



RED ROOSTER SCARE

MAKING
CINEMA
AMERICAN.
1900-1910

RICHARD
ABEL

The Red Rooster Scare Making Cinema American 1900 1910

Charles Krinsky



The Red Rooster Scare Making Cinema American 1900 1910:

The Red Rooster Scare Richard Abel, 1999-03-15 Only once in cinema history have imported films dominated the American market during the nickelodeon era in the early years of the twentieth century when the Path company's Red Rooster films could be found everywhere Through extensive original research Richard Abel demonstrates how crucial French films were in making going to the movies popular in the United States first in vaudeville houses and then in nickelodeons Abel then deftly exposes the consequences of that popularity He shows how in the midst of fears about mass immigration and concern that women and children many of them immigrants were the principal audience for moving pictures the nickelodeon became a contested site of Americanization Path's Red Rooster films came to be defined as dangerously foreign and alien and even feminine especially in relation to American subjects like westerns Their impact was thwarted and they were nearly excluded from the market all in order to ensure that the American cinema would be truly American The Red Rooster Scare offers a revealing and readable cultural history of American cinema's nationalization by one of the most distinguished historians of early cinema

Early Cinema and the "National" Richard Abel, Giorgio Bertellini, Rob King, 2008-12-17 Essays on how motion pictures in the first two decades of the 20th century constructed communities of nationality recommended Choice While many studies have been written on national cinemas *Early Cinema and the National* is the first anthology to focus on the concept of national film culture from a wide methodological spectrum of interests including not only visual and narrative forms but also international geopolitics exhibition and marketing practices and pressing linkages to national imageries The essays in this richly illustrated landmark anthology are devoted to reconsidering the nation as a framing category for writing cinema history Many of the 34 contributors show that concepts of a national identity played a role in establishing the parameters of cinema's early development from technological change to discourses of stardom from emerging genres to intertitling practices Yet as others attest national meanings could often become knotty in other contexts when concepts of nationhood were contested in relation to colonial imperial histories and regional configurations *Early Cinema and the National* takes stock of a formative moment in cinema history tracing the beginnings of the process whereby nations learned to imagine themselves through moving images

Hollywood Fantasies of Miscegenation Susan Courtney, 2021-12-07 *Hollywood Fantasies of Miscegenation* analyzes white fantasies of interracial desire in the history of popular American film From the first interracial screen kiss of 1903 through the Production Code's nearly thirty year ban on depictions of miscegenation to the contemplation of mixed marriage in *Guess Who's Coming to Dinner* 1967 this book demonstrates a long popular yet underexamined record of cultural fantasy at the movies With ambitious new readings of well known films like D W Griffith's 1915 epic *The Birth of a Nation* and of key forgotten films and censorship documents Susan Courtney argues that dominant fantasies of miscegenation have had a profound impact on the form and content of American cinema What does it mean Courtney asks that the image of the black rapist became a virtual cliché while the sexual

exploitation of black women by white men under slavery was perpetually repressed What has this popular film legacy invited spectators to remember and forget How has it shaped our conceptions of and relationships to race and gender Richly illustrated with more than 140 images *Hollywood Fantasies of Miscegenation* carefully attends to cinematic detail revising theories of identity and spectatorship as it expands critical histories of race sex and film Courtney s new research on the Production Code s miscegenation clause also makes an important contribution inviting us to consider how that clause was routinely interpreted and applied and with what effects Encyclopedia of Early Cinema Richard Abel,2005 One volume reference work on the first twenty five years of the cinema s international emergence from the early 1890s to the mid 1910s

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 *The Othering of Women in Silent Film* Barbara Tapa Lupack,2023-11-06 In *The Othering of Women in Silent Film* Cultural Historical and Literary Contexts Barbara Tapa Lupack explores the rampant racial and gender stereotyping depicted in early cinema demonstrating how those stereotypes helped shape American attitudes and practices Using social cultural literary and cinema history as a focus this book offers insights into issues of Othering including discrimination exclusion and sexism that are as timely today as they were a century ago Lupack not only examines the ways that dominant cinema of the era imprinted indelible and pejorative images of women including African Americans Native Americans Asians Hispanics and New Women Suffragists but also reveals the ways in which a number of pioneering early filmmakers and performers attempted to counter those depictions by challenging the imagery interrogating the stereotypes and re politicizing the familiar narratives Scholars of film gender history and race studies will find this book of particular interest Hollywood's America Steven Mintz,Randy W. Roberts,2010-03 Fully revised updated and extended this compilation of interpretive essays and primary documents teaches students to read films as cultural artifacts within the contexts of actual past events A new edition of this classic textbook which ties movies into the

