

Films Of The Year 1955 56

Cold War Cosmopolitanism Christina Klein 2020-01-21 South Korea in the 1950s was home to a burgeoning film culture, one of the many “Golden Age cinemas” that flourished in Asia during the postwar years. *Cold War Cosmopolitanism* offers a transnational cultural history of South Korean film style in this period, focusing on the works of Han Hyung-mo, director of the era’s most glamorous and popular women’s pictures, including the blockbuster *Madame Freedom* (1956). Christina Klein provides a unique approach to the study of film style, illuminating how Han’s films took shape within a “free world” network of aesthetic and material ties created by the legacies of Japanese colonialism, the construction of US military bases, the waging of the cultural Cold War by the CIA, the forging of regional political alliances, and the import of popular cultures from around the world. Klein combines nuanced readings of Han’s sophisticated style with careful attention to key issues of modernity—such as feminism, cosmopolitanism, and consumerism—in the first monograph devoted to this major Korean director. A free open access ebook is available upon publication. Learn more at www.luminosoa.org.

Japan Report 1960

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

Creative Canada 1971-12-15 Did he ever play Hamlet? Has she worked in television? What was the title of his first novel? Under whom did she study? How many children has he? Answers to such questions about contemporary Canadian artists have often been difficult, even impossible, to find. This series has been created to provide the answers; it covers creative and performing artists who have contributed as individuals to the culture of Canada in the twentieth century. Each volume in the series presents a cross-section of many different kinds of artists: authors of imaginative works, artists and sculptors, musicians (performers, composers, conductors, and directors), and performing artists in ballet, modern dance, radio, theatre, television, and motion pictures; directors, designers, and producers in theatre, cinema, radio, television, and the dance; choreographers and, for cinema, cartoonists and animators. Within each category of art is included a selection of those who have achieved national and international recognition; those who have been recognized locally, and some, now deceased, who markedly influenced their contemporaries locally, nationally, or internationally. This is not a critical compilation; rather it is an objective and factual

reference work for those interested in contemporary Canadian culture. Information was collected by painstaking research in a wide variety of sources, and wherever possible it has been verified by the artist to make each entry as accurate and comprehensive as possible.

The Metropolitan Police and the British Film Industry, 1919-1956 Alex Rock 2023-06-15 This groundbreaking book investigates the murky relationship between the Metropolitan Police Press Bureau and the British film industry, shedding new light on police-media relations. Beginning with the culture of suppression during the interwar period, when retired police inspectors were threatened with loss of pension should they become involved with the film industry, the relationship shifted when a forgotten pioneer of public relations, Percy Fearnley, was appointed to the role of Metropolitan Police Public Information Officer in 1945. Fearnley was the first-ever journalist to take up this role and, through him, the Metropolitan Police embarked on a series of collaborations with the highest echelons of postwar British cinema, including J. Arthur Rank, Ealing Studios and Gainsborough Studios. Using newly-declassified internal Metropolitan Police and Home Office correspondence, Alexander Charles Rock tells the story of the Metropolitan Police's project to manipulate the British film industry into producing propaganda under the guise of mainstream entertainment cinema. In doing so he offers a radical re-reading of the context of production of a number of canonical British films such as *The Blue Lamp* (1950), *I Believe In You* (1952) and *Street Corner* (1953).

The Movie Guide James Monaco 1992 From *The Big Sleep* to *Babette's Feast*, from *Lawrence of Arabia* to *Drugstore Cowboy*, *The Movie Guide* offers the inside word on 3,500 of the best motion pictures ever made. James Monaco is the president and founder of BASELINE, the world's leading supplier of information to the film and television industries. Among his previous books are *The Encyclopedia of Film*, *American Film Now*, and *How to Read a Film*.

Department of Agriculture Appropriations United States. Congress. House. Committee on Appropriations 1956

The British National Bibliography Cumulated Subject Catalogue 1955

Public Works Appropriations for 1962 United States. Congress. House. Committee on Appropriations 1961

Hearings United States. Congress. House 1956

Hitchcock on Hitchcock, Volume 1 Alfred Hitchcock 2015-01-10 Gathered here for the first time are Alfred Hitchcock's reflections on his own life and work. In this ample selection of largely unknown and formerly inaccessible interviews and essays, Hitchcock provides an enlivening commentary on a career that spanned decades and transformed the history of the cinema. Bringing the same exuberance and originality to his writing as he did to his films, he ranges from accounts of his own life and experiences to techniques of filmmaking and ideas about cinema in general. Wry, thoughtful, witty, and humorous—as well as brilliantly informative—this selection reveals another side of the most renowned filmmaker of our time. Sidney Gottlieb not only presents some of Hitchcock's most important pieces, but also places them in their historical context and in the context of Hitchcock's development as a director. He reflects on Hitchcock's complicated, often troubled, and continually evolving relationships with women, both on and off the set. Some of the topics Hitchcock touches upon are the differences between English and American attitudes toward murder, the importance of comedy in film, and the uses and techniques of lighting. There are also many anecdotes of life among the stars, reminiscences from the sets of some of the most successful and innovative films of this century, and incisive insights into working method, film history, and the role of film in society. Unlike some of the complex critical commentary that has emerged on his life and work, the director's own writing style is refreshingly straightforward and accessible. Throughout the collection, Hitchcock reveals a delight and curiosity about his medium that bring all his subjects to life.

