

DOWNLOAD PDF JUDY IN DISGUISE : D.W. GRIFFITHS JUDITH OF BETHULIA

Chapter 1 : XIV Modern Literature | The Year's Work in English Studies | Oxford Academic

Griffith was born on a farm in Oldham County, Kentucky, the son of Mary Perkins (née Oglesby) and Jacob Wark "Roaring Jake" Griffith a Confederate Army colonel in the American Civil War who was elected as a Kentucky state legislator.

Kluge conceives of the spectator in the plural even at the level of discursive construction the textually inscribed subject, the consumer targeted by the industry, as a position addressed not to the empirical viewer as socially contingent individual, but to an audience endowed with historically concrete contours, conflicts, and possibilities. Most important, in its dependence on both individual psychic processes and an intersubjective horizon, cinema spectatorship for Kluge essentially includes a moment of unpredictability. It is this unexpected, almost aleatory, component of collective reception that makes the viewing "public" Publikum a public sphere Öffentlichkeit in the emphatic sense. No doubt significant differences exist, and it could be argued that the idea of the public as an autonomous dimension never acquired that much normative weight in a country where it did not arise to delegitimize the cultural power of feudal social structures and an absolutist state. Yet there are important parallels, especially with regard to the gender subtext of the bourgeois public sphere, the hierarchic segregation of public and private as male and female domains. Moreover, the capitalist foundation of modern forms of public life makes it impossible to conceive of them as independent national developments. The distinction between different types of public life that Negt and Kluge propose throws into relief the specific circumstances that favored the emergence of this hegemonic model in the United States, such as, on the most obvious level, the contradictions of an immigrant, ethnically and racially segregated society. For Progressive Era intellectuals such as Walter Lippmann, who criticized the function and ideology of "The Public," the concept itself remained uncontested, more or less synonymous with public opinion. Industrial Commission of Ohio by which moving pictures were denied the constitutional protection of freedom of speech and press. This decision capped numerous efforts on local and state levels, from about on, to establish control over the mushrooming exhibition of motion pictures—precisely because the dominant forces discerned in it the incipient formation of an alternative public sphere. It is part of D. With all his cultural anachronisms and personal political investments, he understood that the cinema offered the possibility of a new, different kind of public sphere, a chance to close the gap perceived by his Progressive contemporaries between a genteel literary culture and the encroachment of commercialism. As I suggest in my reading of *Intolerance*, he envisioned such an alternative public sphere through the project of a new American hieroglyphics, the conception of film as a new universal, written language. In what follows, then, I pursue the question of film spectatorship through exemplary moments in the history of American cinema, specifically the silent period. First I trace the emergence of the category of the spectator as a historical construction that does not necessarily coincide with the invention of cinema. Rather, it is linked to the paradigmatic shift from early to classical cinema during the decade, roughly, between and This shift is defined by the elaboration of a mode of narration that makes it possible to anticipate a viewer through particular textual strategies, and thus to standardize empirically diverse and to some extent unpredictable acts of reception. I consider the creation of this classical spectator from a variety of perspectives, beginning with the different organization of film-viewer relations in early cinema. These differences are located on the level of textual conventions of representation and address and on the level of exhibition practices, which are embedded in the public sphere of late-nineteenth century popular, commercial entertainments. In Chapter 2, I discuss the emergence of spectatorship from the angle of audience composition, specifically the vexed question of the legendary symbiosis between the nickelodeon the first independent exhibition outlet for films and its immigrant workingclass clientele. The ideological objective of constructing a unified subject of and for-mass-cultural consumption, of integrating empirically diverse audiences with this goal, was troped in the ambiguous celebration of film as a new universal language, as a historically unique chance to "repair the ruins of Babel.

With it emerges the possibility that this positioning is more than just an expression of the circular logic of consumption, but that there remains, even in the ceaseless repetition of this process, a margin of autonomous interpretation and reappropriation. In Chapter 3, I delineate such a margin in the dynamics of public reception, particularly in exhibition practices that lag behind the mass-cultural standards of production and distribution. These exhibition practices emphasize the value of the show as live performance over the projection of the film as uniform product, thus providing the structural conditions for locally specific, collective formations of reception. I suggest, therefore, that the cinema might have functioned as a potentially autonomous, alternative horizon of experience for particular social groups, such as immigrant working-class audiences and women across class and generational boundaries. With its protostructuralist narration—the accelerated intercutting of narratives from four different periods of history—*Intolerance* conflicted with classical norms of linearity, character-based causality, and closure already formulated by But even on the level of individual sequences, the film impedes classical routes of viewer identification by its peculiar organization of vision and space, its systematic refusal to allocate the spectator a place within the diegesis, that is, the fictional world of film. As a "hieroglyphic" text par excellence, marked by graphic and stylistic heterogeneity, *Intolerance* projects something like a public reading space, asking the viewer to participate in a collective process of deciphering and interpreting. This invitation may smack of a patrician, if not paternalistic dispensation; but it also suggests, at a crucial juncture in the formation of the institution, an alternative conception of spectatorship, an appeal to the viewer to engage in an intersubjective process rather than 18 Introduction merely identify with and through predetermined spectatorial positions. Reopening the focus of investigation halfway, this part deals with a single star, Valentino, and the contradictions of female spectatorship that erupted around him. I pursue this configuration on the levels of star public life and of the particular scenarios of vision and identification that structure his films. The conflict between short-term marketing interests and a long-range patriarchal orientation of the institution made Valentino a catalyst for major changes in gender roles and relations, a figure oscillating between stereotypes of romantic love and visions of erotic reciprocity. Whatever the ideological inscription of his films, their spectacular reception gave rise to a female subculture as distinct as the nineteenth-century cult of domesticity. This subculture, if more short-lived, was also more threatening for it challenged the sexual economy of the relations of representation and reception and temporarily derailed the consumerist appropriation of female desire into the dynamics of public life. No doubt it was also inspired by the popular reputation of Hollywood as Babylon—the Whore, rather than the ideal civilization. Exposing the seamy sides of the studio era, Anger allocates Valentino a central place in that tradition. Rebuilding the Tower of Babel: Film-Viewer Relations before Hollywood t From its inception in , cinema was defined as the projection of films upon a fixed screen before a paying public. But the film spectator, as distinct from a member of an empirically variable audience, did not come into existence until more than a decade later. As a concept, a structural term, the spectator emerged along with the set of codes and conventions that has been analyzed as the classical Hollywood cinema. Specifically, classical cinema offered its viewer an ideal vantage point from which to witness a scene, unseen by anyone belonging to the fictional world of the film, the diegesis. As reception was thus increasingly standardized, the moviegoer was effectively invited to assume the position of this ideal spectator created by the film, leaving behind, like Keaton in *Sherlock Jr.* The classical mode of narration and address began to be formulated around , although it can be discerned as early as By the classical system was complete in its basic narrative and stylistic premises. The emergence of the classical system was a complex process intertwining developments in modes of production, distribution, and exhibition, including the beginning J1 24 The Emergence of Spectatorship of a journalistic discourse on the new medium. Nor can the rise of the classical system be described as a linear evolution of techniques, let alone a gradual perfecting of a natural "film language. This view of film history maintains that "primitive" or early cinema has to be considered as much a paradigm in its own right as its classical successor, a mode of representation relatively elaborated in its technical and stylistic options. As Tom Gunning contends, the kinds of fascination prevalent in early cinema did not disappear from film history but persisted underground—in the tradition of

avant-garde filmmaking and as a component of certain genres such as the musical. Early films, although they lacked the mechanisms to create a spectator in the classical sense, did solicit their viewer through a variety of appeals and attractions and through particular strategies of exhibition. In the attempt to reconstruct early film-spectator relations, however, we confront the methodological problem of measuring them against the later norm: If recent historiography has taught us to avoid evolutionary models and metaphors, we should also resist a kind of inverse teleology which would idealize early cinema in its paradigmatic otherness. Because I am interested in formations of spectatorship primarily in terms of their function as public horizons, as structural conditions for the articulation and reflection of experience, I will seek to elucidate early film-spectator relations less in an abstract opposition to the classical norm than in their multiplicity and complexity, in their uneven makeup and development. An Excess of Appeals The invention of film both challenged and undercut historically available modes of reception. While the receptive behavior rehearsed in traditional branches of entertainment, popular or "illegitimate," no doubt fostered the desire and disposition required for the consumption of films, it was not quite adequate to the new medium. As a perceptual technology advertised for the "illusion of lifelike movement," film had been prepared for by realistic directions in the theater as well as screen entertainments like the magic lantern and stereopticon shows. The "proper" relations among viewer, projector, and screen, the peculiar dimensions of cinematic space, were part of a cultural practice that had to be learned. A celebrated document of this learning process is Edwin S. Porter's *Uncle Josh at the Moving Picture Show* the country rube is a naive spectator who mistakes the representations on the screen for reality. Initially standing in a box to the left of a stage and screen, Uncle Josh is shown watching three different films which successively appear on the screen during this brief one-shot film: Besides being clips from earlier Edison films the major departure from the British source, the films-within-the-film represent a selection of popular genres: Thus, seeing the Parisian dancer, Uncle Josh jumps onto the stage and attempts to dance with her, *The Emergence of Spectatorship* 26 expressing a need for participation, mimesis, and reciprocity. But, as the second film suggests, this barrier also functions as a shield, protecting the viewer from the impact of the perceptual thrills it affords. Like the legendary early spectators who fled from their seats at the sight of oncoming trains or waves, Uncle Josh withdraws in terror from *The Black Diamond Express*, returning to the safe distance of his initial place. Not accidentally, it is the final film, a larger-than-life depiction of a "country couple," which agitates him beyond control. By transgressing the boundaries between theater space and the space of illusion, Uncle Josh ends up destroying the latter. As a comic allegory, then, the film implies certain lessons for the spectator of the film: The comic appeal of the film thus turns on an underlying assertion of "progress," with respect to representational techniques and to the development of a mode of reception appropriate to the cinema. In its formal construction, Uncle Josh belongs to the tradition of the primitive tableau, a one-shot scene presenting an extended action from a singular usually frontal viewpoint and long-shot stage distance. Moreover, by juxtaposing diverse genres and representational styles, the film subsumes them into a larger whole, at once more comprehensive and more advanced than the fragments quoted. A similar tension is at work in the relations Uncle Josh sets up with its viewer, on the thematic as well as structural level. The viewer addressed by Uncle Josh is certainly not yet the classical spectator. Instead, he or she was likely to have been seated, like Uncle Josh, in a vaudeville theater-which, prior to , was the predominant exhibition site for films, at least in urban areas. Given this setting, the comic effect is predicated on an alleged cultural disparity between the spectator-in-the-film and the spectator-of-the-film, which suggests a particular social dynamic of identification. Like the style of the individual films shown, these pleasures are marked as regressive, partial, and disorienting, inappropriate to the receptive attitude expected from the viewer of the film. The narrative clearly articulates a pressure for these pleasures to become integrated, subordinated to a more mature mode of reception; but it can do so only by negative example. What had yet to be developed was the matrix of integration: The Wild West, minstrel and magic shows, the burlesque, the playlet, the dance number, pornographic displays, acrobatics, and animal acts-all supplied the cinema with subject matter, performance conventions, and viewer

