

Policing cinema - movies and censorship in early-twentieth-century America

University of California Press - Policing cinema : movies and censorship in early



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The Unwritten Law (1907 film)

London, challenged the actions of the police and argued. It shows how economic changes the growth of vertically integrated companies affected and were affected by changes in censorship a shift away from national to state regulation, and from government regulation to industry self-regulation. Policing Cinema: Movies and Censorship in Early Twentieth-Century America.

Policing Cinema: Movies and Censorship in Early

Berkeley, University of California Press, 2004.¹ Even though moving pictures were outgrowing the nickelodeon and could now be linked to opera, like those judges in the Essanay competition in 1910 had presciently imagined, the forces of state authority maintained their surveillance of cinema screens and audiences.

The Unwritten Law (1907 film)

White slave films, dramas documenting sex scandals, filmed prize fights featuring the controversial African-American boxer Jack Johnson, D. . Tracing the discourses and practices of cultural and political elites and the responses of the nascent film industry, Grieveson reveals how these interactions had profound effects on the shaping of film content, form, and, more fundamentally, the proposed social function of cinema: how cinema should function in society, the uses to which it might be put, and thus what it could or would be.

Policing Cinema by Lee Grieveson

He situates these contestations in the context of regulatory concerns about populations and governance in an early-twentieth-century America grappling with the powerful forces of modernity, in particular, immigration, class formation and conflict, and changing gender roles. In this work, Grieveson offers a compelling analysis of the forces that shaped American cinema and its role in society. On the negative side, while all of the textual analyses featured in Off the Planet are generally first rate, some essays in the anthology fail to fully engage larger questions about the genre's treatment of otherness, technology, and dystopia.

But during this period, the main arguments about the social dangers of cinema were played out in the media and the courts, so that the groundwork was laid for the system of film production later labelled classicism, the system of distribution that controlled the circulation of films through theatres, and the system of regulation that limited the content of films: systems that held sway in USA for nearly a century to follow. However, we are never told the length of any of the films being discussed.

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