Movie Library

Educational Film Library Association

Hollywood Vault Eric Hoyt,2014-07-03 Hollywood Vault is the story of how the business of film libraries emerged and evolved, spanning the silent era to the sale of feature libraries to television. Eric Hoyt argues that film libraries became valuable not because of the introduction of new technologies but because of the emergence and growth of new markets, and suggests that studying the history of film libraries leads to insights about their role in the contemporary digital marketplace. The history begins in the mid-1910s, when the star system and other developments enabled a market for old films that featured current stars. After the transition to films with sound, the reissue market declined but the studios used their libraries for the production of remakes and other derivatives. The turning point in the history of studio libraries occurred during the mid to late 1940s, when changes in American culture and an industry-wide recession convinced the studios to employ their libraries as profit centers through the use of theatrical reissues. In the 1950s, intermediary distributors used the growing market of television to harness libraries aggressively as foundations for cross-media expansion, a trend that continues today. By the late 1960s, the television marketplace and the exploitation of film libraries became so lucrative that they prompted conglomerates to acquire the studios. The first book to discuss film libraries as an important and often underestimated part of Hollywood history, Hollywood Vault presents a fascinating trajectory that incorporates cultural, legal, and industrial history.

The Age of Movies: Selected Writings of Pauline Kael Pauline Kael, 2016-09-27 A master film critic is at her witty, exhilarating, and opinionated best in this career-spanning collection featuring pieces on Bonnie and Clyde, The Godfather, and other modern movie classics "Film criticism is exciting just because there is no formula to apply," Pauline Kael once observed, "just because you must use everything you are and everything you know." Between 1968 and 1991, as regular film reviewer for The New Yorker, Kael used those formidable tools to shape the tastes of a generation. She had a gift for capturing, with force and fluency, the essence of an actor's gesture or the full implication of a cinematic image. Kael called movies "the most total and encompassing art form we have," and her reviews became a platform for considering both film and the worlds it engages, crafting in the process a prose style of extraordinary wit, precision, and improvisatory grace. Her ability to evoke the essence of a great artist—an Orson Welles or a Robert Altman—or to celebrate the way even seeming trash could tap deeply into our emotions was matched by her unwavering eye for the scams and self-deceptions of a corrupt movie industry. Here are her appraisals of era-defining films such as Breathless, Bonnie and Clyde, The Leopard, The Godfather, Last Tango in Paris, Nashville, along with many others, some awaiting rediscovery—all providing the occasion for masterpieces of observation and insight, alive on every page.

Movies and TV: The New York Public Library Book of Answers Melinda Corey, Diane Corey, George Ochoa, 1992-07-01 If you're a movie or television fan - how many of these questions can you answer? What was the last picture show in The Last Picture Show? Where was the stagecoach headed in Stagecoach? What was the name of the dinosaur bone in Bringing Up Baby? What did Gomer Pyle do before he entered the Marines? Who played Gentle Ben? Like The Book of

Answers, this book answers hundreds of questions in one of the New York Public LIbrary Telephone Reference Service's most popular areas - film and television. It covers the biggest stars, breakthrough productions, famous on-and-off-screen incidents, and film and TV history and trivia. Movies and TV: The New York Public Library Book of Answers is both informative and entertaining - a treasure trove of fascinating movie and TV facts, a perfect companion to The Book of Answers, and a real treat for movie and TV fans.

Film Programming for Public Libraries Kati Irons,2014 Film programming can seem more complicated than other kids of programming libraries offer. Irons, development library for the Film and Music Collection at the Pierce County Library System in Washington State, provides inspiration on aspects such as licensing, marketing, equipment, film advisory, and film displays.

Library Journal Melvil Dewey, Richard Rogers Bowker, L. Pylodet, Charles Ammi Cutter, Bertine Emma Weston, Karl Brown, Helen E. Wessells, 1919 Includes, beginning Sept. 15, 1954 (and on the 15th of each month, Sept.-May) a special section: School library journal, ISSN 0000-0035, (called Junior libraries, 1954-May 1961). Also issued separately.

Using Films Educational Film Library Association, 1967

Popular Piano Library Movie Hits, 2005-08 Music for the performer in all of us brings together blockbuster popular, jazz, and movie hits. Band and orchestral background tracks are available on a General MIDI disk (Item #ELM05006GM) available separately. Here are NEW hot hits and performer and audience favorites pianistically arranged by Gail Lew and Chris Lobdell using effective chord substitutions to give a big professional sound. Titles: What a Wonderful World * The Imperial March * Singin' In the Rain * In Dreams * Inspector Gadget * Double Trouble * Believe * The Rose.