expectations; so did the magic lantern and the stereopticon shows with their configuration of projected image, darkened theater space, and sound accompaniment. These institutions provided not only the locations and occasions for film exhibition, but also a particular format of programming, the variety format. Whatever the number and status of films within a given program—initially perhaps up to eight short films filling a twenty-minute slot—their sequence was arranged in the most random manner possible, emulating the overall structure of the program in its emphasis on diversity, its shifting moods and styles of representation. As an entrepreneurial and aesthetic principle, the variety format shaped reception even after, when the cinema found an exhibition outlet of its own, the nickelodeon. It persisted well into the teens, when the introduction of the feature film enforced a major change in exhibition practices and audience behavior. This type of reception was perceived very early as a specifically modern form of subjectivity, reflecting the impact of urbanization and industrialization upon human perception. A survey by the Russell Sage Foundation compared the "The Emergence of Spectatorship 30 variety format to lithe succession of city occurrences," describing it as equally stimulating but disintegrating. The variety format not only provided a convenient structure for adapting as many existing traditions as possible, it seems also to have encouraged the production of diversity, in a sense literalizing the root of diversion.

II Diversity and Display While many of the films, especially before, were modeled on familiar acts and vernacular iconography, the transposition of these into a new medium emphasized distinctions between genres rather than, as in later classical practice, making them variants of a relatively homogeneous mode of representation known as cinema. Fictional genres were derived largely from vaudeville acts, such as comic skits and sight gags, dances, erotic scenes, highlights from popular plays and operas, and melodramatic episodes; they were also reenactments of historical events and tall tales of the Wild West, tableaux from Passion Plays, and trick films in the tradition of the magic shows. Interspersed with these—and proportionally predominant—were films depicting non-acted, ostensibly unstaged scenes that could be categorized as documentaries: Many actualities involved reconstructions—such as the notorious examples of *Film -Viewer Relations before Hollywood* 31 Spanish-American War films shot on a New York rooftop or bathtub recreations of naval battles—yet not necessarily with the intent to deceive; as a subgenre, dramatic reenactments of current events were considered legitimate. Though occasional complaints were heard early on, the standard of authenticity by which all such films would be rejected as "fake pictures" evolved with the classical paradigm and became one of the war cries in the campaign against primitive modes. The sensationalist appeal of such films cuts across documentary and fictional modes of representation and overtly caters to sadistic impulses; later films could do this only in the guise of narrative motivation and moral truth.

IIA very fine photograph, full of action from finish to start, and a subject that will appeal to everyone. Robert Allen cites the popularity of the "local actuality" films shot in a particular city one day and shown in a local theater the next. Another aspect of primitive fascination can be gleaned from a variant of the travelogue: Add the darkness of a tunnel as in *Interior N. Y. Subway, 14th Street to 42nd Street* [G. A review of a Biograph film taken by a camera riding through the Haverstraw Tunnel describes this effect in diction overwhelmed with its own helplessness: The spectator was not an outsider watching from safety the rush of the cars. He was a passenger on a phantom train ride that whirled him through space at nearly a mile a minute. There was nothing to indicate motion save that shining vista of tracks that was eaten up irresistably, rapidly and the disappearing panoramas of banks and fences.

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Chapter 2 : Classical Hollywood cinema - WikiVisually

Battle at Elderbush Gulch () & *Judith of Bethulia* () ~ 1 DVD *the Devil in disguise*. is a silent film directed by D. W. Griffith. The film was written.

A Vindication of Love: The negotiated daily task lists and the hard-won niceness and fairness attending so many contemporary domestic arrangements have all helped shrink and shrivel the power of erotic attraction. The easy accessibility of erotic toys and ready acceptance of kink is merely the funhouse-mirror image of this timid new civility. Transgressive in practice, it was heroic in the face of failure. Whereas now, by striving for fairness and equality, by making try after try at open communication and clear, demystifying visionâ€”in all our feeble attempts to make our relationships work in the short run of viable domestic lifeâ€”contemporary couples only make matters worse. Boldly anti-PC as it might be in content, in its form this argument is hardly new. At least since the French Revolution, polemicists in this mode have been relocating authenticity to earlier, pre-liberal, pre-modernizing thought and action, typically with very little real-world proof. Proudly polemical, serenely unconstrained by her weaknesses of social analysis, Nehring makes her points with impressive chutzpah. Her aim is to sound a note of dissatisfaction with the status quo and construct a countervailing body of inspiration. Or at least a reconstituted reading list: Socrates is one of the tough, heroic lovers here within a lineage of quest stories, fairy tales, and heroic renaissance epics. A vivacious storyteller, Nehring makes charming entertainment from antique narrative formsâ€”at least until all the redundancies begin to blur together, finally to resemble a feminist community mural of a generation ago, with Mary Wollstonecraft, Edna St. Vincent Millay, Simone de Beauvoir, and a host of other favorite writing women and their consorts joined hand-in-hand with Achilles, the Amazon princess Penthesilia, and the Wife of Bath. Wollstonecraft, of course, is the inventor of modern feminism and wrote two Vindications of her own: Attempting, at the end of the eighteenth century, to live her erotic and affective life outside of the bounds of conventional marriage, she met with some painful rejections, underwent deep depression, and twice attempted suicide. In Pollitt published a memoir. Instead after tossing him out , she Googled him compulsively, perhaps for months. But feminists and post-feminists ought to be able to read a text in its specificity, rather than merely look to it for ideology or inspiration. Forget about popular romance fictionâ€”I found it remarkable how few novels beyond *The Sorrows of Young Werther* she attends to. Nehring seems to prefer literary forms that tend toward speech, exhaust themselves in a blaze of self-revelation, and are more about their speaker than their object. Love letters, lyric poetry, her own style of polemic: Passion and expression are not really separable. Passion comes to birth in that powerful impetus of the mind which also brings language into existence. So soon as passion goes beyond instinct and becomes truly itself, it tends to self-description, either in order to justify or intensify its being, or else simply in order to keep going. The conventional wisdom would have it, I guess, that we turn to those Austen remakes and perhaps romance novels as well? But could it instead be that we look to them for visions of love within communities that we no longer know how to achieve or even describe? Nehring is surely right that feminism has created a new set of challenges for passion. Equal personhood is a tough slog; the burdens of shared day-to-day responsibility are daunting. We find our sources of passion and expression where we may. *The True Story of the Novel*. Rutgers University Press, , And for a richer, more complicated take , see Traister, Rebecca. *Salon Media Group*, 26 Sept. *Darcy in the end*, it is only because she has reconstructed him from the ground up. *Love in the Western World*. Princeton University Press, , *Heterosexuality and Performativity*, by Lisa Fletcher August 4th, Romance criticism often conveys the impression that it was written by a scholar on holiday, as it were, from more important work on worthier fiction. Interesting things may be said about the genre, but the formalities of intellectual rigor and theoretical sophistication have often been shrugged off, as though they were not really expected, let alone required, in this more casual context. What happens in romance criticism stays in romance criticism, this attitude suggests. No shoes, no Sedgwick, no problem. Lisa Fletcher, by contrast, takes her project quite seriously. As she explains

near the start of her important new study, *Historical Romance Fiction*: The range of novels she addresses is refreshing, although their distribution in the study suggests something about her sense of their interest as individual works of art: Despite its price, *Historical Romance Fiction* is essential for anyone working on Heyer, and important for anyone interested in the popular romance more generally. It is these broadly applicable, deliberately provocative aspects of her work that I wish to concentrate on in this review. Miller, and Umberto Eco. She seems at home in this environment: Certainly that was my own experience—although as the author of *A Natural History of the Romance Novel*, I am more than an interested bystander in the effort to define the popular romance. For me, the phrase itself is less important than its structural function in the text; another phrase might also be employed for the declaration to occur. For Fletcher, however, this particular sentence is crucial. The system that most concerns Fletcher is heteronormativity: This claim about the heteronormativity of romance may sound familiar. It delivers us to a place already mapped by Janice A. Radway more than two decades ago in *Reading the Romance: Women, Patriarchy, and Popular Literature* ; 2nd ed. Radway blames patriarchy for the imposition of ideology on the readers she studied: What, though, shall one make of the fact that romance novelists—both historical and contemporary—have also repeatedly imagined alternatives to heterosexuality that carry through to the end of the novel? The world of gay, lesbian, and other non-hetero romance fiction includes texts as generically and tonally diverse as *Maurice* by E. Forster written ; published which depicts the betrothal of two heroes, *The Price of Salt* by Patricia Highsmith which depicts the betrothal of two heroines, and *Phyllida and the Brotherhood of Philander* by Ann Herendeen , a Regency-era historical romance novel which depicts the betrothal of two heroes and a heroine. True, Fletcher briefly warns us about the limitations of her study: From this perspective, non-hetero romance would be seen as employing the form to validate and even celebrate alternatives to heterosexual hegemony. Indeed, Suzanne Juhasz has found that lesbian romance leads to a disruption—not a reinscription—of heteronormativity: The happy ending in lesbian romance fiction is that girl gets girl. The very literalness of the writing, the very linearity of the narrative support the fantasy or wished-for elements that this plot introduces. Yet in this fashion the romance also disrupts rather than maintains dominant social structures: This argument may lack the elegant unveilings and reversals of my thought experiment a moment ago, in which resistance turns out to be capitulation, and victory, surrender. We are left with a much-reduced, albeit still-useful claim about the enforcement of heteronormativity in a narrow range of historical romance novels, if not in the subgenre as a whole. Indeed —homosexual desire precedes and enables heterosexual desire. It is a significant contribution to the study of this author. As its title indicates, the chapter treats historical romances written over a twenty-five-year span, but Fletcher does not take into sufficient account the changes to this subgenre during this period, nor does she seem to have confronted, in any serious way, the methodological issues involved in choosing texts to study. They are on their way to being canonical romances; in fact, I would argue that Heyer is already canonical. How, then, did she choose her corpus? Statements about the historical romance—or any other genre—should be based on a representative sample of the range and quality of the genre. The sheer number of texts may be staggering, but perhaps that simply means that we romance critics have no choice but to set aside the dream of comprehensive, genre-wide analysis, and instead search out and study the most accomplished, most diverse selection of romances we can. Works Cited Juhasz, Suzanne. *New York U P, Women, Patriarchy, and Popular Literature*. U of North Carolina P, *A Natural History of the Romance Novel*. U of Penn P, In *The Secular Scripture*, Frye writes: In his *Notebooks on Romance*, Frye writes at some point between *Shopgirl* romance does outline and enclose the sensibility of a lot of shopgirls; detective stories enclose the sense of mystery behind familiar buildings. Again and again, Frye wrestles with the role of the popular and popularity in the study of literature—the study, that is, as opposed to the evaluation of texts. In his notebooks, as in his published work, Frye has a still-remarkable ability to recognize difference without allowing difference to become a measure of judgment and value. Thus, for example, Frye speaks about the various forms of romance ranging from the love story through to the adventure story, historical novel, and science fiction, neither ranking these subgenres nor lumping them together in an undifferentiated mass. It is a

