

# Cry Of The City 1948

David Clarke

**American Film History** Cynthia Lucia,Roy Grundmann,Art Simon,2015-06-25 This authoritative collection of introductory and specialized readings explores the rich and innovative history of this period in American cinema. Spanning an essential range of subjects from the early 1900s Nickelodeon to the decline of the studio system in the 1960s, it combines a broad historical context with careful readings of individual films. Charts the rise of film in early twentieth-century America from its origins to 1960, exploring mainstream trends and developments, along with topics often relegated to the margins of standard film histories Covers diverse issues ranging from silent film and its iconic figures such as Charlie Chaplin, to the coming of sound and the rise of film genres, studio moguls, and, later, the Production Code and Cold War Blacklist Designed with both students and scholars in mind: each section opens with an historical overview and includes chapters that provide close, careful readings of individual films clustered around specific topics Accessibly structured by historical period, offering valuable cultural, social, and political contexts Contains careful, close analysis of key filmmakers and films from the era including D.W. Griffith, Charles Chaplin, Buster Keaton, Erich von Stroheim, Cecil B. DeMille, Don Juan, The Jazz Singer, I Am a Fugitive from a Chain Gang, Scarface, Red Dust, Glorifying the American Girl, Meet Me in St. Louis, Citizen Kane, Bambi, Frank Capra's Why We Fightseries, The Strange Love of Martha Ivers, Rebel Without a Cause, Force of Evil, and selected American avant-garde and underground films, among many others. Additional online resources such as sample syllabi, which include suggested readings and filmographies for both general specialized courses, will be available online. May be used alongside American Film History: Selected Readings, 1960 to the Present, to provide an authoritative study of American cinema through the new millennium

Historical Dictionary of Film Noir Andrew Spicer,2010-03-19 Film noir\_literally 'black cinema'\_is the label customarily given to a group of black and white American films, mostly crime thrillers, made between 1940 and 1959. Today there is considerable dispute about what are the shared features that classify a noir film, and therefore which films should be included

in this category. These problems are partly caused because film noir is a retrospective label that was not used in the 1940s or 1950s by the film industry as a production category and therefore its existence and features cannot be established through reference to trade documents. The Historical Dictionary of Film Noir is a comprehensive guide that ranges from 1940 to present day neo-noir. It consists of a chronology, an introductory essay, a bibliography, a filmography, and over 400 cross-referenced dictionary entries on every aspect of film noir and neo-noir, including key films, personnel (actors, cinematographers, composers, directors, producers, set designers, and writers), themes, issues, influences, visual style, cycles of films (e.g. amnesiac noirs), the representation of the city and gender, other forms (comics/graphic novels, television, and videogames), and noir's presence in world cinema. It is an essential reference work for all those interested in this important cultural phenomenon.

**Mothers, Mammies and Old Maids** Axel Nissen,2014-01-10 Continuing the exploration which began in *Actresses of a Certain Character: Forty Familiar Hollywood Faces from the Thirties to the Fifties* (McFarland, 2006), this companion volume analyzes the contributions of female supporting players in the films of Hollywood's Golden Age. The twenty-five actresses profiled herein range from the easily recognizable (Marie Dressler, Ethel Waters) to the long forgotten (Esther Howard, Evelyn Varden), and from the prolific (Clara Blandick, Mary Forbes) to the one-work wonders (Jane Cowl, Queenie Vassar). Each profile captures the essence of the individual performer's on-screen persona, unique talents and popular appeal--with special emphasis on a single definitive performance of the actress's motion picture career (who, for example, could ever forget Josephine Hull in *Harvey*?). The appendix offers a list of *The 100 Top Performances by Character Actresses in Hollywood, 1930-1960*.

