Movie-Made America

By Robert Sklar
Genre : Film

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Movie-Made America by Robert Sklar is Film Hailed as the definitive work upon its original publication in 1975 and now extensively revised and updated by the author, this vastly absorbing and richly illustrated book examines film as an art form, technological innovation, big business, and shaper of American values. Ever since Edison's peep shows first captivated urban audiences, film has had a revolutionary impact on American society, transforming culture from the bottom up, radically revising attitudes toward pleasure and sexuality, and at the same time, cementing the myth of the American dream. No book has measured film's impact more clearly or comprehensively than Movie-Made America. This vastly readable and richly illustrated volume examines film as art form, technological innovation, big business, and cultural bellwether. It takes in stars from Douglas Fairbanks to Sly Stallone; auteurs from D. W. Griffith to Martin Scorsese and Spike Lee; and genres from the screwball comedy of the 1930s to the "hard body" movies of the 1980s to the independents films of the 1990s. Combining panoramic sweep with detailed commentaries on hundreds of individual films, Movie-Made America is a must for any motion picture enthusiast.

More Recommended Books

Das Gefühl des Augenblicks

By : Thomas Schadt


**Andrei Tarkovsky**

By: Sean Martin

Andrei Tarkovsky is the most celebrated Russian filmmaker since Eisenstein, and one of the most important directors to have emerged during the 1960s and 70s. Although he made only seven features, each one was a major landmark in cinema, the most well-known of them being the mediaeval epic Andrei Rublev - widely regarded as one of the greatest films of all time - and the autobiographical Mirror, set during the Russia of Stalin's purges in the 1930s and the years of stagnation under Brezhnev. He burst upon the international scene in 1962 with his debut feature Ivan's Childhood, which won the Golden Lion at Venice and immediately established him as a major filmmaker. During the 1970s, he made two classic ventures into science-fiction, Solaris, regarded at the time as being the Soviet reply to Kubrick's 2001: A Space Odyssey and later remade by Steven Soderbergh, and Stalker, which was thought to have predicted the Chernobyl disaster. Harassed at home, Tarkovsky went into exile and made his last two films in the West, where he also published his classic work of film and artistic theory, Sculpting in Time. Since his death in Paris in 1986, his reputation continued - and continues - to grow. In this book, Sean Martin considers the whole of Tarkovsky's oeuvre, from the classic student film The Steamroller and the Violin, across the full-length films, to the later stage works and Tarkovsky's writings, paintings and photographs. Martin also seeks to demystify Tarkovsky as a 'difficult' director, whilst also celebrating his radical aesthetic of long takes and tracking shots, which Tarkovsky was to dub 'imprinted' or 'sculpted' time, and to make a case for Tarkovsky's position not just as an important filmmaker, but also as an artist who speaks directly about the most important spiritual issues of our time.

**The Queer Film Festival**

By: Stuart James Richards

This book examines the queer film festival and opens the discussion on social enterprises and sustainable lesbian, gay, bisexual, transgender and intersex (LGBTI) organisations. With over 220 events worldwide and some of the bigger budgets exceeding $1 million, the queer film festival has grown to become a staple event in all cosmopolitan cities' arts calendars. While activism was instrumental in establishing these festivals, the pink dollar has been a deciding factor in its financial sustainability. Pretty gay boys with chiselled abs are a staple feature, rather than underground experimental faire. Community arts events, such as these, are now a creative industry. While clearly having a social purpose, they must also concern themselves with the bottom line. For all the contradictory elements of its organisational growth, this conflict makes the queer film festival an integral site for analysis. This book takes a multidisciplinary approach in examining the queer film festival as a representative snapshot of the current state of queer cinema and community based film festivals. The book looks at queer film festivals in San Francisco, Hong Kong and Melbourne to
argue for the importance of these institutions remaining as community events.

**Strike the Baby and Kill the Blonde**

*By: Dave Knox*

Everything You Need to Know to Become a Film-Industry Insider Have you ever wondered what the difference is between a gaffer and a grip? Or what makes the best boy so great? In Strike the Baby and Kill the Blonde, Dave Knox, a top camera operator and longtime veteran of the film industry, gives you the inside story on the lingo and slang heard on the set. This is an A-to-Z guide to making a movie: the equipment, the crew, and the sometimes hilarious terminology—everything you need to know to sound like a seasoned pro. *Remove the small spotlight from the set and switch off the two-kilowatt quartz light. From the Trade Paperback edition.