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pleasure to see Frye, the literary critic par excellence, finding comfort and intellectual delight in the realm of the public and popular. Here Frye notes the ways in which romance broadly construed modernizes throughout its history, which, of course, finds its way into major statements on genre. In the volume, Frye provides one of the strongest defenses of romance. While preparing the lectures that would become *The Secular Scripture*, he writes: Finally, a brief comment ought to be included here about the continued labors of the *Collected Works of Northrop Frye* project. Works Cited Frye, Northrop. Joseph Adamson and Jean Wilson. U of Toronto P, *Romance and Readership in Twentieth-Century France: Love Stories*, by Diana Holmes August 4th, Despite persistent critical disapproval, the mass-market romance has tenaciously remained one of the most popular literary genres of the last century. Holmes explores mass-market romance as a site in which woman writers and readers can communicate their desires, concerns, fantasies, and complicated senses of identity. Why do women today continue to author and consume the same types of novels that women adored over a hundred years ago? Why do contemporary, independent women continue to turn to stories that center on love and the couple?

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Chapter 3 : calendrierdelascience.com: Sitemap

In addition to credited roles, he appeared uncredited as a Klansman in D. W. Griffiths The Birth of a Nation and he married Mary McBride Smith on July 3,, and they had two children. His daughter Barbara was married to singer and actor Ken Curtis from to , what difficulty was caused by the two marrying is unclear as the level.

Miraculous Marilyn 27 February - 2 out of 5 users found this review helpful. For a lifelong fan of Marilyn Monroe, Michelle brought this woman to life and nuanced her portrayal to include every little Marilyn pout and wiggle, Norma Jean vulnerability and lack of confidence. The interpretation of the long-gone film star was a tour de force and overlooked by everyone except the Spirit Independent Awards thank goodness for them. Where today do we see the luminosity, the sparkle, the sheer glamour of the golden days of Hollywood. Eddie Redmayne had a hard job playing the insipid Colin Clark and I thought he did very well getting across the dumb, wide-eyed wonder and infatuation of the scarcely out of school, sheltered, young man exposed to the biggest Hollywood sex symbol of the day. A wonderful film for fans who still remember the stars that were. I was not aware of this magnificent film until and did not see it till now May , but it not only does not date, but Natalie Portman was a revelation, considering I have just seen her in Black Swan, and in this much earlier film, she was already proving her acting prowess. Bardem has something unusual, a rare quality of conveying total realism in his acting which becomes him, not just a superficial persona he puts on. The characters are one and the same. What a pity this film did not come out sooner so that it would not have been overshadowed by the other one. And this is not all. I cannot commend this film enough. After a surfeit of mediocre American movies lately, I was mesmerised by the magical film of The Concert. Rarely seeing Russian movies, I was intrigued by the setting, characters, snapshots of Russian life today, and swept away by the way in which the actors and director lifted the ordinary into the extraordinary by way of a great plot, exquisite comedy moments, and a romantic theme which had nothing sentimental about it. The musical background provides a culturally sophisticated backdrop to an earthy and simple concept: From the sub-plots of Russians in Paris trying to make a buck, to the sensitive history of the celebrity violinist persuaded to play the Tchaikovsky concerto with the makeshift, unrehearsed, pseudo-Bolshoi orchestra, the film manages to capture every last nuance of human sensibility. The depiction of the tragi-comedic figure of the arch Communist Gavrilov who ruined the original concert and the lives of orchestra musicians 30 years previously, and now is responsible for ensuring the orchestra reconvene and play in Paris a master stroke and lends the lie to the whole plot. My only criticism is the way in which the final sublime denouement is cut across with collages of resolving the mystery between Filipov, the conductor, and Anne-Marie, the violinist. I can see the point of combining the performance of the music with the resolution - it is clever and creates a crescendo of poignancy to the highest pitch of the music itself. But it was a little confusing and, though, of course, the whole film is a contrivance to entertain, too contrived in the sudden success of this abandoned and defunct orchestra of Jewish misfits in Russia. This film is a compelling story, beautifully played, and a lovely idea. To create a hilariously funny yet subtly and searingly poignant plot is remarkable and I cannot imagine any film lover not enjoying this lovely film. Despite the sadness, poignancy, and vulnerability of the characters, everyone comes across as strong beings and the whole film verifies rather than belittles life and proves love stronger than life itself. A wonderful film experience which I recommend without hesitation to anyone looking for something more in their film viewing than Hollywood treatments of real subjects. The Spanish directors Amenabar and Almodovar prove over and over again the superb quality of film-making in Spain and the excellence of their actors. The Years Between has dated badly. Valerie Hobson and Michael Redgrave are wonderful actors - although Valerie Hobson is always so correct, so well-spoken, so perfect ideal for Estella in Great Expectations, but not for the character in this contrived set-up. But the film is unconvincing. The play was probably worse - though I suspect the performance and interpretation were not exactly what Daphne Du Maurier originally wanted - she audaciously tried to present a story of how love changes, how people change,

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how the past cannot be revived, especially after the trauma of war and her own experience had taught her that. But her actors and directors were unable to transfer her real intentions to the screen. The story is actually quite believable. People were singled out for special duties which could involve faked death and they did return. Meanwhile, their nearest and dearest could well fall in love again and re-marry, not knowing the truth. She could have simply made her own career in the Forces or Civil Service - and not wanted to forsake it when hubby returns and wants a return to domesticity. And Michael Redgrave and Valerie Hobson are always worth watching. Flora Robson, as usual, overplayed the melodrama. The denouement with wife returning to husband was appropriate for the period - no one wanted adultery etc. Dramatic licence fitting the post-war propaganda sheet here I think - in retrospect she would have been better off staying with her lover - who seemed to be a better dad to son Robin anyway. Never mind, an interesting little film despite all its flaws. Renting this DVD in , the film encapsulated the decade of the noughties in all its extreme materialism, consumerism, and negation of personal relationships. To begin with, I thought the film was going to be too depressing and overly precious in style and content, but as the themes developed, the intricacies and subtleties of character and plot wove carefully into a seamless whole, and the result was a satisfying, if excruciatingly cynical, survey of London society at the beginning of the 21st century. Some of the darkest scenes in this dark, dark story, depicted the state of the social work system and its inefficient, uncaring way of managing those in need of the service - a scathing critique worthy of Dickens. In many ways, this film worked like a novel - it had a beginning, middle, and end; the structure was deliberate and meticulous, the style perfected, and the whole brought together by a superb cast of actors. Kristin Scott-Thomas is, to me, one of the best British actresses ever; she can play any part with subtlety and nuance and express the minutest detail of emotion with a change in her eye expression, or a slight movement of her mouth. She is painfully affecting as the ignored and bored wife, shopping expensively to no purpose, neglecting her son because she has neglected herself, feeling frustrated, and considering breast implants to restore her self-esteem a knock at the prevalence of cosmetic surgery in present society. All Marcus really wanted was to play the guitar in a band, not waste his life in the corporate world of high legal protection of privileged and corrupt professionals. I was not sure about the redemption ending, but maybe Martha Fiennes felt the film was just too deeply dark not to have some kind of cathartic closing. After all, Dickens does the same and we love him for that. So you will love this film. Agreeing with all the other commentators, this drama is the best that the BBC can produce. Watching the DVD set years after the first viewing, I cried all over again at human weakness, corrupt politics, illusions and disillusionment, and marvelled afresh at the supremely accomplished acting skills. He never misses a trick and his grasp of the vagaries of human behaviour are pitch-perfect, and nor do his actors ever fail in conveying his meanings and intentions. And despite everything in the plot lines implying a disastrous ending, the final scenes are upbeat and positive - an admirable achievement. Oh yes, it was. His character was a deceptively difficult one to play and Strong was convincing in every scene. The different directions the four lives take were totally believable and every scene in all nine episodes was brilliantly played. And to maintain this the back-up cast were superb. The exceptional performances of veteran actors David Bradley and Peter Vaughan, and also Freda Dowie and Alun Armstrong, added acute verisimilitude, making the whole a complete and perfect drama. All the younger generation should see this. No wonder Carol Reed used the same cinematographer in the latter film. Despite some strange asides - Robert Newton in a surrealistic role which seemed unnecessary to the plot for one - the ambiance and contradictions in Irish loyalties were well portrayed and this is forties filming at its best. Although *The Third Man* is an even better film in which Reed refines his style and content effectively, I admire this film tremendously and hope to see it again soon. As a post-war British movie, this has it all in terms of story and setting. The backdrop in the stark, bomb-site ridden City of London, centred round the old docks by Tower Bridge, brings home the reality of everyday privations in a period of austerity before the gradual economic recovery during the s. Good acting across the board from Bonar Colleano to Max Adrian. I liked Colleano in *The Way to the Stars* and he is just as convincing in this thriller, one of the better examples of the British Ealing crime film of the period. As another commentator said, it is nice to see that he

