwin recounts his daily experiences and encounters with some of the 20th century's greatest musicians and teachers He writes of his lessons with Marchal Verd and Boulanger and dinner parties with Olivier Messiaen Erwin's letters not only provide the singular experiences of a young musician but also reflect the common experiences shared by the multitude of American

composers who studied in France during this time These letters are extensively footnoted to provide clarity and background information of the locations and personalities discussed A biographical chapter on Erwin which outlines his extensive musical career and impact on the silent film music revival in the 20th century is also included This book will serve as a unique glimpse into the life of one of America's most prolific composers for the theater organ *Shakespeare, from Stage to Screen* Sarah Hatchuel, 2004-08-12 How is a Shakespearean play transformed when it is directed for the screen In this 2004 book Sarah Hatchuel uses literary criticism narratology performance history psychoanalysis and semiotics to analyse how the plays are fundamentally altered in their screen versions She identifies distinct strategies chosen by film directors to appropriate the plays Instead of providing just play by play or film by film analyses the book addresses the main issues of theatre film aesthetics making such theories and concepts accessible before applying them to practical cases Her book also offers guidelines for the study of sequences in Shakespearean adaptations and includes examples from all the major films from the 1899 King John through the adaptations by Olivier Welles and Branagh to Taymor's 2000 Titus and beyond This book is aimed at scholars teachers and students of Shakespeare and film studies providing a clear and logical apparatus with which to examine Shakespearean screen adaptations **The Tenth Muse** Laura Marcus, 2010-08-12 The Tenth Muse explores writings on the cinema in the first decades of the twentieth century Laura Marcus examines the impact of cinema on early twentieth century literary and more broadly aesthetic and cultural consciousness by bringing together the study of the terms and strategies of early writings about film with literary engagement with cinema in the same period She gives a new understanding of the ways in which early writers about film reviewers critics theorists developed aesthetic categories to define and accommodate what was called the seventh art or the tenth muse and found discursive strategies adequate to the representation of the new art and technology of cinema with its unprecedented powers of movement In examining the writings of early film critics and commentators in tandem with those of more specifically literary figures including H G Wells and Virginia Woolf and in bringing literary texts into this field Laura Marcus provides a new account of relationships between cinema and literature Intertwining two major strands of research the exploration of early film criticism and theory and cinema's presence in literary texts The Tenth Muse shows how issues central to an understanding of cinema including questions of time repetition movement vision sound and silence are threaded through both kinds of writing and the ways in which discursive and fictional writings overlapped The movement that defined cinema was also perceived as a more fragile and unstable ephemerality that inhered at every level from the fleeting nature of the projected images to the vagaries of cinematic exhibition It was the anxiety over the mutability of the medium and its exhibition which from the 1920s onwards led to the establishment of such institutional spaces for cinema as the London based Film Society the new film journals and in the 1930s the first film archives The Tenth Muse explores the continuities between these sites of cinematic culture and the conceptual literary and philosophical understandings of the filmic medium **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 **Watch Us Roll** Shelly Jones,2021-08-13 Actual play is a movement within role playing gaming in which players livestream their gameplay for others to watch and enjoy This new medium has allowed the playing of games to become a digestible consumable text for individuals to watch enjoy learn from and analyze Bridging the gap between the analog and the digital actual play is changing and challenging our expectations of tabletop role playing and providing a space for new scholarship This edited collection of essays focuses on Dungeons and Dragons actual play and examines this phenomenon from a variety of different disciplinary approaches Authors explore how to define actual play how fans interact with and affect the narrative and gameplay of actual play the diversity of gamers or lack thereof within actual play media and how audiences can use actual play media for more than mere entertainment William Burroughs and the Secret of Fascination Harris, Oliver,2003 **Hollywood Censored** Gregory D. Black,1994 After a series of sex scandals rocked the film industry in 1922 movie moguls hired Will Hays to clear the image of movies Hays tried a variety of ways to regulate movies before adopting what became known as the production code Written in 1930 by a St Louis priest the code stipulated that movies stress proper behaviour respect for government and Christian values The Catholic Church reinforced these efforts by launching its Legion of Decency in 1934 Intended to force Hays and Hollywood to censor films the Legion of Decency engineered the appointment of Joseph Breen as head of the Production Code Administration For the next three decades Breen Hays and the Catholic Legion of Decency virtually controlled the content of all Hollywood films **Black American Cinema** Manthia Diawara,2012-10-02 This is the first major collection of criticism on Black American cinema From the pioneering work of Oscar Micheaux and Wallace Thurman to the Hollywood success of Spike Lee Black American filmmakers have played a remarkable role in the development of the American film both independent and mainstream In this volume the work of early Black filmmakers is given serious attention for the first time Individual essays consider what a Black film tradition might be the relation between Black American filmmakers and filmmakers from the diaspora the nature of Black film aesthetics the artist s place within the community and the representation of a Black imaginary Black AmericanCinema also uncovers the construction of Black sexuality on screen the role of Black women in independent cinema and the specific question of Black female spectatorship A lively and provocative group of essays debate the place and significance of Spike Lee Of crucial importance are the ways in which the essays analyze those Black directors who worked for Hollywood and whose films are simplistically dismissed as sell outs to

