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FRYKHOLM

GEORGE KLEINE & AMERICAN CINEMA

The Movie Business
and Film Culture
in the Silent Era

George Kleine American Cinema Histories

Kevin J. Harty



George Kleine American Cinema Histories:

George Kleine and American Cinema Joel Frykholm, 2019-07-25 George Kleine was a New York City optician who moved to Chicago in 1893 to set up an optical store. In 1896 he branched out and began selling motion picture equipment and films. Within a few years he became America's largest film distributor and a pivotal figure in the movie business. In chronicling the career of this motion picture pioneer including his rapid rise to fame and fortune but also his gradual downfall after 1915 as the era of Hollywood began, Joel Frykholm provides an in-depth account of the emergence of the motion picture business in the United States and its development throughout the silent era. Through the lens of Kleine's fascinating career, this book explores how motion pictures gradually transformed from a novelty into an economic and cultural institution central to both American life and an increasingly globalised culture of mass entertainment.

George Kleine and American Cinema Joel Frykholm, 2015-10-29 George Kleine was a New York City optician who moved to Chicago in 1893 to set up an optical store. In 1896 he branched out and began selling motion picture equipment and films. Within a few years he became America's largest film distributor and a pivotal figure in the movie business. In chronicling the career of this motion picture pioneer including his rapid rise to fame and fortune but also his gradual downfall after 1915 as the era of Hollywood began, Joel Frykholm provides an in-depth account of the emergence of the motion picture business in the United States and its development throughout the silent era. Through the lens of Kleine's fascinating career, this book explores how motion pictures gradually transformed from a novelty into an economic and cultural institution central to both American life and an increasingly globalised culture of mass entertainment.

The Oxford Handbook of American Film History Jon Lewis, 2025 In a series of newly commissioned chapters, *The Oxford Handbook of American Film History* offers a new and fully compelling discussion of American film as marked by significant moments of industrial and artistic change. Many of the chapters are built upon primary sourced research while others detail aspects of form and style. Together the chapters in this book show a history shaped by multiple theses and voices and interests.

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 Chinatown Film Culture Kim K. Fahlstedt, 2020-08-14 Chinatown Film Culture provides the first comprehensive account of the emergence of film and moviegoing in the transpacific hub of San Francisco in the early twentieth century Working with materials previously left in the margins of grand narratives of history Kim K Fahlstedt uncovers the complexity of a local entertainment culture that offered spaces where marginalized Chinese Americans experienced and participated in local iterations of modernity At the same time this space also fostered a powerful Orientalist aesthetic that would eventually be exported to Hollywood by San Francisco showmen such as Sid Grauman Instead of primarily focusing on the screen spectator relationship Fahlstedt suggests that immigrant audiences role in the proliferation of cinema as public entertainment in the United States saturated the whole moviegoing experience from outside on the street to inside the movie theater By highlighting San Francisco and Chinatown as featured participants rather than bit players Chinatown Film Culture provides an historical account from the margins alternative to the more dominant narratives of U S film history Education in the School of Dreams Jennifer Lynn Peterson, 2013-05-22 In the earliest years of cinema travelogues were a staple of variety film programs in commercial motion picture theaters These short films also known as scenics depicted tourist destinations and exotic landscapes otherwise inaccessible to most viewers Scenics were so popular that they were briefly touted as the future of film But despite their pervasiveness during the early twentieth century travelogues have been overlooked by film historians and critics In Education in the School of Dreams Jennifer Lynn Peterson recovers this lost archive Through innovative readings of travelogues and other nonfiction films exhibited in the United States between 1907 and 1915 she offers fresh insights into the aesthetic and commercial history of early cinema and provides a new perspective on the intersection of American culture imperialism and modernity in the nickelodeon era Peterson describes the travelogue s characteristic form and style and demonstrates how imperialist ideologies were realized and reshaped through the moving image She argues that although educational films were intended to legitimate filmgoing for middle class audiences travelogues were not simply vehicles for elite ideology As a form of instructive entertainment these technological moving landscapes were both formulaic and also wondrous and dreamlike Considering issues of spectatorship and affect Peterson argues that scenics produced and disrupted viewers complacency about their own place in the world Women Filmmakers in Early Hollywood Karen Ward Mahar, 2008-08-25 A study of how and why women in early twentieth century Hollywood went from having plenty of filmmaking opportunities to very few 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 With meticulous scholarship and fluid writing Mahar tells the story of this golden era of female filmmaking *Women Filmmakers in Early Hollywood* is not to be missed Samantha Barbas *Women's Review of Books* Mahar views the business of making movies from the inside out focusing on questions about changing industrial models and work conventions At her best she shows how the industry's shifting business history impacted women's opportunities recasting current understanding about the American film industry's development Hilary Hallett *Reviews in American History* A scrupulously researched and argued analysis of how and why women made great professional and artistic gains in the U S film industry from 1906 to the mid 1920s and why they lost most of that ground until the late twentieth century Kathleen Feeley *Journal of American History* *Women Filmmakers in Early Hollywood* offers convincing evidence of how economic forces shaped women's access to film production and presents a complex and engaging story of the women who took advantage of those opportunities Pennee Bender *Business History Review* **Devices of Curiosity** Oliver Gaycken, 2015 Beginning around 1903 a variety of producers began making films about scientific topics for general audiences inspired by a vision of cinema as an educational medium Excavating this largely unknown genre of early cinema *Devices of Curiosity* traces its development from its beginnings in England to its flourishing in France around 1910 Oliver Gaycken investigates how such films both relied upon previous traditions and created novel visual paradigms that led to the creation of ambitious new film collections Gaycken also discerns a transit between nonfictional and fictional modes seeing affinities between popular science films and certain aspects of fiction films particularly Louis Feuillade's crime melodramas Drawing on the insights of the history of science as well as the history of cinema *Devices of Curiosity* reveals the extent to which popular science films impacted the formation of documentary educational and avant garde cinemas Book jacket