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has consistently acted until today. I appreciated the comments from admirers of this film who were involved in the film-making, and lived in the area where it was filmed. These kind of comments help make IMDb the informative and interesting film site it is; thank you to them. Thoroughly enjoyed this film and recommend it to anyone interested in this crucial period of British film-making. The s ambiance is spot-on; the settings and cinematography are great, the back-up acting from Sandra Dee and Susan Kohner complement Turner and Moore perfectly, and the final funeral is of Gone With The Wind proportions. The main limitations of the film are the men who are surprisingly ineffective. The self-destructive brother and sister Robert Stack, reeling his way through the film in a drunken stupor, and Dorothy Malone, playing a vampish poor little rich girl totally over the top end up the losers and Hudson gets Bacall - who is rather wooden in this part which does not have enough character or wit to get her going. To paraphrase Oscar Wilde, the good end happily and the bad unhappily, that is the meaning of fiction. However, I was interested to read that the film is based on a true story which vindicated the plot. Like other films of the period, homosexuality is disguised in heterosexual terms. Maybe the film could be remade: Perhaps Haynes could remake *Written on the Wind* and give us a truly memorable film. But then, I have never rated Cornel Wilde particularly, nor Vincent Price in his early days he was particularly corny in *Laura*. The technicolour was interesting and worthy of a sultry melodrama such as this. Too much colour, not enough drama. But the film rolled along nicely, with lovely, luxurious, domestic settings, until the courtroom scene, where Vincent Price overplays, and Jeanne Crain is found not guilty on the skimpiest of pretexts. At the end of the Second World War, who would have cared? The novel is a great piece of restrained and convincing storytelling, and the film succeeds in re-working the novel into an equivalently convincing drama. However, the film would be nothing without the superb performances of Kate Winslet and David Kross. Kate Winslet has had years to perfect her acting and I have never seen her perform better, but Kross, only 18 when the film was made, matches her scene for scene, and brings juvenile acting to a new level. The only disappointment was Ralph Fiennes. He has a tendency to drag out scenes of emotional intensity to a degree that borders on melodrama. This story is pure drama, not melodrama. The novel is a masterpiece of intensity portrayed through spare and deliberate restraint in writing. The film manages to capture that spirit of intensity and maintain it throughout, until the last scenes where Fiennes, so self-absorbed, cannot make himself go through the mirror of his character and objectify it to make it real. Winslet certainly deserved her Oscar for not only a fine piece of acting, but for constraining her theatrical personality and changing her acting style so dramatically, to convey the loneliness and agony of the internal Hanna, at loggerheads with the inhuman world she found herself in as a young woman which confounded her in every way. She was broken yet continued to live. She found her lost innocence again in her teenage lover, but he had to grow up. This story is a tragedy, an allegory, an historical analysis in fictional form, an indictment of inhumanity, and yet remains, all through, an impressive and unusual love story. The film and the book have not, in my opinion, received enough attention. This is presumably because the story is also about uncomfortable issues and history. It deserves much more recognition than a Best Actress Oscar. With the excellent acting skills of all involved, especially Dakota Fanning, Queen Latifah, and Sophie Okonedo, the tale of racism, parental abuse and neglect contrasted with kindness and compassion, with a background of beautifully shot landscape and bee-keeping, offers a commendable film of quality, and one which I recommend.

Chapter 4 : Documentary Archives - georginacoburnartsgeorginacoburnarts

Griffith began making films in , and released his first feature film, Judith of Bethulia. A few years earlier, in , Griffith, still struggling as a playwright, Porter rejected Griffiths script, but gave him an acting part in Rescued from an Eagles Nest instead.

To this end, we have divided this book into three parts: The first language of all of the contributors is English, and the book concentrates almost entirely on the English-language sf that has, for the last century, dominated the field. The structure we have adopted makes a number of assumptions: This second statement is the more contentious. Science fiction is less a genre – a body of writing from which one can expect certain plot elements and specific tropes – than an ongoing discussion. Its texts are mutually referential, may be written by those active in criticism something we have tried to reflect and have often been generated from the same fan base which supports the market. Yet the critical tools are themselves contentious: When this book is reviewed, some will object to the number of thematic essays we have included, and others will object to the assertion, contained in a number of essays, that sf emerges in the twentieth century, preferring to include within the definition texts written in the nineteenth or earlier centuries. These objections emerge from the very nature of the beast that is sf: Only where a specific canon of texts has emerged around a particular theme or mode have our contributors been able to offer sustained textual analysis. But the case can be made that the best way to understand what sf is, is to map our theories on to an exemplar text, a text that demonstrates the theories from which many of the critics contributing to this book proceed. Rather than make sweeping statements about the nature of sf based primarily on the classics – ideas which might be challenged by the most recent contributions to the field, and which would rapidly reveal that most sf texts only perform perhaps two-thirds of the theoretical demands which we impose on sf – we shall begin this Companion by examining those ideas which structure sf as demonstrated in a very specific text by one of the best contemporary authors: It contains within it the very history of the genre, the ideas which underpin the critical discourse. Let us start with the one idea that most often baffles colleagues in genre criticism: If sf were a genre, we would know the rough outline of every book that we picked up. The border itself offers horror: This is an sf novel, not a film, so there is not necessarily the happy resolution demanded by Hollywood: And finally there is the romance between Tchicaya and Mariama: But this is sf, and as I shall show later, romance means something very different in sf. The sense of wonder is the emotional heart of sf. David Nye has described this reaction as the appreciation of the sublime whether natural, such as the rings of Saturn, or technological: The earliest sf relied on the creation of a new invention, or an arrival in a new place. For the readers of this material this was enough; one could stand and stare at the flying city, or gasp at the audacity of the super-weapon. The Lensmen series is escapist, as much good fiction is; and we love it for that, but it does not escape , it escapes the future. But this core sense of wonder continues to power sf. For the sake of a theorem Cass has her mind sent light years from Earth and embodied in a form 2mm high. The plot is deceptively simple: Older and wiser than we, they counsel caution and break the experiment down into fifteen 3 Introduction smaller experiments. In the tradition of that early genre sf we have the sense of wonder the possibilities of maths ; the wise aliens although in this case they are post-humans ; the show of hubris; and the cold equations of the universe, the traditional sf substitute for divine punishment, halting human ingenuity in its tracks. Science fiction has not remained static. As Nye argues, the sense of wonder is itself a fragile thing, made more difficult to achieve by familiarity, and although for a while bigger, better and more complicated inventions and icons may supply this, the visceral response is vulnerable to ennui. The sense of wonder allowed one to admire the aesthetics of the mushroom cloud; the sense of the grotesque led the writer and reader to consider the fall-out. Science fiction began to shift to the consideration of consequences in the late s thanks in part to the editors F. Orlin Tremaine and John W. But throughout the novel we also have the thought experiment made metaphor: This is actually much more challenging than the initial experiment which

threatened to destroy the universe. This kind of structure is the classic 4 Introduction double bluff of sf: On a superficial level this difference may be achieved by shifts of time, place and technological scenery. But if that is all that is done, the resultant fiction is didactic and overly descriptive. It is a very difficult thing to avoid, and at the moment of conceptual breakthrough⁷ when the critical insight is won, and the world is revealed as bigger or different than one thought, it can be the only tool a writer has to convey information. When the Sarumpaet theory is finally overturned, Egan is forced to allow one character a two-page public lecture pp. It is a cheat, but a clever one. To be really effective, sf has to be subtle. Over the past seventy years the community of sf writers has developed a tool kit, the absence or recreation of which is usually the hallmark of outsider sf fiction written by professional writers which either claims to have invented a new genre, or which vigorously denies its categorization of science fiction. The most obvious, and the one which newcomers to the genre notice immediately, is the use of language in science fiction. Language is not trustworthy in sf: Their effectiveness in creating dissonance relies on the expectation that the reader will either understand what is written or will fill in the gap, creating meaning where none is provided. These two techniques are crucial to the sf project and they are cumulative. Such hand-waving is one of the hallmarks of hard sf see Kathryn Cramer, chapter Yet sf produces its own metaphor. But the idea was real. What was inside it and what was outside it depended upon which side of it you were on. In those first five lines, Le Guin generates both estrangement and story. Egan uses the archaeology of science fiction to seed his text with meaning. It allows him to leak information into his created world. We are linked to the fusion torch-ships of Heinlein and others, can make assumptions about cryonics and are referred directly to the Terran supremacy fiction fostered by John W. Campbell in the pages of Astounding Science Fiction. The sf history of the universe is recapitulated in one sentence, but the anachronauts are not fully explained for another fifty pages. We must work to find steady ground. But we are also being made fun of. And the anachronauts also function as a sly dig at those critics of sf who condemn a book because it does not conform to their particular political position, a figure not confined to the political left. In addition to using legacy texts to layer his world, Egan also creates his own embedding. Our understanding of who and what the anachronauts are is built up from small clues until the moment of breakthrough where, in the tradition of villains everywhere, they spit their motivation into the narrative. But equally, Egan estranges us from our assumptions about the primary actors in the novel, building up the sense that these people are not us. But as our cultural understanding of the body is not monolithic, neither is theirs, and there are some post-humans who prefer to hang on to their birth body, some who maintain active backups, others whose backups are there solely in the event of death and many who prefer to live mostly digitized, opting for bodies only to achieve specific interactions. Death has as many different meanings in this culture as there are modes of existence. Neither are they gendered like humans. Building on the legacies of feminist writers, Egan has preserved gender but divorces it from the body, playing a very neat trick by blithely using names with vowel endings for both sexes, in contradiction to Western expectations. Our first hint of dissonance is at the end of the flashback sequence: Touching it was like tickling himself. And he could still change his mind, change his feelings. Everything was voluntary, his father had explained. Unless you loved someone⁷ Introduction deeply, and unless they felt the same towards you, neither of you could grow what you both needed to make love together. Every couple grew something different, just as every couple would have a different child. The final moment of revelation must wait until Tchicaya is taken to bed by Rasmah. I knew it would be beautiful. And I think I have something that would fit here, almost perfectly. Nature had never had much imagination, but people had always found new ways to connect. In the first section of the novel, Cass is destabilized because her corporeality leads her to assume that sex is the most intimate of acts, whereas Rainzi simply does not think that way. He is offering to share the universe with her. These are very different creatures from ourselves, yet this is never explicitly spelled out. As James Gunn points out Foreword , it is the layering, embedding and shorthand endemic to sf that rescues the genre from didacticism. But this is not a mere negative: In avoidance of didacticism Egan moves his fictional world to centre stage. No novelist in mainstream fiction would expect description to stand in for characterization, but