broader narrative of US and film history Ten new articles which consider recently released films as well as issues of gender and ethnicity Well organized within a chronological framework with thematic treatments to provide a valuable resource for students of the history of American film Fourth edition includes completely new images throughout *The Silent Cinema Reader* Lee Grieveson, Peter Krämer, 2004 The Silent Cinema Reader brings together key writings on cinema from the beginnings of film in 1894 to the advent of sound in 1927 addressing the development of film production and exhibition technologies methods of distribution film form and film culture during this critical period on film history Thematic sections address film projection and variety shows storytelling and the Nickelodeon cinema and reform feature films and cinema programs classical Hollywood cinema and European national cinemas Each section is introduced by the editors and contains suggestions for further readings and film viewings *Borderland Films* Dominique Brégent-Heald, 2015-11 The concept of North American borderlands in the cultural imagination fluctuated greatly during the Progressive Era as it was affected by similarly changing concepts of identity and geopolitical issues influenced by the Mexican Revolution and the First World War Such shifts became especially evident in films set along the Mexican and Canadian borders as filmmakers explored how these changes simultaneously represented and influenced views of society at large *Borderland Films* examines the intersection of North American borderlands and culture as portrayed through early twentieth century cinema Drawing on hundreds of films Dominique Brégent-Heald investigates the significance of national borders the ever changing concepts of race gender and enforced boundaries the racialized ideas of criminality that painted the borderlands as unsafe and in need of control and the wars that showed how international conflict significantly influenced the United States relations with its immediate neighbors *Borderland Films* provides a fresh perspective on American cinematic cultural and political history and on how cinema contributed to the establishment of societal narratives in the early twentieth century **Transnational Trailblazers of Early Cinema** Victoria Duckett, 2023-05-30 At the forefront of the entertainment industries of the late nineteenth and early twentieth centuries were singular actors Sarah Bernhardt Gabrielle Rjane and Mistinguett Talented women with global ambitions these performers pioneered the use of film and theatrics to gain international renown *Transnational Trailblazers of Early Cinema* traces how these women emerged from the Parisian periphery to become world famous stars Through intrepid business prowess and the cultivation of celebrity images these three artists strengthened ties among countries continents and cultures during pivotal years of change **Education in the School of Dreams** Jennifer Lynn Peterson, 2013-05-22 Through innovative readings of travelogues and other nonfiction films exhibited in the United States between 1907 and 1915 Jennifer Lynn Peterson offers new insights into the aesthetic and commercial history of early cinema **The Action and Adventure Cinema** Yvonne Tasker, 2004-08-19 Addressing areas such as genre film history and style action and spectacle stars and bodies action auteurs and the film industry the reader covers both Hollywood and also European and Asian action cinema *The Ashgate Research Companion to Moral Panics* Charles Krinsky, 2016-03-23 The Ashgate Research Companion

to Moral Panics offers a comprehensive assemblage of cutting edge critical and theoretical perspectives on the concept of moral panic All chapters represent original research by many of the most influential theorists and researchers now working in the area of moral panic including Nachman Ben Yehuda and Erich Goode Joel Best Chas Critcher Mary deYoung Alan Hunt Toby Miller Willem Schinkel Kenneth Thompson Sheldon Ungar and Grazyna Zajdow Chapters come from a range of disciplines including media studies literary studies history legal studies and sociology with significant new elaborations on the concept of moral panic and its future informed and powerful critiques and detailed empirical studies from several continents A clear and comprehensive survey of a concept that is increasingly influential in a number of disciplines as well as in popular culture this collection of the latest research in the field addresses themes including the evolution of the moral panic concept sex panics media panics moral panics over children and youth and the future of the moral panic concept