Motor City Movie Culture, 1916-1925 Richard Abel, 2020-01-21 A study of how the film industry came to flourish in Detroit in the early years as locals were lured into the new picture theaters *Motor City Movie Culture 1916-1925* is a broad textured look at Hollywood coming of age in a city with a burgeoning population and complex demographics Richard Abel investigates the role of local Detroit organizations in producing distributing exhibiting and publicizing films in an effort to

make moviegoing part of everyday life Tapping a wealth of primary source material from newspapers spatiotemporal maps and city directories to rare trade journals theater programs and local newsreels Abel shows how entrepreneurs worked to lure moviegoers from Detroit's diverse ethnic neighborhoods into the theaters Covering topics such as distribution programming practices nonfiction film and movie coverage in local newspapers with entr'actes that dive deeper into the roles of key individuals and organizations this book examines how efforts in regional metropolitan cities like Detroit worked alongside California studios and New York head offices to bolster a mass culture of moviegoing in the United States

Cinema Arthuriana Kevin J. Harty, 2015-05-07 The legends of King Arthur have not only endured for centuries but also flourished in constant retellings and new stories built around the central themes With the coming of motion pictures Arthur was destined to hit the screen This edition of Cinema Arthuriana revised in 2002 presents 20 essays on the topic of the recurring presence of the legend in film and television from 1904 to 2001 They cover such films as Excalibur 1981 and Monty Python and the Holy Grail 1975 television productions such as The Mists of Avalon 2001 and French and German films about the quest for the Holy Grail and the other adventures of King Arthur and the Knights of the Round Table **An Economic**

History of Film John Sedgwick, Michael Pokorny, 2004-09-09 The economics of the movie industry has been curiously neglected by scholars especially given the material circumstances in which film has been produced distributed and exhibited in capitalist economies and its central importance in the lives of the huge numbers attracted to it as a commodity This book provides an economic framework for understanding developments in film history Film is a peculiar commodity with a unique set of characteristics The topic hence is interesting and covered with aplomb by the contributors to the volume The book includes sections on long term trends in the film industry the transformation of film from a primitive commodity to a heavily branded product the operation of the studio system the end of the studio system in post war America the role and payment of stars Hollywood's approach to risk during the 1990s Experts from the UK and North America have come together in these pages and the result is a readable insightful and enlightening book that will gain many fans amongst those with an interest in the economics of film economic historians film historians and aficionados of the movie industry generally *The Endless*

End of Cinema Gianluca Sergi, Gary Rydstrom, 2023-01-26 Film is dead Three little words that have been heard around the world many times over the life of the cinema Yet some 120 years on the old dog's ability to come up with new tricks and live another day remains as surprising and effective as ever This book is an exploration of film's ability to escape its own The End title card It charts the history of cinema's development through a series of crises that could should ought to have ended it From its origins to Covid via a series of unlikely friendships with sound television and the internet the book provides industry professionals scholars and lovers of cinema with an informing and intriguing journey into the afterlife of cinema and back to the land of the living It is also a rare collaboration between an Oscar winning filmmaker and a film scholar a chronicle of their attempt to bridge two worlds that have often looked at each other with as much curiosity as doubt but that are bound