Film Library Quarterly ,1983 Vols. for 1967/68-70 include: Sneaks, later issued as Film sneaks annual. *Library Occurrent* ,1911

American Movie Critics Phillip Lopate, 2006 This collection provides not only dozens of close-ups of iconic movies but also a ... panorama of modern times. - Dust jacket.

Farber on Film: The Complete Film Writings of Manny Faber Manny Farber, 2016-02-02 Manny Farber (1917—2008) was a unique figure among American movie critics. Champion of what he called termite art (focused, often eccentric virtuosity as opposed to white elephant monumentality), master of a one-of-a-kind prose style whose jazz-like phrasing and incandescent twists and turns made every review an adventure, he has long been revered by his peers. Susan Sontag called him the liveliest, smartest, most original film critic this country ever produced; for Peter Bogdanovich, he was razor-sharp in his perceptions and never less than brilliant as a writer. Farber was an early discoverer of many filmmakers later acclaimed as American masters: Val Lewton, Preston Sturges, Samuel Fuller, Raoul Walsh, Anthony Mann. A prodigiously gifted painter himself, he brought to his writing an artist's eye for what was on the screen. Alert to any filmmaker, no matter how marginal or unsung, who was doing go-for-broke art and not caring what comes of it, he was uncompromising in his contempt for pretension and trendiness, for, as he

put it, directors who pin the viewer to the wall and slug him with wet towels of artiness and significance. The excitement of his criticism, however, has less to do with his particular likes and dislikes than with the quality of attention he paid to each film as it unfolds, to the chains of rapport and intimate knowledge in its moment-to-moment reality. To transcribe that knowledge he created a prose that, in Robert Polito's words, allows for oddities, muddles, crises, contradictions, dead ends, multiple alternatives, and divergent vistas. The result is critical essays that are themselves works of art. Farber on Film brings together this extraordinary body of work in its entirety for the first time, from his early and previously uncollected weekly reviews for The New Republic and The Nation to his brilliant later essays (some written in collaboration with his wife Patricia Patterson) on Godard, Fassbinder, Herzog, Scorsese, Altman, and others. Featuring an introduction by editor Robert Polito that examines in detail the stages of Farber's career and his enduring significance as writer and thinker, Farber on Film is a landmark volume that will be a classic in American criticism. From the Trade Paperback edition.

Circulating Film Library Catalog Museum of Modern Art (New York, N.Y.). Circulating Film Library,1984 **Museum Movies** Haidee Wasson,2005-05-27 In 1935, the foundation of the Film Library of the Museum of Modern Art in New York marked the transformation of the film medium from a passing amusement to an enduring art form. Haidee Wasson maps the work of the MoMA film library as it pioneered the preservation of film & promoted the concept of art cinema.

Hollywood and the Culture Elite Peter Decherney, 2005-04-06 As Americans flocked to the movies during the first part of the twentieth century, the guardians of culture grew worried about their diminishing influence on American art, education, and American identity itself. Meanwhile, Hollywood studio heads were eager to stabilize their industry, solidify their place in mainstream society, and expand their new but tenuous hold on American popular culture. Peter Decherney explores how these needs coalesced and led to the development of a symbiotic relationship between the film industry and America's stewards of high culture. Formed during Hollywood's Golden Age (1915-1960), this unlikely partnership ultimately insured prominent places in American culture for both the movie industry and elite cultural institutions. It redefined Hollywood as an ideal American industry; it made movies an art form instead of simply entertainment for the masses; and it made moviegoing a vital civic institution. For their part, museums and universities used films to maintain their position as guintessential American institutions. As the book delves into the ties between Hollywood bigwigs and various cultural leaders, an intriguing cast of characters emerges, including the poet Vachel Lindsay, film producers Adolph Zukor and Joseph Kennedy, Hollywood flak and censor extraordinaire Will Hays, and philanthropist turned politician Nelson Rockefeller. Decherney considers how Columbia University's film studies program helped integrate Jewish students into American culture while also professionalizing screenwriting. He examines MoMA's career-savvy film curator Iris Barry, a British feminist once dedicated to stemming the tide of U.S. cultural imperialism, who ultimately worked with Hollywood and the U.S. government to fight fascism and communism and promote American values abroad. Other chapters explore Vachel Lindsay's progressive vision of movies as reinvigorating the public sphere through

film libraries and museums; the promotion of movie connoisseurship at Harvard and other universities; and how the heir of a railroad magnate bankrolled the American avant-garde film movement. Amid ethnic diversity, the rise of mass entertainment, world war, and the global spread of American culture, Hollywood and cultural institutions worked together to insure their own survival and profitability and to provide a coherent, though shifting, American identity.