Leonard Maltin's 2014 Movie Guide Leonard Maltin,2013-09-03 Summer blockbusters and independent sleepers; masterworks of Alfred Hitchcock, Billy Wilder, and Martin Scorsese; the timeless comedy of the Marx Brothers and Buster Keaton; animated classics from Walt Disney and Pixar; the finest foreign films ever made. This 2014 edition covers the modern era, from 1965 to the present, while including all the great older films you can't afford to miss—and those you can—from box-office smashes to cult classics to forgotten gems to forgettable bombs, listed alphabetically, and complete with all the essential information you could ask for. NEW Nearly 16,000 capsule movie reviews, with more than 300 new entries NEW More than 25,000 DVD and video listings NEW Up-to-date list of mail-order and online sources for buying and renting DVDs and

videos NEW Completely updated index of leading performers MORE Official motion picture code ratings from G to NC-17 MORE Old and new theatrical and video releases rated \*\*\*\* to BOMB MORE Exact running times—an invaluable guide for recording and for discovering which movies have been edited MORE Reviews of little-known sleepers, foreign films, rarities, and classics AND Leonard's all-new personal recommendations for movie lovers • Date of release, running time, director, stars, MPAA ratings, color or black-and-white • Concise summary, capsule review, and four-star-to-BOMB rating system • Precise information on films shot in widescreen format • Symbols for DVDs, videos, and laserdiscs • Completely updated index of leading actors • Up-to-date list of mail-order and online sources for buying and renting DVDs and videos

**The Cinematic City** David Clarke, 2005-08-19 The Cinematic City offers an innovative and thought-provoking insight into cityscape and screenscape and their inter-connection. Illustrated throughout with movie stills, a diverse selection of films (from 'Bladerunner' to 'Little Caesar'), genres, cities and historical periods are examined by leading names in the field. The key dimensions of film and urban theory are introduced before detailed analysis of the various cinematic forms which relate most significantly to the city. From early cinema and documentary film, to film noir, 'New Wave' and 'postmodern cinema', the contributors provide a wealth of empirical material and illustration whilst drawing on the theoretical insights of contemporary feminism, Benjamin, Baudrillard, Foucault, Lacan, and others. The Cinematic City shows how the city has been undeniably shaped by the cinematic form, and how cinema owes much of its nature to the historical development of urban space. Engaging with current theoretical debates, this is a book that is set to change the way in which we think about both the nature of the city and film. Contributors: Giuliana Bruno, Iain Chambers, Marcus Doel, David Clarke, Anthony Easthope, Elisabeth Mahoney, Will Straw, Stephen Ward, John Gold, James Hay, Rob Lapsley, Frank Krutnik

**Engulfed** Bernard F. Dick, 2021-09-22 From Double Indemnity (1944) to The Godfather (1972), the stories behind some of the greatest films ever made pale beside the story of the studio that made them. In the golden age of Hollywood, Paramount was one of the Big Five studios. Gulf + Western's 1966 takeover of the studio signaled the end of one era and heralded the arrival of a new way of doing business in Hollywood. Bernard F. Dick reconstructs the battle that reduced the studio to a mere corporate commodity and traces Paramount's devolution from freestanding studio to subsidiary—first of Gulf + Western, then of Paramount Communications, and currently, of Viacom-CBS. Dick portrays the new Paramount as a paradigm of today's Hollywood, where the only real art is the art of the deal. In modern Hollywood, former merchandising executives find

themselves in charge of production on the assumption that anyone who can sell a movie can make one. CEOs exit in disgrace from one studio, only to emerge in triumph at another. Corporate raiders vie for power and control, purchasing and selling film libraries, studio property, television stations, book publishers, and more. The history of Paramount is filled with larger-than-life people, including Billy Wilder, Adolph Zukor, Sumner Redstone, Shari Redstone, Sherry Lansing, Barry Diller, Michael Eisner, Jeffrey Katzenberg, and more.