the Hollywood master narrative as well as those crossover filmmakers whose achievements entail a surreptitious infiltration of the studios Black American Cinema demonstrates the wealth of the Black contribution to American film and the complex course that contribution has taken Contributors Houston Baker Jr Toni Cade Bambara Amiri Baraka Jacquie Bobo Richard Dyer Jane Gaines Henry Louis Gates Jr Ron Green Ed Guerrero bell hooks Phyllis Klotman Ntongele Masilela Clyde Taylor and Michele Wallace

1929 Warren Sloat, 2004 An examination of one of the turning points in American history 1929 reveals how important figures in the nation and the world redirected the twentieth century *Traditions, Institutions, and American Popular Tradition* John Covach, Walter Everett, 2013-12-19 This issue explores the often uneasy relationship between rock and classical music by presenting a range of essays on the composers performers theorists historians critics and listeners who welcome the difficult but fruitful intercourse between classical and popular culture Fascinating philosophical and analytical issues arise as a picture of the rich historical relationship between the two media emerges John Covach is associate professor of music at the University of North Carolina at Chapel Hill He has published numerous articles on rock music twelve tone music and theory and the philosophy of music He is co editor with Graeme Boone of *Understanding Rock Essays in Musical Analysis* Oxford UP 1997 Also includes 32 musical examples Walter Everett is associate professor of music of Music at the University of Michigan He has published numerous articles on rock music art song opera Schenkerian theory and other topics He is author of *The Beatles as Musicians Revolver through the Anthology* O

Overhearing Film Dialogue Sarah Kozloff, 2000-03-30 Through informative discussion of dozens of classic and contemporary films from *Bringing Up Baby* to *Terms of Endearment* from *Stagecoach* to *Reservoir Dogs* This text provides a full length study of the use of dialogue in American film

After the Silents Michael Slowik, 2014-10-21 Many believe Max Steiner's score for *King Kong* 1933 was the first important attempt at integrating background music into sound film but a closer look at the industry's early sound era 1926 1934 reveals a more extended and fascinating story Viewing more than two hundred films from the period Michael Slowik launches the first comprehensive study of a long neglected phase in Hollywood's initial development recasting the history of film sound and its relationship to the Golden Age of film music 1935 1950 Slowik follows filmmakers shifting combinations of sound and image recapturing the volatility of this era and the variety of film music strategies that were tested abandoned and kept He explores early film music experiments and accompaniment practices in opera melodrama musicals radio and silent films and discusses the impact of the advent of synchronized dialogue He concludes with a reassessment of *King Kong* and its groundbreaking approach to film music challenging the film's place and importance in the timeline of sound achievement

Shakespeare, Film Studies, and the Visual Cultures of Modernity A. Guneratne, 2016-04-30 This book is the first in depth cultural history of cinema's polyvalent and often contradictory appropriations of Shakespearean drama and performance traditions The author argues that these adaptations have helped shape multiple aspects of film from cinematic style to genre and narrative construction

The Routledge Guide to Music Technology Thom

Holmes,2013-10-18 First published in 2006 This guide is an A to Z trade reference aimed at music students technophiles and audio video computer users The world of music technology has exploded over the last decades thanks to introductions of new digital formats At the same time there has been a renaissance in analog high fidelity equipment and resurgent interest in turntables long playing records and vintage stereo systems Music students collectors and consumers will appreciate the availability of a guide to all things musical in the technological universe **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

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