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sf, in making cognitive estrangement storyable,¹² insists that the world be treated as character see chapters 10 and 11 in this volume. And here we turn to another characteristic of sf. Much of early sf mistook weirdness for landscape, but some authors have successfully elevated place to the level of character. This can be done in a straightforward manner: But 8 Introduction more fundamental is the way in which a planet becomes intrinsically interesting, its story vital to the way in which the occupants live their lives: The space station, fascinating though it is, does not capture the imagination. It is the other side, the Bright, the alter-vacuum with its drifting vendeks and airflowers, which engages the senses of both readers and protagonists, and from its discovery, the nature of the book shifts dramatically and again in ways which underscore the difference between sf and the mainstream. Science fiction likes its romance visceral. It is not possible to get closer to someone than to ride inside their body, but sf also likes the ambiguous and the ethereal – without bodies there cannot be sex and sf remains one of the few genres in which intimate relations are marginal. Sex is used to indicate the differences between the forms of human which now exist. Yann cannot take sex seriously; its neural rewards are too unsubtle. Sex does function as a signifier of friendship and community, but it is not where the romance lies. Tchicaya and Mariama are attracted not to each other but to the glories of the cosmos, to the real romance at the heart of any sf, the romance of the universe. For sf is perhaps the last real bastion of Romantic fiction: Where mainstream fiction writes of the intricacies of inter-human relationships, the discourse of sf is about our relationship to the world and the universe.

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Chapter 5 : Issue - Journal of Popular Romance Studies

There are also some excerpts from calendrierdelascience.comths classic Birth of a Nation, , based on a novel called The Clansmen, sympathetic to the clan, presenting the slaves and free in stereotypical fashion.

Early life[edit] Griffith c. Griffith was raised a Methodist , [8] and he attended a one-room schoolhouse where he was taught by his older sister Mattie. His father died when he was ten, and the family struggled with poverty. When Griffith was 14, his mother abandoned the farm and moved the family to Louisville, Kentucky , where she opened a boarding house. It failed shortly after. Griffith then left high school to help support the family, taking a job in a dry goods store and later in a bookstore. He began his creative career as an actor in touring companies. Meanwhile, he was learning how to become a playwright, but had little success—only one of his plays was accepted for a performance. Walthall and others In , Griffith accepted a role as a stage extra in Professional Jealousy for the American Mutoscope and Biograph Company , where he met cameraman Billy Bitzer , and his career in the film industry changed forever. He directed a total of 48 shorts for the company that year. Four years later, he produced and directed his first feature film Judith of Bethulia , one of the earliest to be produced in the US. Biograph believed that longer features were not viable at that point. Griffith left Biograph because of company resistance to his goals and his cost overruns on the film. He took his company of actors with him and joined the Mutual Film Corporation. Birth of a Nation , perhaps the most famous silent movie directed by Griffith and considered a landmark by film historians; adapted for the screen by Griffith and Frank E. Woods , based on the novel and play The Clansman: Griffith directed and produced The Clansman through Reliance-Majestic Studios in , which became known as The Birth of a Nation and is considered one of the first feature length American films. It was based on Thomas Dixon, Jr. This view of the era was popular at the time and was endorsed for decades by historians of the Dunning School , although it met with strong criticism from the National Association for the Advancement of Colored People NAACP and other groups. They were successful in some cities, but it was shown widely and became the most successful box office attraction of its time. It is considered among the first "blockbuster" motion pictures and broke all box office records that had been established until then. Fairbanks, Pickford, Chaplin, and Griffith Play media Intolerance , the second most famous silent movie directed by Griffith who co-wrote the screenplay with Frank E. Intolerance was not a financial success, although it had good box office turn-outs; it did not bring in enough profits to cover the lavish road show that accompanied it. He continued to make films, but he never achieved box office grosses as high as either The Birth of a Nation or Intolerance. While some of his later films did well at the box office, commercial success often eluded him. Of these, the first three were successes at the box office. United Artists founders, Griffith, Pickford , Chaplin , and Fairbanks sign their contract for the cameras He made a part-talkie, Lady of the Pavements , and only two full-sound films, Abraham Lincoln and The Struggle Neither was successful, and after The Struggle he never made another film. He wrote to Griffith: This would make the film the final production in which Griffith was actively involved. When Roach advertised the film in late with Griffith listed as producer, Griffith asked that his name be removed. In , he made an impromptu visit to the film location of David O. While the two were filming their scenes, Griffith hid behind set scenery. He died of a cerebral hemorrhage at 3: Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed.

Chapter 6 : The Girl with the White Parasol: Movie Review: The Devil and Daniel Webster

Search the history of over billion web pages on the Internet.

I recommend that you view this essay at TheScreamOnline -- there are more photos there. Follow this link here My Sweet Charlie Patty Duke and Al Freeman Jr. No one else was home. I just flipped on the TV, not really planning to watch anything. I never caught the beginning. I never saw it again. My memory of the film faded, like an aged garment that had been washed too many times and had developed holes, but there was still a recognizable shape there. One day it occurred to me to use the internet to try to see if I could track down the movie. I just typed in a rough description of key plot points. That search brought me to this site, and now I see that there are others who remember this film. Each is hiding out at a remote lighthouse. It is more than mere entertainment. This film is art. Patty Duke is letter perfect and Al Freeman, Jr. It made a big impression on me. No one that I know has seen it, so no one to discuss it with. Please post a message if you are able to get hold of it on DVD. I had forgotten so much of it. However something about the movie always reminded me that I wanted to view it again. Duke won a well-deserved Emmy and Freeman was nominated. This movie was so successful when it premiered on NBC that it eventually earned theatrical release overseas. They looked at us for a second and then just turned around. It was funny because I thought we would get in trouble but I guess a lot of people do that. I never forgot it. I miss these kinds of intimate, sensitive stories with no gimmicks or special effects. Just some from the gut and heart human turmoil and genuine connection. This was a great movie and I love both characters and actors but I will say that I watch this up until the end and then turn it off and make my own ending in my head. I remember being shocked hearing the N-word. This is a movie that should be in the top , and yet not many people have heard of it. I have searched for this film for over 30 years. That person is ladyboss I wish to thank that person in helping me find a classic. I remember a woman hiding out and a black man coming along. I remember a kitchen. It was stormy outside. There was danger of some kind " at least one gunshot. I remember being deeply moved, in spite of, not because of, a didactic undertone. I did not remember what moved me. I just remember that " being deeply moved. The other day, on a whim, I googled it. I rewatched the film for the first time in forty years. Watching blotchy, postcard-sized YouTube images on my laptop, I was as moved as I would be while watching a classic in a movie theater. The director, Lamont Johnson, did a fine job. He has a gift for capturing the ache of a human being out of place. His uprooted characters endure disorientation as well as uncanny and ultimately transcendent epiphanies. They hanker for the security of home, but must redefine home after being turned inside out. Driving the hour or so from Philadelphia to Lancaster County, Detective Book has entered a reality he has never experienced before, a poetry he will want to understand, and a beauty he will yearn to keep, but cannot. The Way Back is a gorgeous, gut-wrenching film about a Polish man who escaped from the Gulag and walked across Asia. Weir captures how negligible a human body is when set against limitless earth and sky uninvested in human survival, and how huge a human soul must be to keep moving in the face of cosmic indifference. I wish for that kind of cinematography, and that kind of scene, in My Sweet Charlie. Marlene and Charlie are human rejects. Around their lighthouse hideout, mud and water stretch toward an empty horizon. I would have loved to have seen cinematography that captured the Wyeth-like light of blond beach and lush, wind-turned marsh grass, the changing hue of mud flats as they absorb rushing tides and then dry in the sun. The landscape mocks Marlene and Charlie. It appears barren, and for their purposes, it is barren. One false move, and they could be dead. There is no transportation, no food they know how to access, and no escape. In fact, of course, this liminal landscape where earth and water meet, embrace, and, daily, in accord with the moon and tides, dominate or succumb to each other, throbs with abundant opportunity and life: This is just not an environment that is inviting to Charlie and Marlene. They are out-of-place both in human society and in nature. Water, water everywhere and not a drop to drink. Jazz musician Gil Melle scored the film. Marlene attempts to escape from Charlie. She runs, into the wild night, across sand and past palms undulating in a cyclone, into grasses

and shrubs. The scene begins with bass guitar, then snare drum rim tap, then flute, then the train-like chugging of a harmonica, then a very jazzy clarinet: I would like to have watched this film with a soundtrack by Maurice Jarre. Duke played Helen Keller again in the movie and, at 16, was the youngest person, at that time, to receive a competitive Academy Award. The book *American Sweethearts: Teenage Girls in Twentieth Century Popular Culture* identifies Patty Duke as one of the celebrities who helped define what it once meant to be a teenage American girl: In , in her memoir *Call Me Anna*, Duke revealed that her childhood home in Elmhurst, Queens, was infested with bedbugs. Her mother suffered from depression and was sometimes violent. Her father was an alcoholic. Her mother threw him out when Duke was only six years old. Duke saw him only a few more times, usually at a bar, before he died. Her mother handed her over to John and Ethel Ross, managers of child actors. They changed her name from Anna Marie to Patty, controlled her life and squandered her earnings. They gave Duke drugs and alcohol, and molested her. Duke suffered from anorexia, dropping to 76 pounds. She had relationships with men both much younger and older than herself. Tate would go on to wed Roman Polanski. In , the Manson Family murdered Tate when she was eight and a half months pregnant. At the Emmy Awards, hosted by the now-disgraced Bill Cosby, Duke gave what is one of the most uncomfortable acceptance speeches in Hollywood award history. Patty Duke attempted suicide at least five times. I had no preparation. She has since become a mental health advocate. Patty Duke plays a white girl interacting with a black man in *My Sweet Charlie*. One might assume that her character is rich and privileged, contrasting with a poor, suffering black person. The movie, and life, is more complicated than that. Al Freeman Jr plays Charlie Roberts, the black man. He taught theater at Howard University. Given its context, one might assume that *My Sweet Charlie* is, metaphorically, black-and-white, that is, a preachy exercise in white guilt and black power. I had participated in bringing down Communism. I met people like Jacek Kuron and Lech Walesa; I faced off with water cannons, riot police, and tear gas. I felt that I was watching our story — the story of how people expand human freedom and dignity. That colorblind, universalist worldview is unacceptable to the rich white liberals and black grievance industry professionals who now monopolize the microphone. Whiteness per se is now blameworthy. Andrew Goodman and Michael Schwerner were two white men who were killed for their Civil Rights activism. They are not unique; were it not for many white heroes who supported Civil Rights, to the point of sacrificing their lives, the movement would have failed.