*Screening Enlightenment* Hiroshi Kitamura, 2017-03-31 During the six-and-a-half-year occupation of Japan (1945–1952), U.S. film studios—in close coordination with Douglas MacArthur's Supreme Command for the Allied Powers—launched an ambitious campaign to extend their power and influence in a historically rich but challenging film market. In this far-reaching enlightenment campaign, Hollywood studios disseminated more than six hundred films to theaters, earned significant profits, and showcased the American way of life as a political, social, and cultural model for the war-shattered Japanese population. In *Screening Enlightenment*, Hiroshi Kitamura shows how this expansive attempt at cultural globalization helped transform Japan into one of Hollywood's key markets. He also demonstrates the prominent role American cinema played in the reeducation and reorientation of the Japanese on behalf of the U.S. government. According to Kitamura, Hollywood achieved widespread results by turning to the support of U.S. government and military authorities, which offered privileged deals to American movies while rigorously controlling Japanese and other cinematic products. The presentation of American ideas and values as an emblem of culture, democracy, and sophistication also allowed the U.S. film industry to expand. However, the studios' efforts would not have been nearly as extensive without the Japanese intermediaries and consumers who interestingly served as the program's best publicists. Drawing on a wide range of sources, from studio memos and official documents of the occupation to publicity materials and Japanese fan magazines, Kitamura shows how many Japanese supported Hollywood and became active agents of Americanization. A truly interdisciplinary book that combines U.S. diplomatic and cultural history, film and media studies, and modern Japanese history, *Screening Enlightenment* offers new insights into the origins of this unique political and cultural transpacific relationship.

*Hollywood Aesthetic* Todd Berliner, 2017-03-01 Hollywood makes the most widely successful pleasure-giving artworks the world has ever known. The industry operates under the assumption that pleasurable aesthetic experiences, among huge populations, translate into box office success. With that goal in mind, Hollywood has systematized the delivery of aesthetic

pleasure, packaging and selling it on a massive scale. In *Hollywood Aesthetic*, Todd Berliner accounts for the chief attraction of Hollywood cinema worldwide: its entertainment value. The book examines films such as *City Lights* and *Goodfellas* that have earned aesthetic appreciation from both fans and critics. But it also studies some curious outliers, cult films, and celebrated Hollywood experiments, such as *The Killing* and *Starship Troopers*. And it demonstrates that even ordinary popular films, from *Tarzan and His Mate* to *Rocky III*, as well as action blockbusters, like *Die Hard* and *The Dark Knight*, offer aesthetic pleasure to mass audiences. *Hollywood Aesthetic* explains how Hollywood engages viewers by satisfying their aesthetic desires. Visit the companion website at [www.oup.com/us/hollywoodaesthetic](http://www.oup.com/us/hollywoodaesthetic)

*Public Enemies, Public Heroes* Jonathan Munby, 2009-04-24 In this study of Hollywood gangster films, Jonathan Munby examines their controversial content and how it was subjected to continual moral and political censure. Beginning in the early 1930s, these films told compelling stories about ethnic urban lower-class desires to make it in an America dominated by Anglo-Saxon Protestant ideals and devastated by the Great Depression. By the late 1940s, however, their focus shifted to the problems of a culture maladjusting to a new peacetime sociopolitical order governed by corporate capitalism. The gangster no longer challenged the establishment; the issue was not making it, but simply making do. Combining film analysis with archival material from the Production Code Administration (Hollywood's self-censoring authority), Munby shows how the industry circumvented censure, and how its altered gangsters (influenced by European filmmakers) fueled the infamous inquisitions of Hollywood in the postwar '40s and '50s by the House Committee on Un-American Activities. Ultimately, this provocative study suggests that we rethink our ideas about crime and violence in depictions of Americans fighting against the status quo.

**Leonard Maltin's Movie Guide** Leonard Maltin, 2017-11-28 Previously published as Leonard Maltin's 2015 Movie Guide, this capstone edition includes a new Introduction by the author. (Note: No new reviews have been added to this edition) Now that streaming services like Netflix and Hulu can deliver thousands of movies at the touch of a button, the only question is: What should I watch? Summer blockbusters and independent sleepers; the masterworks of Alfred Hitchcock, Billy Wilder, and Martin Scorsese; the timeless comedy of the Marx Brothers and Woody Allen; animated classics from Walt Disney and Pixar; the finest foreign films ever made. This capstone edition covers the modern era while including all the great older films you can't afford to miss—and those you can—from box-office smashes to cult classics to forgotten gems to forgettable bombs, listed alphabetically, and complete with all the essential information you could ask for. With nearly 16,000 entries and more

than 13,000 DVD listings, Leonard Maltin's Movie Guide remains “head and shoulders above the rest.” (The New York Times) Also included are a list of mail-order and online sources for buying and renting DVDs and videos, official motion picture code ratings from G to NC-17, and Leonard's list of recommended films.