by the deep love of cinema that they both share *Working-Class Hollywood* Steven J. Ross, 2020-06-30 This path breaking book reveals how Hollywood became Hollywood and what that meant for the politics of America and American film *Working Class Hollywood* tells the story of filmmaking in the first three decades of the twentieth century a time when going to the movies could transform lives and when the cinema was a battleground for control of American consciousness Steven Ross documents the rise of a working class film movement that challenged the dominant political ideas of the day Between 1907 and 1930 worker filmmakers repeatedly clashed with censors movie industry leaders and federal agencies over the kinds of images and subjects audiences would be allowed to see The outcome of these battles was critical to our own times for the victors got to shape the meaning of class in twentieth century America Surveying several hundred movies made by or about working men and women Ross shows how filmmakers were far more concerned with class conflict during the silent era than at any subsequent time Directors like Charlie Chaplin D W Griffith and William de Mille made movies that defended working people and chastised their enemies Worker filmmakers went a step further and produced movies from *A Martyr* to *His Cause* 1911 to *The Gastonia Textile Strike* 1929 that depicted a unified working class using strikes unions and socialism to transform a nation J Edgar Hoover considered these class conscious productions so dangerous that he assigned secret agents to spy on worker filmmakers Liberal and radical films declined in the 1920s as an emerging Hollywood studio system pressured by censors and Wall Street investors pushed American film in increasingly conservative directions Appealing to people s dreams of luxury and upward mobility studios produced lavish fantasy films that shifted popular attention away from the problems of the workplace and toward the pleasures of the new consumer society While worker filmmakers were trying to heighten class consciousness Hollywood producers were suggesting that class no longer mattered *Working Class Hollywood* shows how silent films helped shape the modern belief that we are a classless nation **Learning with the Lights Off** Devin Orgeron, Marsha Gordon, Dan Streible, 2012-01-19 A vastly influential form of filmmaking seen by millions of people educational films provide a catalog of twentieth century preoccupations and values As a medium of instruction and guidance they held a powerful cultural position producing knowledge both inside and outside the classroom This is the first collection of essays to address this vital phenomenon The book provides an ambitious overview of educational film practices while each essay analyzes a crucial aspect of educational film history ranging from case studies of films and filmmakers to broader generic and historical assessments Offering links to many of the films *Learning With the Lights Off* provides readers the context and access needed to develop a sophisticated understanding of and a new appreciation for a much overlooked film legacy *America in Italian Culture* Guido Bonsaver, 2024-02-10 When Italy unified in 1861 America was emerging as a world power and advances in communication allowed Italians a view of American life to which they could aspire *America in Italian Culture* traces this huge cultural shift looking at how US fiction comics music and film came to dominate Italian culture even as the countries went to war *The Cinema of Isolation* Martin F. Norden, 1994 Filmmakers have often

encouraged us to regard people with physical disabilities in terms of pity awe humor or fear. Others who somehow deserve to be isolated from the rest of society. In this first history of the portrayal of physical disability in the movies Martin Norden examines hundreds of Hollywood movies and notable international ones finds their place within mainstream society and uncovers the movie industry's practices for maintaining the status quo keeping people with disabilities dependent and in their place. Norden offers a dazzling array of physically disabled characters who embody or break out of the stereotypes that have both influenced and been symptomatic of society's fluctuating relationship with its physically disabled minority. He shows us sweet innocents like Tiny Tim obsessive avengers like Quasimodo variations on the disabled veteran and many others. He observes the arrival of a new set of stereotypes tied to the growth of science and technology in the 1970s and 1980s and underscores movies like *My Left Foot* and *The Waterdance* that display a newfound sensitivity. Norden's in-depth knowledge of disability history makes for a particularly intelligent and sensitive approach to this long overlooked issue in media studies.

The Oxford History of World Cinema Geoffrey Nowell-Smith, 1996 Featuring nearly three thousand film stills production shots and other illustrations an authoritative history of the cinema traces the development of the medium its filmmakers and stars and the evolution of national cinemas around the world. *Networks of Entertainment* Frank Kessler, Nanna Verhoeff, 2008-02-05 Essays by prominent scholars examining film distribution in the early years of cinema. This collection of essays explores the complex issue of film distribution from the invention of cinema into the 1910s. From regional distribution networks to international marketing strategies from the analysis of distribution catalogs to case studies on individual distributors these essays written by well known specialists in the field discuss the intriguing question of how films came to meet their audiences. Contributors include Richard Abel Marta Braun Joseph Garncarz Andr Gaudreault Francois Jost Charlie Keil Martin Loiperdinger Viva Paci Wanda Strauven Gregory Waller and many more. Epics, Spectacles, and Blockbusters Sheldon Hall, Stephen Neale, 2010 The pantheon of big budget commercially successful films encompasses a range of genres including biblical films war films romances comic book adaptations animated features and historical epics. It discusses the characteristics history and modes of distribution and exhibition that unite big budget pictures from their beginnings in the late nineteenth century to the present. Moving chronologically it examines the roots of today's blockbuster in the feature special superspecial roadshow epic and spectacle of earlier eras with special attention to the characteristics of each type of picture. Editor **Cameras into the Wild** Pelle B. Petterson, 2011-08-12 The cinematographers and directors who shot film in wilderness areas at the turn of the 19th century are some of the unsung heroes of documentary film making. Apart from severe weather conditions these men and women struggled with heavy and cumbersome equipment in some of the most unforgiving locales on the planet. This groundbreaking study examines nature wildlife and wilderness filming from all angles. Topics covered include the beginnings of film itself the first attempts at nature and expedition filming technical developments of the period involving cameras and lenses and the role film has played in wilderness preservation. The

individual contributions of major figures are discussed throughout and a filmography lists hundreds of nature films from the period

Reviewing **George Kleine American Cinema Histories**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**George Kleine American Cinema Histories**," an enthralling opus penned by a highly acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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