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Chapter 7 : Accelerated Reader Quiz List - Reading Practice - Reading Capital - calendrierdelascience.com

One of Trotter's real achievements is to recognize that Woolf, Eliot and Joyce were indeed 'folk' theorists of the cinema in their own time, and so too were D.W. Griffiths and Charlie Chaplin theoretical bricoleurs, cobbling together working philosophies and approximations of literary technique.

Frozen Time Over the last decade Inverness Film Festival has become a primary source of inspiration and discovery in the UK cultural calendar. I saw none of the above, but with over 60 screenings and events over 4 days and 5 nights, tough choices had to be made! Each of them in their own way reminded me of what I value most in cinema as a medium for expanded awareness and potential change. I very much hope that all of these remarkable films will be picked up by other festivals and distributors, so that many more people in the UK and beyond will have the chance to see them. The film is set in a truly breath-taking landscape of cultural and historical convergence, filmed in the UNESCO heritage site of Svaneti, Georgia, within the southern Greater Caucasus mountain range, bordering with Russia. Images of human scale in relation to Nature suggest alternative ways of perceiving and honouring power, contrary to traditional, patriarchal structures of dominance and control. The film follows the story of Dina, a young woman who courageously resists a forced marriage and the will of her male elders to elope with the man she loves. However, her rightful pursuit of happiness comes at enormous personal cost, in a community governed by masculine pride and entitlement, played out in vengeful blood feuds. As result there is a real sense of experience within living memory, translated in the very natural performances of the entire cast of non-actors. Everyone on screen is from the same village and as the region has opened to tourism, there have been cultural gains and losses for everyone involved. New York City Public Library, provides an extensive view of this community orientated organisation and its wide-ranging activities. Directed by honorary Oscar winner and documentarian Frederick Wiseman, the film highlights inequality in contemporary America and the wider world. Rather than being a repository for books, it is a network of learning centres providing after school support, free access to the internet for thousands of citizens who cannot afford it, literacy and maths classes, English classes for immigrants, public discussions with authors, music concerts and performance poetry readings. The range and scope of activity is staggering. At mins long, it is an epic by mainstream feature documentary standards, but the wider implications of the link between knowledge, power and politics justify the exploration. Exposing universal social problems and working towards solutions through educational empowerment, both the library and the film are a means advocacy for the most vulnerable in society. Within the NYCPL collections are the words, actions and images of ancestors, leaders and artists, providing inspiration for new creative work and a space for reflection, thought and connection. It is a shame that many libraries in the UK that have been closed or are threatened with closure could not be perceived and utilised in such a vital way- as invaluable, enriching and ultimately money saving community resources. The Killing of a Sacred Deer Directed by Yorgos Lanthimos Director Yorgos Lanthimos Dogtooth , Alps and The Lobster has made a career out of eviscerating the traditional family unit, middle class respectability, aspirations and patriarchal power. Lanthimos excels in cinematic immersion, creating highly critical microcosms aided by his regular collaborator, cinematographer Thimios Bakatakis. The opening scene in close up of open heart surgery, with its bloody exposure of flesh juxtaposed with swathes of cold blue, sets the emotional and intellectual tone of this powerful revenge thriller. The cast including Nicole Kidman, Colin Farrell and Barry Keoghan are excellent, ably communicating the horror, absurdity and hypocrisy of a contemporary, upwardly mobile family, with its roots firmly planted in Greek tragedy. The visuals and sound design, from the classical exposition to increasingly visceral, blended sound effects, is highly effective in placing the viewer in a progressive state of unease. As we discover what lies at the heart of the characters, the veneer of the perfect family unit starts to dissolve. Notions of professional success, wealth and power are scraped at like bone until it shatters, transforming the story into a parable of the human soul. True to form Lanthimos puts the morality, ethics, loyalty, family bonds of his

characters and the very fabric of society to the test. In many ways Martin is a willful agent of chaos, much like the Devil himself in banal, seemingly innocuous contemporary dress. Bernard brings a real physicality to the experience of memory, carried in the body, effectively using sound design, elements of the countryside and flashbacks to humanely lay the familial backstory bare. The global scope, sheer artistry and potent relevance of this film exceeded all my expectations. Entrenched in the territorial battleground of a bitter divorce, Boris Aleksey Rozin and Zhenya Maryana Spivak are instantly unlikeable characters, narcissistic, petty, spiteful and utterly indifferent to the child they have together. Their primary concern is injuring each other and tending their own needs. Still cohabiting while they try to sell their apartment, the tension and fighting escalate, with their year-old son Alyosha caught between his parents, neither of whom want him. Despite their relatively comfortable lives and upwardly mobile status, their cruel behavior immediately calls into question the idea of advantage and their ability to nurture anything. Although they have seemingly moved on with different partners, whenever we see scenes of intimacy they are driven to negation by selfishness, insecurity, neediness and immaturity. This is visibly compounded by the reliance on self-validation through technology as part of the whole, relentless drive of getting ahead. The infiltration of Western capitalist values, widening economic divide between rich and poor and pitching the false dream of democracy as the freedom to buy things is just as emotionally hollow. Both Boris and Zhenya resent their life choices and blame each other for them, but having never learnt to love or be loved they remain in a childlike, reactive state, unable to grow. However, the most urgent casualty in this disintegrating marriage is their son and the upcoming generation he represents. As his parents abdicate responsibility in earshot, loudly negating his existence as nothing but an inconvenient mistake, he seeks refuge in a woodland near their apartment block. There is a real sense in these natural images, becoming progressively colder and emotively snowbound, of Nature bearing witness to the unfolding human drama. We sense that seeking love and self-worth through vanity, shopping, social status and endless selfies will be what is passed on to the next generation, together with an empty hole in the heart that all those things, including having a child, are attempting to fill. The film may be set in Kiev and center on a single family, but the dynamics of care and its absence are everywhere. This film is a brilliant touchstone to begin to examine and challenge the soul-destroying dominance of the latter. Loveless is a thoughtful, essential film scheduled for wider release in the UK early in Channelling the film through piano, accordion, flute, Bereney thumb piano and imaginative silence, this was the best possible introduction to a film that I suspect none of the audience including myself had seen. What separates Horne from other accompanists is his emotional intelligence, understanding of film as a medium and great skill as a musician. The ability to faithfully serve the story and interpret its characters with care and sensitivity is comparably rare and the audience were treated to a unique performance of the highest calibre. Directed by Paul Czinner and starring Pola Negri, Warwick Ward and Hans Rehmann, the story of a prostitute in a small coastal town and her relationship with a lighthouse keeper was reinterpreted for a contemporary audience in beautifully nuanced and unexpected ways. This musical elevation of character, above the narrow moral codes and judgements of the day, enhances our perception that this is a fallible human being we can all relate to. In *The Woman He Scorned* we see a female protagonist trying to take control of her life and rise above dismal circumstances, triggered by a single act of kindness. At base Louise Negri is a working girl under the violent control of her pimp and the ever-present threat of destitution, a pariah in the eyes of society. Although John Rehmann first judges and rejects her, he later intervenes on her behalf and then takes her in, in an act framed in his mind as Christian charity. As she starts to take her place in village life, these first fragile steps of acceptance are communicated in all their delicacy by the ethereal sound of the flute. She metaphorically removes her makeup, beholds herself in the mirror and begins to see herself differently. This audience investment in the central character intensifies the drama and emotional impact of what follows. We want John to believe Louise because we have come to believe in her, with no persuasion through spoken dialogue at all. In establishing that timeless connection with such consummate skill, you really could not ask for more from a live cinema experience. Instruments are often played simultaneously, one in each hand, and in this performance the isolated use of human voice, a sampled