The Institutionalization of Educational Cinema Marina Dahlquist, Joel Frykholm, 2020-01-14 Essays by scholars on how film has been used by schools libraries governments and organizations for educational purposes The potential of films to educate has been crucial for the development of cinema intended to influence culture and is as important as conceptions of film as a form of art science industry or entertainment Using the concept of institutionalization as a heuristic for generating new approaches to the history of educational cinema contributors to this volume study the co evolving discourses cultural practices technical standards and institutional frameworks that transformed educational cinema from a convincing idea into an enduring genre The Institutionalization of Educational Cinema examines the methods of production distribution and exhibition established for the use of educational films within institutions such as schools libraries and industrial settings in various national and international contexts and takes a close look at the networks of organizations individuals and government agencies that were created as a result of these films circulation Through case studies of educational cinemas in different North American and European countries that explore various modes of institutionalization of educational film this book highlights the wide range of vested interests that framed the birth of educational and nontheatrical cinema

The Classical Hollywood Reader Steve Neale, 2012-11-12 The Classical Hollywood Reader brings together essential readings to provide a history of Hollywood from the 1910s to the mid 1960s Following on from a Prologue that discusses the aesthetic characteristics of Classical Hollywood films Part 1 covers the period between the 1910s and the mid to late 1920s It deals with the advent of feature length films in the US and the growing national and international dominance of the companies responsible for their production distribution and exhibition In doing so it also deals with film making practices aspects of style the changing roles played by women in an increasingly business oriented environment and the different audiences in the US for which Hollywood sought to cater Part 2 covers the period between the coming of sound in the mid 1920s and the beginnings of the demise of the studio system in late 1940s In doing so it deals with the impact of sound on films and film production in the US and Europe the subsequent impact of the Depression and World War II on the industry and its

audiences the growth of unions and the roles played by production managers and film stars at the height of the studio era Part 3 deals with aspects of style censorship technology and film production It includes articles on the Production Code music and sound cinematography and the often neglected topic of animation Part 4 covers the period between 1946 and 1966 It deals with the demise of the studio system and the advent of independent production In an era of demographic and social change it looks at the growth of drive in theatres the impact of television the advent of new technologies the increasing importance of international markets the Hollywood blacklist the rise in art house imports and in overseas production and the eventual demise of the Production Code Designed especially for courses on Hollywood Cinema the Reader includes a number of newly researched and written chapters and a series of introductions to each of its parts It concludes with an epilogue a list of resources for further research and an extensive bibliography

The Griffith Project, Volume 5 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 Created as a companion to the on going retrospective held by the Pordenone Silent Film Festival The Griffith Project is an indispensable guide to the work of a crucial figure in the arts of the nineteenth century With contributions from Eileen Bowser Tom Gunning Kristin Thompson Ben Brewster Steven Higgins Richard Koszarski Scott Simmon J B Kaufman Russell Merritt Patrick Loughney Cooper Graham Andre Gaudreault Yuri Tsivian Richard Allen

Mexico on Main Street Colin Gunckel,2015-04 In the early decades of the twentieth century Main Street was the heart of Los Angeles s Mexican immigrant community It was also the hub for an extensive largely forgotten film culture that thrived in L A during the early days of Hollywood Drawing from rare archives including the city s Spanish language newspapers Colin Gunckel vividly demonstrates how this immigrant community pioneered a practice of transnational media convergence consuming films from Hollywood and Mexico while also producing fan publications fiction criticism music and live theatrical events Mexico on Main Street locates this film culture at the center of a series of key debates concerning national identity ethnicity class and the role of Mexicans within Hollywood before World War II As Gunckel shows the immigrant community s cultural elite tried to rally the working class population toward the cause of Mexican nationalism while Hollywood sought to position them as part of a lucrative transnational Latin American market Yet ironically both Hollywood studios and Mexican American cultural elites used the media to present negative depictions of working class Mexicans portraying their behaviors as a threat to middle class respectability Rather than simply depicting working class immigrants as pawns of these power players however Gunckel reveals their active participation in the era s film culture Gunckel s innovative approach combines media studies urban history and ethnic studies to reconstruct a distinctive richly

layered immigrant film culture Mexico on Main Street demonstrates how a site specific study of cultural and ethnic issues challenges our existing conceptions of U S film history Mexican cinema and the history of Los Angeles

