

POLICING CINEMA

MOVIES AND CENSORSHIP
IN EARLY TWENTIETH-CENTURY AMERICA



LEE GRIEVESON

Policing Cinema

Michael G. Aronson



Policing Cinema:

Cinema and the Wealth of Nations Lee Grieveson, 2018-01-02 The silver screen and the gold standard The Panama Caper Empire of liberty Liberty bonds The State of extension The work of film in the age of Fordist mechanization The Pan American road to happiness and friendship Highways of Empire League of corporations The silver chains of mimesis The golden harvest of the silver screen Welfare media The world of tomorrow today *The Indecent Screen* Cynthia Chris, 2019-01-07 The Indecent Screen explores clashes over indecency in broadcast television among U S based media advocates television professionals the Federal Communications Commission and TV audiences Cynthia Chris focuses on the decency debates during an approximately twenty year period since the Telecommunications Act of 1996 which in many ways restructured the media environment Simultaneously ever increasing channel capacity new forms of distribution and time shifting in the form of streaming and on demand viewing options radically changed how when and what we watch But instead of these innovations quelling concerns that TV networks were too often transmitting indecent material that was accessible to children complaints about indecency skyrocketed soon after the turn of the century Chris demonstrates that these clashes are significant battles over the role of family the role of government and the value of free speech in our lives arguing that an uncensored media is so imperative to the public good that we can and must endure the occasional indecent screen

Monitoring the Movies Jennifer Fronc, 2017-11-15 As movies took the country by storm in the early twentieth century Americans argued fiercely about whether municipal or state authorities should step in to control what people could watch when they went to movie theaters which seemed to be springing up on every corner Many who opposed the governmental regulation of film conceded that some entity boards populated by trusted civic leaders for example needed to safeguard the public good The National Board of Review of Motion Pictures NB a civic group founded in New York City in 1909 emerged as a national cultural chaperon well suited to protect this emerging form of expression from state incursions Using the National Board s extensive files *Monitoring the Movies* offers the first full length study of the NB and its campaign against motion picture censorship Jennifer Fronc traces the NB s Progressive era founding in New York its evolving set of standards for directors producers municipal officers and citizens its city plan which called on citizens to report screenings of condemned movies to local officials and the spread of the NB s influence into the urban South Ultimately *Monitoring the Movies* shows how Americans grappled with the issues that arose alongside the powerful new medium of film the extent of the right to produce and consume images and the proper scope of government control over what citizens can see and show **Women**

Filmmakers in Early Hollywood Karen Ward Mahar, 2008-08-25 *Women Filmmakers in Early Hollywood* explores when how and why women were accepted as filmmakers in the 1910s and why by the 1920s those opportunities had disappeared In looking at the early film industry as an industry a place of work Mahar not only unravels the mystery of the disappearing female filmmaker but untangles the complicated relationship among gender work culture and business within modern

industrial organizations In the early 1910s the film industry followed a theatrical model fostering an egalitarian work culture in which everyone male and female helped behind the scenes in a variety of jobs In this culture women thrived in powerful creative roles especially as writers directors and producers By the end of that decade however mushrooming star salaries and skyrocketing movie budgets prompted the creation of the studio system As the movie industry remade itself in the image of a modern American business the masculinization of filmmaking took root Mahar s study integrates feminist methodologies of examining the gendering of work with thorough historical scholarship of American industry and business culture Tracing the transformation of the film industry into a legitimate big business of the 1920s and explaining the fate of the female filmmaker during the silent era Mahar demonstrates how industrial growth and change can unexpectedly open and close opportunities for women

Policing Cinema Lee Grieveson,2004-05-24 Publisher Description *How Machines Came to Speak* Jennifer Petersen,2022-01-24 In *How Machines Came to Speak* Jennifer Petersen constructs a genealogy of how legal conceptions of speech have transformed over the last century in response to new media technologies Drawing on media and legal history Petersen shows that the legal category of speech has varied considerably evolving from a narrow category of oratory and print publication to a broad abstract conception encompassing expressive nonverbal actions algorithms and data She examines a series of pivotal US court cases in which new media technologies such as phonographs radio film and computer code were integral to this shift In judicial decisions ranging from the determination that silent films were not a form of speech to the expansion of speech rights to include algorithmic outputs courts understood speech as mediated through technology Speech thus became disarticulated from individual speakers By outlining how legal definitions of speech are indelibly dependent on technology Petersen demonstrates that future innovations such as artificial intelligence will continue to restructure speech law in ways that threaten to protect corporate and institutional forms of speech over the rights and interests of citizens

The Miracle Case Laura Wittern-Keller,Raymond J. Haberski,2008 Examines the Supreme Court s unanimous 1952 decision in favor of a film exhibitor who had been denied a license to show the controversial Italian film *Il Miracolo* The ruling was a watershed event in the history of film censorship ushering in a new era of mature and sophisticated American filmmaking