element introduced from the original film soundtrack, brought past and present together. The full sonic range of instruments from the interior strings of the piano to the otherworldly sound of the thumb harp, half way between dreaming and waking have a spatial quality, together with a sense of fluidity and movement. This is both physical and psychological, from the deep undertow of ocean waves, to the intimacy of John soothing Louise by stroking her hair, the accompaniment brought the audience closer to emotional core of each scene. In that building temple of sound and consciousness we understand what has been lost, not just in terms of the individual character, but in the context of human judgement. Like the folkloric suggestion of drowned human souls, seen in the flock of gulls hovering over the sea in the very last frame, *The Way of Lost Souls* is collectively ours. The level of communication achieved with music and moving images as equal partners, created something truly magical and transformative, as only a live cinema experience in the hands of a master accompanist can. This fantastic documentary explores one of the most revolutionary scenes in cinema history on multitude of levels. At the heart of it all is Hitchcock the flawed human being, shaped by Victorian values, Catholic morality and his vision of a cruelly indifferent God, becoming the hand of the director. Today we take the crafting of suspense on film totally for granted as part of mainstream Popular Culture, so much so that it has become parody. What I loved about this film were the different perspectives on this watershed moment in cinema, the profound effect it had on audiences at the time and how it still affects and inspires filmmaking today. Whilst it is an analytical film and we hear from many professional filmmakers, it is also a film about the psychology of fear, which in an age of the Trump administration feels particularly ripe for exploration. *Psycho* is a deeply subversive film on multiple levels and this documentary is a timely reminder of the value of artistic subversion. At the time of release people were viscerally screaming in shock, something I have yet to see in a contemporary cinema. Hitchcock sets the audience up for confrontation with their own sense of death or punishment. As an agent of the darker sides of human nature he is an extremely interesting director whose work will always have primal resonance. As the documentary commentary points out, he plays with audience expectation and makes us work, imagination infilling what we think we see projected on screen. The genius of the shower scene in *Psycho* in breaking rules, aligning natural sound, music, image and point of view remains breathtaking, affirming what a beautiful, terrible thing the human mind can be. *Frozen Time* Directed by Bill Morrison Director Bill Morrison has a gift for transforming fragmentary archival material into visual poetry. In *Decasia* Morrison created a celebratory *Memento Mori*, crafting decaying film stock into a mesmerising, meditative vision of humanity attempting to outlive itself through Art. The purity of moving images and a symphonic score, with viewers free to make their own associations, was not only refreshing in its use of raw material, but created a sense of sublime beauty in physical decay. Our essential connection to highly fragile, combustible celluloid nitrate is explored on multiple levels in his extraordinarily moving latest film *Dawson City: Here* Morrison moves into more mainstream documentary territory, with commentary delivered entirely in text form rather than voiceover. This is a film about the memory, history and dreams held in each precious frame of film as lived experience, memorial and portal. This documentary feels very timely in an age where technological progress increasingly urges us as a society to shed the old and embrace the new via the latest upgrade. The question of what we conserve, what we lose, who makes that decision if it is even conscious and why, in relation to the back catalogue of World Cinema, has barely been considered. The fact remains that film is still the most tangible, stable material we have, nobody has invented a means of digital storage that equals it in terms of conservation. Morrison subtly reflects that truth in a world that urgently needs to take stock of itself and reveals that film is the very stuff we are made of in the process. The story of nitrate film prints dating from the 1890s discovered in , buried as landfill beneath an ice hockey rink, encompasses forces at work in the wider world today that have never been more urgently relevant. The history of Dawson city as a Klondike Gold Rush town is about human displacement, the decimation and endurance of First Nations cultures, the rise of capitalism becoming corporate rule by the few, the destruction of the environment for profit and the perpetual lie that Film is, like everything else in 21st Century life is simply disposable, consumable entertainment. As the last stop on the distribution circuit and with distributors avoiding the

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expense of transporting out of date films back to their place of origin, films in Dawson were first stock piled under the administration of bankers. As such he is an important documentarian of our age. Frozen Time achieves universality in the crafting of images, the spark and substance of what it means to make things, to out create destruction. Frozen Time Directed by Bill Morrison The origins of film as an explosive material is a powerful metaphor and like the emotional aesthetic of Decasia, it is a double-edged sword as the truth often is. Morrison is telling us nothing and showing us everything in that moment. In tantalising fragments of films we will never see in their entirety, countless archive photographs, faces and lives, many stories are woven together. Through cinema Dawsonites saw the world, in a place that today appears as a last stop before wilderness and oblivion. The fortunes of a town which was born at the same time as the new media of photography and cinema, heralding the start of a modern age, is an excellent place to dig for what sustains and allows us to endure. The slowed tempo of human voices and strings operate like something holding on in the present tense of sound hitting the ear and not wanting to let go. The use of organ as an underpinning lament fading into recorded time and distant, echoing piano feel half submerged in the subconscious. This is found footage filmmaking at a whole new level, over and above simple appropriation. The final sequence of Dawson City: Frozen Time will be etched in my mind forever.

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Chapter 8 : SIGNIS - SIGNIS Film Reviews - August - part 1

In his film, Judith of Bethulia, D. W. Griffiths uses the earlier, politicized image of Judith. For a detailed discussion of many interpretations of the Judith myth see Mary Jacobus, Reading Woman: Essays in Feminist Criticism (New York: Columbia),

Development of the classical style[edit] Early narrative film “ [edit] For centuries, the only visual standard of narrative storytelling was the theatre. Since the first narrative films in the s, film-makers sought to capture the power of live theatre on the cinema screen. Most of these film-makers started as directors on the late 19th century stage, and likewise most film actors had roots in vaudeville or theatrical melodramas. Visually, early narrative films had adapted little from the stage, and their narratives had adapted very little from vaudeville and melodrama. Before the visual style which would become known as "classical continuity", scenes were filmed in full shot and used carefully choreographed staging to portray plot and character relationships. Cutting was extremely limited, and mostly consisted of close-ups of writing on objects for their legibility. By the early s, film-making was beginning to fulfill its artistic potential. In Sweden and Denmark, this period would be known as a "Golden Age" of film; [4] in America, this artistic change is attributed to film-makers like David W. Griffith finally breaking the grip of the Edison Trust to make films independent of the manufacturing monopoly. Films worldwide began to noticeably adopt visual and narrative elements which would be found in classical Hollywood cinema. Equally influential were his actors in adapting their performances to the new medium. Lillian Gish , the star of *The Mothering Heart*, is particularly noted for her influence on screen performance techniques. The film initiated so many advances in American cinema that it was rendered obsolete within a few years. *Ben Hur* theatrical release poster The era of "classical Hollywood cinema" is distinguished by a narrative and visual style which would begin to dominate the medium in America by Classical Hollywood cinema in the sound era late s “ s [edit] The narrative and visual style of classical Hollywood style would further develop after the transition to sound-film production. The primary changes in American film-making came from the film industry itself, with the height of the studio system. This mode of production, with its reigning star system bankrolled by several key studios, had preceded sound by several years. By mid, most of the prominent American directors and actors, who had worked independently since the early 10s, would have to become a part of the new studio system to continue to work. The beginning of the sound era itself is ambiguously defined. To some, it began with *The Jazz Singer* , which was released in and increased box-office profits for films as sound was introduced to feature films. Similarly, actors were mostly contract players. Film historians and critics note that it took about a decade for films to adapt to sound and return to the level of artistic quality of the silents, which it did in the late s. Style[edit] Classical Hollywood cinema possesses a style which is largely invisible and difficult for the average spectator to see. The narrative is delivered so effortlessly and efficiently to the audience that it appears to have no source. It comes magically off the screen. John Belton, film scholar, Rutgers University [10] The visual-narrative style of classical Hollywood cinema as elaborated by David Bordwell , [11] was heavily influenced by the ideas of the Renaissance and its resurgence of mankind as the focal point. It is distinguished at three general levels: Devices[edit] The devices most inherent to classical Hollywood cinema are those of continuity editing. This includes the degree rule , one of the major visual-spatial elements of continuity editing. The degree rule keeps with the "photographed play" style by creating an imaginary degree axis between the viewer and the shot, allowing viewers to clearly orient themselves within the position and direction of action in a scene. According to the degree rule , cuts in the angle that the scene is viewed from must be significant enough for the viewer to understand the purpose of a change in perspective. Cuts that do not adhere to the degree rule, known as jump cuts , are disruptive to the illusion of temporal continuity between shots. The degree and degree rules are elementary guidelines in film-making that preceded the official start of the classical era by over a decade, as seen in the pioneering French film *A Trip to the Moon*.

Cutting techniques in classical continuity editing serve to help establish or maintain continuity, as in the cross cut , which establishes the concurrence of action in different locations. Jump cuts are allowed in the form of the axial cut , which does not change the angle of shooting at all, but has the clear purpose of showing a perspective closer or farther from the subject and therefore does not interfere with temporal continuity.

Narrative logic[edit] Classical narration progresses always through psychological motivation, i. This narrative element is commonly composed of a primary narrative often a romance intertwined with a secondary narrative, such as a business or a crime. This narrative is structured with an unmistakable beginning, middle and end, and generally there is a distinct resolution. Utilizing actors, events, causal effects, main points, and secondary points are basic characteristics of this type of narrative. The characters in Classical Hollywood Cinema have clearly definable traits, are active, and very goal oriented. They are causal agents motivated by psychological rather than social concerns.

Cinematic time[edit] Time in classical Hollywood is continuous, linear, and uniform, since non-linearity calls attention to the illusory workings of the medium. The only permissible manipulation of time in this format is the flashback. It is mostly used to introduce a memory sequence of a character, e.

Cinematic space[edit] The greatest rule of classical continuity regarding space is object permanence: The treatment of space in classical Hollywood strives to overcome or conceal the two-dimensionality of film "invisible style" and is strongly centered upon the human body. The majority of shots in a classical film focus on gestures or facial expressions medium-long and medium shots. Persons or objects of significance are mostly in the center part of the picture frame and never out of focus. Balancing refers to the visual composition, i. The action is subtly addressed towards the spectator frontality and set , lighting mostly three-point lighting , especially high-key lighting , and costumes are designed to separate foreground from the background depth.

Relations of systems[edit] The aspects of space and time are subordinated to the narrative element.

List of important figures in the era[edit] Many of the film-makers listed below did multiple chores on various film productions through their careers. They are here listed by the category they are most readily recognized as. If they are recognized in more than one category on the same level, they are listed in all of them.

Directors[edit] The following is a list of directors associated with classical Hollywood. Some of them either had careers in other countries e.

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Chapter 9 : The Cambridge Companion to Science Fiction (Cambridge Companions to Literature) - PDF Fr

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Nova Scotia is Canada's second-smallest province, with an area of 55, square kilometres, including Cape Breton, as of , the population was , Nova Scotia is the second most-densely populated province in Canada with Nova Scotia is Canada's second-smallest province in area after Prince Edward Island, the province's mainland is the Nova Scotia peninsula surrounded by the Atlantic Ocean, including numerous bays and estuaries. Nowhere in Nova Scotia is more than 67 km from the ocean, Nova Scotia has many ancient fossil-bearing rock formations. These formations are rich on the Bay of Fundy's shores. Blue Beach near Hantsport, Joggins Fossil Cliffs, on the Bay of Fundy's shores, has yielded an abundance of Carboniferous age fossils, Wassons Bluff, near the town of Parrsboro, has yielded both Triassic and Jurassic age fossils. Nova Scotia lies in the mid-temperate zone, since the province is almost surrounded by the sea, the climate is closer to maritime than to continental climate. The winter and summer temperature extremes of the climate are moderated by the ocean. However, winters are cold enough to be classified as continental "still being nearer the freezing point than inland areas to the west. This is in spite of Nova Scotia being some fifteen parallels south, areas not on the Atlantic coast experience warmer summers more typical of inland areas, and winter lows a little colder. The province includes regions of the Mikmaq nation of Mikmaki, the Mikmaq people inhabited Nova Scotia at the time the first European colonists arrived. In , French colonists established the first permanent European settlement in the future Canada at Port Royal, the British conquest of Acadia took place in . In the vast majority of the French population were removed in the Expulsion of the Acadians.