*Within Our Gates* Alan Gevinson,1997 [These volumes] are endlessly absorbing as an excursion into cultural history and national memory.--Arthur Schlesinger, Jr.

**The John Wayne Filmography** Fred Landesman,2015-08-13 Decades after his death, annual Gallop polls reveal that Marion Morrison is still firmly implanted among the top-ten favorite motion picture celebrities and American heroes. Most of us know this box office star as John Wayne. This comprehensive volume covers his expansive film career, from 1926 to 1976. Listed in alphabetical order are entries on films such as *Angel and the Badman* and *Noah's Ark* that exemplify the more than 170 films that the actor worked on. Each entry includes the film's date, run time, cast and crew credits, reviews, and a synopsis. Also under each entry is a special section devoted to rare information and interesting details such as where the productions were shot, budgets, costs, salaries, box-office performance, alternate casting and what competition existed for the moviegoer audience. Also included in this reference work are over 650 capsule biographies of the talent that shared the screen with the actor and worked on the productions, and over 800 contemporary reviews and commentary from such diverse sources as *The New York Times*, *Hollywood Reporter*, and *Life Magazine*. There is a series of five helpful Appendices: Appendix A lists films by order of their release dates; Appendix B lists Wayne's fellow actors and colleagues and tells under which entry the relevant capsule biography may be located; Appendix C offers specific review information for the films; Appendix D provides facts on the biggest box office films; and Appendix E details the most popular films on television.

**Street with No Name** Andrew Dickos,2021-10-26 Andrew Dickos's *Street with No Name* traces the film noir genre back to its roots in German expressionist cinema and the French cinema of the interwar years. Dickos describes the development of the film noir in America from 1941 through the 1970s and examines how this development expresses a modern cinema. He argues that, in its most satisfying form, the film noir exists as a series of conventions with an iconography and characters of distinctive significance. Featuring stylized lighting and urban settings, these films tell melodramatic narratives involving characters who commit crimes predicated on destructive passions, corruption, and a submission to human weakness and fate. Unlike other studies of the noir, *Street with No Name* follows its development in a loosely historical style that associates certain

noir directors with those features in their films that helped define the scope of the genre. Dickos examines notable directors such as Orson Welles, Fritz Lang, Otto Preminger, and Robert Siodmak. He also charts the genre's influence on such celebrated postwar French filmmakers as Jean-Pierre Melville, Francois Truffaut, and Jean-Luc Godard. Addressing the aesthetic, cultural, political, and social concerns depicted in the genre, *Street with No Name* demonstrates how the film noir generates a highly expressive, raw, and violent mood as it exposes the ambiguities of modern postwar society.

**A Comprehensive Encyclopedia of Film Noir** John Grant,2023-09-21 Featuring rumples, shyster lawyers, corrupt politicians, double-crossers, femmes fatales, and, of course, losers who find themselves down on their luck yet again, film noir is a perennially popular cinematic genre. This extensive encyclopedia describes movies from noir's earliest days - and even before, looking at some of noir's ancestors in US and European cinema - as well as noir's more recent offshoots, from neo-noirs to erotic thrillers. Entries are arranged alphabetically, covering movies from all over the world - from every continent save Antarctica - with briefer details provided for several hundred additional movies within those entries. A copious appendix contains filmographies of prominent directors, actors, and writers. With coverage of blockbusters and program fillers from *Going Straight* (US 1916) to *Broken City* (US 2013) via *Nora Inu* (Japan 1949), *O Anthropos tou Trainou* (Greece 1958), *El Less Wal Kilab* (Egypt 1962), *Reportaje a la Muerte* (Peru 1993), *Zift* (Bulgaria 2008), and thousands more, *A Comprehensive Encyclopedia of Film Noir* is an engrossing and essential reference work that should be on the shelves of every cinephile.