Screen ,2005 *“The American public wants its movies passionate but pure”*. *The Question of Morality in American Film Censorship of the 1920s* Amelie Meyer,2020-04-07 Seminar paper from the year 2012 in the subject History America grade 1 0 University of G ttingen Seminar f r Mittlere und Neuere Geschichte course The Roaring Twenties Die Massenkultur der 1920er Jahre in transatlantischer Perspektive language English abstract For as long as there have been moving pictures there have also been attempts to regulate their content The first court case surrounding moving pictures has been recorded as early as 1897 and many more were to follow While film was thus always subjected to scrutiny from various groups the 1920s saw a more fervent battle for control over censorship which resulted in the formation of the 1930 Production Code remaining in effect until 1968 Lee Grieveson s study *Policing Cinema* Movies and

Censorship in Early Twentieth Century America comprehensively describes long lasting battles over movie content regulation and the discussion of the function of cinema Yet he is among many scholars who sees the 1915 Supreme Court decision in the case *Mutual Film Corporation v Industrial Commission of Ohio* as the culmination of these struggles as it proved the validity of state censorship Justice McKenna is quoted ruling that the exhibition of moving picture is a business pure and simple originated and conducted for profit like other spectacles not to be regarded as part of the press of the country or as organs of the public opinion This ruling was not only significant for the increased state and city censorship which followed but it also fueled censorship demands by various parties including religious groups social reformers politicians and journalists who all called for the elusive concept of morality The road from this first ruling which titled the film industry as a business to be regulated towards a formal censorship with the aim of restoring morality manifested in the so called Production Code in 1934 will be the focus of this paper The first part will consist of an analysis of the various parties involved in the attempt to regulate movie content in order to expose the individual motives behind their requests as well as their practices to reach their goal of censorship The following part will then deal with the question of how well the reformers were able to realize their goal of censoring the movies during the first years of the 1920s The questions posed above will mainly be studied on the basis of guiding works written by Gregory D Black Francis G Couvares Stephen Vaughn Lee Grieveson and Leonard J Leff Analyzed sources will include newspaper articles state review board standards studies on audience behavior and an original text written by a direct participant of the 1920 censorship struggle MPPDA president William Hays

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

Early Cinema and the "national" Richard Abel, Giorgio Bertellini, Rob King, 2008 Focuses on the concept of national film culture from a wide methodological spectrum of interests including visual and narrative forms international geopolitics and exhibition and marketing practices This book shows that concepts of national identity played a role in establishing many of the parameters of cinema s early development

The Public is Watching Lawrence Liang, Mayur Suresh, Namita Avriti Malhotra, 2007

Black Film, British Cinema Institute of Contemporary Arts (London, England), 1988

Cinéma et audiovisuel se réfléchissent Guillaume Soulez, Jean-Philippe Trias, François Amy de la Bretèque, Emmanuelle André, Raphaëlle Moine, François Jost, 2012-06-01 Si la r flexivité tait la marque du retour d un art sur lui m me aujourd hui les migrations d images et de sons nous obligent largir le regard Quatre axes structurent cette tude un retour sur l histoire et le contexte socioculturel de cette r flexivité une r flexion sur la notion et

les usages de l'intertextualité une mise en relation du cinéma et de l'audiovisuel avec les autres arts une analyse des nouvelles formes d'intertextualité *Film History*, 2007 *Asynchronicities* Barbara McBane, 2007 *Cinema and Censorship* Someśvara Bhaumika, 2009 **Nickelodeon City** Michael G. Aronson, 2008 From the 1905 opening of the wildly popular eponymous Nickelodeon in the city's downtown to the outgrowth of nickel theaters in nearly all of its neighborhoods Pittsburgh proved to be perfect for the movies Nickelodeon City profiles the major promoters in Pittsburgh as well as ordinary theater owners suppliers and patrons Aronson examines early film promotion distribution and exhibition and reveals the beginnings of state censorship and the lobbying and manipulation attempted by members of the movie trade **Horror** Georg Seesslen, Fernand Jung, 2006 Walter Prescott Webb Memorial Lectures, 1982

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Table of Contents Policing Cinema

1. Understanding the eBook Policing Cinema
 - The Rise of Digital Reading Policing Cinema
 - Advantages of eBooks Over Traditional Books
2. Identifying Policing Cinema
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Policing Cinema
 - User-Friendly Interface
4. Exploring eBook Recommendations from Policing Cinema
 - Personalized Recommendations
 - Policing Cinema User Reviews and Ratings
 - Policing Cinema and Bestseller Lists

5. Accessing Policing Cinema Free and Paid eBooks
 - Policing Cinema Public Domain eBooks
 - Policing Cinema eBook Subscription Services
 - Policing Cinema Budget-Friendly Options
6. Navigating Policing Cinema eBook Formats
 - ePub, PDF, MOBI, and More
 - Policing Cinema Compatibility with Devices
 - Policing Cinema Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Policing Cinema
 - Highlighting and Note-Taking Policing Cinema
 - Interactive Elements Policing Cinema
8. Staying Engaged with Policing Cinema
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Policing Cinema
9. Balancing eBooks and Physical Books Policing Cinema
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Policing Cinema
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Policing Cinema
 - Setting Reading Goals Policing Cinema
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Policing Cinema
 - Fact-Checking eBook Content of Policing Cinema
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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