2. Silent film "A silent film is a film with no synchronized recorded sound, especially with no spoken dialogue. The silent film era lasted from to , in silent films for entertainment, the dialogue is transmitted through muted gestures, mime and title cards which contain a written indication of the plot or key dialogue. During silent films, a pianist, theatre organist, or, in large cities, pianists and organists would either play from sheet music or improvise, an orchestra would play from sheet music. The term silent film is therefore a retronym—that is, a term created to distinguish something retroactively, the early films with sound, starting with *The Jazz Singer* in , were referred to as talkies, sound films, or talking pictures. This utilized a glass lens, a shutter and a persistent light source, such as a powerful lantern and these slides were originally hand-painted, but still photographs were used later on after the technological advent of photography in the nineteenth century. The invention of a practical photography apparatus preceded cinema by only fifty years, the next significant step towards film creation was the development of an understanding of image movement. Simulations of movement date as far back as to and only four years after Paul Roget discovered the phenomenon he called Persistence of Vision. This experience was further demonstrated through Roget's introduction of the thaumatrope, the first projected primary proto-movie was made by Eadweard Muybridge between and . Muybridge set up a row of cameras along a racetrack and timed image exposures to capture the many stages of a horse's gallop, the oldest surviving film was created by Louis Le Prince in . It was a film of people walking in Oakwood streets garden. Edison also made a business of selling Kinetograph and Kinetoscope equipment, due to Edison's lack of securing an international patent on his film inventions, similar devices were invented around the world. In contrast to Edison's peepshow-style kinetoscope, which one person could watch through a viewer. This film was 35 mm wide and pulled using four sprocket holes and this doomed the cinematograph, which could only use film with just one sprocket hole. From the very beginnings of film production, the art of motion pictures grew into maturity in the silent era. Silent filmmakers pioneered the art form to the extent that virtually every style, the silent era was also a pioneering era from a technical point of view.

3. Harold Lloyd ranks alongside Charlie Chaplin and Buster Keaton as one of the most popular, Lloyd made nearly comedy films, both silent and talkies, between and . He is best known for his bespectacled Glass character, a resourceful and his films

frequently contained thrill sequences of extended chase scenes and daredevil physical feats, for which he is best remembered today. Lloyd hanging from the hands of a high above the street in *Safety Last*. Lloyd did many of these dangerous stunts himself, despite having injured himself in August while doing publicity pictures for the Roach studio, an accident with a bomb mistaken as a prop resulted in the loss of the thumb and index finger of his right hand. Although Lloyds individual films were not as successful as Chaplins on average, he was far more prolific. Lloyd was born in Burchard, Nebraska, on April 20,, to James Darsie Lloyd and Sarah Elisabeth Fraser, in , after his father succumbed to several failed business ventures, Lloyds parents divorced and his father moved with his son to San Diego. Lloyd had acted in theater since a child, but in California he began acting in film comedies around . At the age of 20, Harold moved to Los Angeles and he was also hired by Universal as an extra and soon became friends with aspiring filmmaker, Hal Roach. Lloyd began collaborating with Roach who had formed his own studio in , Roach and Lloyd created *Lonesome Luke*, similar to and playing off the success of Charlie Chaplin films. Lloyd hired Bebe Daniels as an actress in , the two of them were involved romantically and were known as *The Boy and The Girl*. In , she left Lloyd to pursue her dramatic aspirations, Lloyd replaced Daniels with Mildred Davis in . Lloyd was tipped off by Hal Roach to watch Davis in a movie, reportedly, the more Lloyd watched Davis the more he liked her. Lloyds first reaction in seeing her was that she looked like a big French doll, by , Lloyd and Roach had begun to develop his character beyond an imitation of his contemporaries. Harold Lloyd would move away from tragicomic personas, and portray an everyman with unwavering confidence, the *Glass* character is said to have been created after Roach suggested that Harold was too handsome to do comedy without some sort of disguise. When I adopted the glasses, he recalled in a interview with Harry Reasoner, it more or less put me in a different category because I became a human being. He was a kid that you would meet next door, across the street, but at the same time I could still do all the things that we did before 4. Stan Laurel

Stan Laurel was an English comic actor, writer, and film director, most famous for his role in the comedy duo *Laurel and Hardy*. He appeared with his comedy partner Oliver Hardy in short films, feature films, Laurel began his career in music hall, where he appropriated a number of his standard comic devices, the bowler hat, the deep comic gravity, and the nonsensical understatement. His performances polished his skills at pantomime and music hall sketches, Laurel was a member of Fred Karnos Army, where he was Charlie Chaplins understudy. Laurel began his career in films in and made his last appearance in , from onwards, he appeared exclusively with Oliver Hardy. Laurel officially retired from the following his comedy partners death in . In , a statue of the duo was unveiled in Laurels home town of Ulverston. Arthur Stanley Jefferson was born in his grandparents house on 16 June at 3 Argyle Street, Ulverston, Lancashire and he had two brothers and a sister. His parents Margaret and Arthur Jefferson were both active in the theatre and always very busy, in his early years, the boy spent much time living with his grandmother Sarah Metcalfe. His father managed Glasgows Metropole Theatre, where Laurel began work and his boyhood hero was Dan Leno, one of the greatest English music hall comedians. It was the hall from where he drew his standard comic devices, including his bowler hat. He joined Fred Karnos troupe of actors in with the name of Stan Jefferson. The music hall nurtured him, and he acted as Chaplins understudy for some time, Chaplin and Laurel arrived in the United States on the same ship from Britain with the Karno troupe and toured the country. This was before the two were a team and it was around this time that Laurel met Mae Dahlberg 5. Oliver Hardy

Oliver Norvell Babe Hardy was an American comic actor and one half of *Laurel and Hardy*, the classic double act that began in the era of silent films and lasted 25 years, from to . He appeared with his comedy partner Stan Laurel in short films, feature films and he was credited with his first film, *Outwitting Dad*, in . In some of his works, he was billed as Babe Hardy. After his demobilization as an officer for Company K, 16th Georgia Regiment. He bought a share in a business and was elected full-time Tax Collector for Columbia County. He was of paternal English American descent and maternal Scottish American descent, the family moved to Madison in , before Norvells birth. Emily Hardy owned a house in Harlem, which was either empty or rented out to tenant farmers, Norvell was likely born in Harlem, though some sources say that his birth occurred in Covington, his mothers hometown.

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His father died less than a year after his birth, Hardy was the youngest of five children. His older brother Sam Hardy died in a accident in the Oconee River. Hardy pulled his brother from the river but was unable to resuscitate him, as a child, Hardy was sometimes difficult. He was sent to Georgia Military College in Milledgeville as a youngster and he was sent to Young Harris College in north Georgia in the school year fall semester when he was He was in the junior high component of that institution of the time, Hardy had little interest in formal education, although he acquired an early interest in music and theater, possibly from his mothers tenants. He joined a group and later ran away from a boarding school near Atlanta to sing with the group. He subsequently decided to go back to Milledgeville, sometime prior to , Hardy began styling himself Oliver Norvell Hardy, adding the first name Oliver as a tribute to his father. He appeared as Oliver N. Hardy in the U. Intolerance film "Intolerance is a epic silent film directed by D. Each story had its own distinctive color tint in the original print, the scenes are linked by shots of a figure representing Eternal Motherhood, rocking a cradle. It was not, as is implied, an apology for the racism of his earlier film. In numerous interviews, Griffith made clear that the films title, in the years following its release, Intolerance would strongly influence European film movements despite its lack of commercial success domestically. The film sets up moral and psychological connections among the different stories, the timeline covers approximately 2, years. The ancient Babylonian story depicts the conflict between Prince Belshazzar of Babylon and Cyrus the Great of Persia, the fall of Babylon is a result of intolerance arising from a conflict between devotees of two rival Babylonian gods"Bel-Marduk and Ishtar. The Biblical Judean story recounts how"after the Wedding at Cana and the Woman Taken in Adultery"intolerance led to the Crucifixion of Jesus and this sequence is the shortest of the four. The Renaissance French story tells of the religious intolerance led to the St. An ensuing workers strike is crushed and The Boy and The Dear One make their way to another city, she lives in poverty, after they marry he tries to break free of crime but is framed for theft by his ex-boss. While he is in prison, his wife must endure their child being taken away by the same moral uplift society that instigated the strike, upon his release from prison, he discovers his ex-boss attempting to rape his wife. A struggle begins and in the confusion the girlfriend of the boss shoots and she escapes and The Boy is convicted and sentenced to the gallows. A kindly policeman helps The Dear One find the killer and together they try to reach the Governor in time so her reformed husband will not be hanged. Breaks between the time periods are marked by the symbolic image of a mother rocking a cradle. The film simultaneously cross-cuts back and forth and interweaves the segments over great gaps of space and time, One of the unusual characteristics of the film is that many of the characters do not have names. Griffith wished them to be emblematic of human types, thus, the central female character in the modern story is called The Dear One. The population was 9, at the census, huntington settlers first visited the Amityville area in as a source of salt hay. Chief Wyandanch granted the first deed to land in Amityville in , according to village lore, the name was changed in when residents were working to establish its new post office. The meeting turned into bedlam and one participant was to exclaim, another version says the name was first suggested by mill owner Samuel Ireland to name the town for his boat, the Amity. The place name is strictly speaking an incidental name, marking an agreement on the choice of a place name. The village was incorporated on March 3, In the early s Amityville was a popular tourist destination with hotels on the bay. Gangster Al Capone also had a house in the community, Amityville has been twinning with Le Bourget, France since Amityville is the setting of the book The Amityville Horror by Jay Anson, which was published in and had been adapted into a series of films made between and The story of The Amityville Horror can be traced back to a real murder case in Amityville in November Jay Ansons novel is said to be based on events but has been the subject of much controversy. According to the United States Census Bureau, the village has an area of 2.