**Leonard Maltin's 2009 Movie Guide** Leonard Maltin,Luke Sader,Mike Clark,2008 Offers readers a comprehensive reference to the world of film, including more than ten thousand DVD titles, along with information on performers, ratings, running times, plots, and helpful features.

*Historical Dictionary of Crime Films* Geoff Mayer,2012-09-13 The crime film genre consists of detective films, gangster films, suspense thrillers, film noir, and caper films and is produced throughout the world. Crime film was there at the birth of cinema, and it has accompanied cinema over more than a century of history, passing from silent films to talkies, from black-and-white to color. The genre includes such classics as *The Maltese Falcon*, *The Godfather*, *Gaslight*, *The French Connection*, and *Serpico*, as well as more recent successes like *Seven*, *Drive*, and *L.A. Confidential*. *The Historical Dictionary of Crime Films* covers the history of this genre through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 300 cross-referenced entries on key films, directors, performers, and studios. This book is an excellent access

point for students, researchers, and anyone wanting to know more about crime cinema.

The Encyclopedia of Film James Monaco,1991 An alphabetical reference on the major film figures (stars, producers, directors, writers, et al.), past and present. Each entry provides a substantial career biography and a complete listing of all films the individual has been involved with. Annotation copyrighted by Book News, Inc., Portland, OR

**Twentieth Century Fox** Michael Troyan,Jeffrey Paul Thompson,Stephen X. Sylvester,2017-08-15 Here it is: the first-time look at the remarkable American multinational mass media empire and its century of entertainment—the story of Twentieth Century Fox (1915–2015). Or, to borrow the title of a classic 1959 Fox film, *The Best of Everything*. This is the complete revelatory story—bookended by empire builders William Fox and Rupert Murdoch—aimed as both a grand, entertaining, nostalgic and picture-filled interactive read and the ultimate guide to all things Twentieth Century Fox. The controversies and scandals are here, as are the extraordinary achievements. Among other firsts, the book offers fun tours of its historic production and ranch facilities including never-before-told stories about its stars and creative personalities (Marilyn Monroe, Elvis Presley, James Dean, and Shirley Temple got started there). Finally, it is the first such work approved by the company and utilizing its own unique resources. The authors primarily tell a celebratory tale, but most importantly, an accurate one.

**Encyclopedia of Film Noir** Geoff Mayer,Brian McDonnell,2007-06-30 When viewers think of film noir, they often picture actors like Humphrey Bogart playing characters like Sam Spade in *The Maltese Falcon*, the film based on the book by Dashiell Hammett. Yet film noir is a genre much richer. The authors first examine the debate surrounding the parameters of the genre and the many different ways it is defined. They discuss the Noir City, its setting and backdrop, and also the cultural (WWII) and institutional (the House UnAmerican Activities Committee, and the Production Code Administration) influences on the subgenres. An analysis of the low budget and series film noirs provides information on those cult classics. With over 200 entries on films, directors, and actors, the *Encyclopedia of Film Noir* is the most complete resource for film fans, students, and scholars.

*Corridors* Roger Luckhurst,2019-05-13 We spend our lives moving through passages, hallways, corridors, and gangways, yet these channeling spaces do not feature in architectural histories, monographs, or guidebooks. They are overlooked, undervalued, and unregarded, seen as unlovely parts of a building's infrastructure rather than architecture. This book is the first definitive history of the corridor, from its origins in country houses and utopian communities in the seventeenth and



eighteenth centuries, through reformist Victorian prisons, hospitals, and asylums, to the “corridors of power,” bureaucratic labyrinths, and housing estates of the twentieth century. Taking in a wide range of sources, from architectural history to fiction, film, and TV, *Corridors* explores how the corridor went from a utopian ideal to a place of unease: the archetypal stuff of nightmares.

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