The End of Cinema? André Gaudreault,Philippe Marion,2015-04-14 Is a film watched on a video screen still cinema Have digital compositing motion capture and other advanced technologies remade or obliterated the craft Rooted in their hypothesis of the double birth of media Andr Gaudreault and Philippe Marion take a positive look at cinema s ongoing digital revolution and reaffirm its central place in a rapidly expanding media landscape The authors begin with an overview of the extreme positions held by opposing camps in the debate over cinema the digitalphobes who lament the implosion of cinema and the digitalphiles who celebrate its new vital incarnation Throughout they remind readers that cinema has never been a static medium but a series of processes and transformations powering a dynamic art From their perspective the digital revolution is the eighth major crisis in the history of motion pictures with more disruptions to come Brokering a peace among all sides Gaudreault and Marion emphasize the cultural practice of cinema over rigid claims on its identity moving toward a common conception of cinema to better understand where it is headed next

Flying Down to Rio Rosalie Schwartz,2004-10-11 In this book author Rosalie Schwartz uses the 1933 RKORadio Pictures production *Flying Down to Rio* to examine the interplay of technology and popular culture that shaped a distinctive twentiethcentury sensibility The musical comedy connected airplanes movies and tourism ending spectacularly with chorus girls dancing on the wings of airplanes high above Rio de Janeiro Brazil The Hollywood fantasy capped three decades during which airplanes and movies engendered new expectations and redefined peoples sense of wellbeing their personal satisfactions and their interpersonal relations Wilbur and Orville Wright flew their airplane in 1903 at the same time that filmmakers began to project edited filmed stories onto large screens Spectators found entertainment value in both airplane competitions and motion pictures and movie producers brought the thrill of aviators antics to a rapidly expanding audience Meanwhile air shows and competitions attracted large crowds of tourists Mass tourism grew as a leisuretime activity stimulated in part by travelogues and feature films By 1930 the businessmen who envisioned transporting tourists to their destinations by airplane struggled to overcome the movieexaggerated association of flight with danger Schwartz weaves these threads into a story of human daring and persistence political intrigue and international competition From Wilbur and Orville to Fred and Ginger Schwartzs narrative follows the fortunes of aviation and movie pioneers and the foundations and growth of Pan American Airways and RKORadio Pictures the two companies that came together in *Flying Down to Rio* By the end of the twentieth century aviation movies and mass tourism had become powerful global industries contributing to an internationally connected entertainmentoriented culture What was once unthinkable had now become expected

The Sounds of Early Cinema Richard Abel,Rick R. Altman,2001-10-03 *The Sounds of Early Cinema* is devoted exclusively to a little known yet absolutely crucial phenomenon the ubiquitous presence of sound in early cinema Silent cinema may rarely have been silent but the sheer diversity of sound s

and sound image relations characterizing the first 20 years of moving picture exhibition can still astonish us Whether instrumental vocal or mechanical sound ranged from the improvised to the pre arranged as in scripts scores and cue sheets The practice of mixing sounds with images differed widely depending on the venue the nickelodeon in Chicago versus the summer Chautauqua in rural Iowa the music hall in London or Paris versus the newest palace cinema in New York City as well as on the historical moment a single venue might change radically and many times from 1906 to 1910 Contributors include Richard Abel Rick Altman Edouard Arnoldy Mats Bj rkin Stephen Bottomore Marta Braun Jean Ch teauvert Ian Christie Richard Crangle Helen Day Mayer John Fullerton Jane Gaines Andr Gaudreault Tom Gunning Fran ois Jost Charlie Keil Jeff Klenotic Germain Lacasse Neil Lerner Patrick Loughney David Mayer Domi nique Nasta Bernard Perron Jacques Polet Lauren Rabinovitz Isabelle Raynauld Herbert Reynolds Gregory A Waller and Rashit M Yangirov

This book delves into The Red Rooster Scare Making Cinema American 1900 1910. The Red Rooster Scare Making Cinema American 1900 1910 is a vital topic that must be grasped by everyone, ranging from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into The Red Rooster Scare Making Cinema American 1900 1910, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:
 - Chapter 1: Introduction to The Red Rooster Scare Making Cinema American 1900 1910
 - Chapter 2: Essential Elements of The Red Rooster Scare Making Cinema American 1900 1910
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 - Chapter 5: Conclusion
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 6. In chapter 5, the author will draw a conclusion about The Red Rooster Scare Making Cinema American 1900 1910. This chapter will summarize the key points that have been discussed throughout the book.
- This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of The Red Rooster Scare Making Cinema American 1900 1910.

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The Red Rooster Scare Making Cinema American 1900 1910 Introduction

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