<u>Library Journal</u> ,1919

Rock Star/Movie Star Landon Palmer, 2020-06-30 During the mid-1950s, when Hollywood found itself struggling to compete within an expanding entertainment media landscape, certain producers and studios saw an opportunity in making films that showcased performances by rock 'n' roll stars. Rock stars eventually found cinema to be a useful space to extend their creative practices, and the motion picture and recording industries increasingly saw cinematic rock stardom as a profitable means to connect multiple media properties. Indeed, casting rock stars for film provided a tool for bridging new relationships across media industries and practices. From Elvis Presley to Madonna, this book examines the casting rock stars in films. In so doing, Rock Star/Movie Star offers a new perspective on the role of stardom within the convergence of media industries. While hardly the first popular music culture to see its stars making the transition to screen, the timing of rock's emergence and its staying power within popular culture proved fortuitous for a motion picture business searching for its place in the face of continuous technological and cultural change. At the same time, a post-star-system film industry provided a welcoming context for rock stars who have valued authenticity, creative autonomy, and personal expression. This book uses illuminating archival resources to demonstrate how rock stars have often proven themselves to be prominent film workers exploring this terrain of platforms old and new - ideal media laborers whose power lies in the fact that they are rarely recognized as such. Combining star studies with media industry studies, this book proposes an integrated methodology for writing media history that combines the actions of individuals and the practices of industries. It demonstrates how stars have operated as both the gravitational center of media production as well as social actors who have taken on a decisive role in the purposes to which their images are used.

Cinema Sources University of Wisconsin--Madison. Libraries, 1979

Popular Piano Library Movie Hits ,2004-02 Music for the performer in all of us brings together blockbuster popular, jazz, and movie hits. Carefully chosen for their broad appeal to performers, students, and audiences, all titles are pianistically arranged by Larry Minsky, Tom Roed, Gail Lew, and Eugenie Rocherolle using effective chord substitutions to give a big professional sound. Titles: Cantina Band (from Star Wars) * Harry's Wondrous World * In Dreams (from The Lord of the Rings: The Fellowship of the Ring) * James Bond Theme * Once Upon a December * Raindrops Keep Fallin' on My Head * Scooby-Doo, Where Are You? * Theme from E.T.: The Extra-Terrestrial * Theme from Superman * There You'll Be (from Pearl Harbor).

True Stories of Censorship Battles in America's Libraries Valerie Nye (Ed), Kathy Barco, 2012 Those facing

censorship challenges can find support and inspiration in this book, which compiles dozens of stories from library front lines.

Inventing Film Studies Lee Grieveson, Haidee Wasson, 2008-11-24 Inventing Film Studies offers original and provocative insights into the institutional and intellectual foundations of cinema studies. Many scholars have linked the origins of the discipline to late-1960s developments in the academy such as structuralist theory and student protest. Yet this collection reveals the broader material and institutional forces—both inside and outside of the university—that have long shaped the field. Beginning with the first investigations of cinema in the early twentieth century, this volume provides detailed examinations of the varied social, political, and intellectual milieus in which knowledge of cinema has been generated. The contributors explain how multiple instantiations of film study have had a tremendous influence on the methodologies, curricula, modes of publication, and professional organizations that now constitute the university-based discipline. Extending the historical insights into the present, contributors also consider the directions film study might take in changing technological and cultural environments. Inventing Film Studies shows how the study of cinema has developed in relation to a constellation of institutions, technologies, practices, individuals, films, books, government agencies, pedagogies, and theories. Contributors illuminate the connections between early cinema and the social sciences, between film programs and nation-building efforts, and between universities and U.S. avant-garde filmmakers. They analyze the evolution of film studies in relation to the Museum of Modern Art, the American Film Council movement of the 1940s and 1950s, the British Film Institute, influential journals, cinephilia, and technological innovations past and present. Taken together, the essays in this collection reveal the rich history and contemporary vitality of film studies. Contributors: Charles R. Acland, Mark Lynn Anderson, Mark Betz, Zoë Druick, Lee Grieveson, Stephen Groening, Haden Guest, Amelie Hastie, Lynne Joyrich, Laura Mulvey, Dana Polan, D. N. Rodowick, Philip Rosen, Alison Trope, Haidee Wasson, Patricia White, Sharon Willis, Peter Wollen, Michael Zryd

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