**Il film del secolo**

*By: Rossana Rossanda*

Questo libro è il "racconto per immagini" degli ultimi cent’anni, l’epoca del cinema, attraverso una conversazione a tre, Rossana Rossanda, Mariuccia Ciotta e Roberto Silvestri che hanno condiviso per lunghi anni le pagine del “manifesto”. Confronto/scontro di sguardi e biografie diversi, queste pagine intrecciano memorie all’opera e la storia del grande schermo nel suo specchiarsi con la realtà e nel prendere parte ai grandi conflitti. To shoot, sparare, non è forse anche il linguaggio del cinema? Il risultato è quasi un film, non conciliante, aperto, dove il flashback diventa il presente e mette a fuoco questioni irrisolte, politiche ed estetiche. Avanguardie e pop, classici e Nouvelle Vague, autori e generi, dark ladies e “fidanzatine”, divi e Actors Studio, Hollywood ed Europa, film trascendenti e guerre stellari, estremo oriente e Cuba, parole e visioni, documentario e fiction, fino allo smaterializzarsi dell’immagine analogica. Il cinema come pensiero motore, fiancheggiatore critico del mondo, capace a volte di riconfigurare il sensibile e di vedere al di là del tempo, sempre a caccia di rivoluzioni possibili.

**Cinematography: Theory and Practice**

*By: Blain Brown*

The world of cinematography has changed more in the last few years than it has since it has in 1929, when sound recording was introduced. New technology, new tools and new methods have revolutionized the art and craft of telling stories visually. While some aspects of visual language, lighting and color are eternal, shooting methods, workflow and cameras have changed radically. Even experienced film artists have a need to update and review new methods and equipment. These change affect not only the director of photography but also the director, the camera assistants, gaffers, and digital imaging technicians. Cinematography: Theory and Practice covers both the artistry and craftsmanship of cinematography and visual storytelling. Few art forms are as tied to their tools and technology as is cinematography. Take your mastery of these new tools, techniques, and roles to the next level with this cutting-edge roadmap from author and filmmaker Blain Brown. Whether you are a student of filmmaking, just breaking into the business, currently working in the industry and looking to move up to the next level, or an experienced professional who wants to update their knowledge of tools and techniques, this book provides both a basic introduction to these issues as well as more advanced and in-depth coverage of the subject. The companion website features additional material, including lighting demonstrations, basic methods of lighting, using diffusion and other topics. Topics Include: Visual language Visual storytelling Continuity and coverage Cameras and digital sensors Exposure techniques for film and video Color in-depth Understanding digital images Waveform monitors, vectorscopes, and test charts Using linear, gamma, and log encoded video Image control and grading on the set The tools and basics of film lighting ASC-CDL, ACES and other new methods Optics and focus Camera movement Set operations
Green screen, high speed and other topics

**Into the Dark (Turner Classic Movies)**

By: Mark A. Vieira  
The cinematic art of film noir—the dark, fascinating American movie genre that started 75 years ago, was rediscovered in the ‘70s, and has a worldwide cult following today—is showcased in Into the Dark. You know film noir when you see it: the shadowed setting; the world-weary detective; the damsel in distress; and the twist of fate. Into the Dark captures this alluring genre with a cavalcade of compelling photographs and a guide to its best films. Author Mark A. Vieira takes readers on a year-by-year tour of the film factories that made these movies, profiling the artists who worked on them, and explaining how they accomplished their moody lighting effects. Into the Dark also tells the story of film noir with quotes from the filmmakers and vintage reviews, taking readers to the exciting nights when Murder My Sweet, Out of the Past, and The Big Heat were sprung on an unsuspecting public.

**About Raymond Williams**

By: Monika Seidl, Roman Horák & Lawren  
About Raymond Williams represents the overdue critical acclaim of Williams’ lasting influence and unbroken repercussions in critical thought. His writings have effectively shaped the ways in which people understand the complexity of the notion of ‘culture’ and many of the ways it has been taken up in scholarly practice.

**Digital Compositing for Film and Video**

By: Steve Wright  
This practical, hands-on guide addresses the problems and difficult choices that professional compositors face on a daily basis. You are presented with tips, techniques, and solutions for dealing with badly shot elements, color artifacts, mismatched lighting and other commonly-faced compositing obstacles. Practical, in-depth lessons are featured for bluescreen matte extraction, despill operations, compositing operations, as well as color-correction. The book is presented entirely in an application-agnostic manner, allowing you to apply lessons learned to your compositing regardless of the software application you are using. The DVD contains before and after examples as well as exercise files for you to refine your own techniques on. New to the 3rd edition is an entirely new chapter entitled ‘CGI Compositing Techniques’, covering how the modern CGI production pipeline is now pushing many tasks that used to be done in the 3D department into the compositing department. All technological changes that have occurred between now and the publication of the 2nd edition are covered, as well as new media on the DVD and corresponding lessons within the book.