Race after Hitler Heide Fehrenbach 2018-06-05 When American victors entered Germany in the spring of 1945, they came armed not only with a commitment to democracy but also to Jim Crow practices. *Race after Hitler* tells the story of how troubled race relations among American occupation soldiers, and black-

white mixing within Germany, unexpectedly shaped German notions of race after 1945. Biracial occupation children became objects of intense scrutiny and politicking by postwar Germans into the 1960s, resulting in a shift away from official antisemitism to a focus on color and blackness. Beginning with black GIs' unexpected feelings of liberation in postfascist Germany, Fehrenbach investigates reactions to their relations with white German women and to the few thousand babies born of these unions. Drawing on social welfare and other official reports, scientific studies, and media portrayals from both sides of the Atlantic, Fehrenbach reconstructs social policy debates regarding black occupation children, such as whether they should be integrated into German society or adopted to African American or other families abroad. Ultimately, a consciously liberal discourse of race emerged in response to the children among Germans who prided themselves on--and were lauded by the black American press for--rejecting the hateful practices of National Socialism and the segregationist United States. Fehrenbach charts her story against a longer history of German racism extending from nineteenth-century colonialism through National Socialism to contemporary debates about multiculturalism. An important and provocative work, *Race after Hitler* explores how racial ideologies are altered through transnational contact accompanying war and regime change, even and especially in the most intimate areas of sex and reproduction.

Department of Agriculture Appropriations for 1958 United States. Congress. House. Committee on Appropriations 1957

Department of the Army Appropriations for 1956 United States. Congress. House. Committee on Appropriations 1955

Report to the Board of Regents ... University of Michigan 1955

The Decline of the Cinema John Spraos 2013-12-17 Between 1952 and 1962, when this book was originally published, the number of people visiting British cinemas had fallen by nearly two thirds and was little more than half the pre-war total. Nearly 1500 of the 4500 cinemas functioning in 1955 had closed five years later, and the author here predicts a further substantial fall. The causes of this drastic decline are traced to the competition of television but also to the dramatic halving of the number of new American films and to the difficulty of transferring a cinema's 'congregation' when it is closed. This decline has few parallels in recent times and in conjunction with a disproportionate and unexpected increase in the price of seats presents a fascinating study for the economist, which the author fully exploits. But the film industry is of general interest so that the author's conclusions and his social recommendations will appeal to the general reader as well as those in the industry.

Film World and A-V World News Magazine 1956

Early Film Criticism of Francois Truffaut Wheeler Winston Dixon 1993-02-22 Before turning to filmmaking, Francois Truffaut was a film critic writing for Cahiers du Cinema during the 1950s. The Early film Criticism of Francois Truffaut makes available, for the first time in English, articles that originally appeared in French journals such as Cahiers du Cinema and Arts. Truffaut discusses films by such acknowledged masters as Hitchcock, Huston, Dymytryk, and Lang, but also examines the work of such lesser-known directors as Robert Wise, Don Weis, and Roger Vadim.

Proceedings of the Institute on Rehabilitation Center Planning 1957

Films for the Colonies Tom Rice 2019-10-01 Films for the Colonies examines the British Government's use of film across its vast Empire from the 1920s until widespread independence in the 1960s. Central to this work was the Colonial Film Unit, which produced, distributed, and, through its network of mobile cinemas, exhibited instructional and educational films throughout the British colonies. Using extensive archival research and rarely seen films, Films for the Colonies provides a new historical perspective on the last decades of the British Empire. It also offers a fresh exploration of British and global cinema, charting the emergence and endurance of new forms of cinema culture from Ghana to Jamaica, Malta to Malaysia. In highlighting the integral role of film in managing and maintaining a rapidly changing Empire, Tom Rice offers a compelling and far-reaching account of the media, propaganda, and the legacies of colonialism.

Movie Comics Blair Davis 2017-01-03 As Christopher Nolan's Batman films and releases from the Marvel Cinematic Universe have regularly topped the box office charts, fans and critics alike might assume that the "comic book movie" is a distinctly twenty-first-century form. Yet adaptations of comics have been an integral part of American cinema from its very inception, with comics characters regularly leaping from the

page to the screen and cinematic icons spawning comics of their own. *Movie Comics* is the first book to study the long history of both comics-to-film and film-to-comics adaptations, covering everything from silent films starring Happy Hooligan to sound films and serials featuring Dick Tracy and Superman to comic books starring John Wayne, Gene Autry, Bob Hope, Abbott & Costello, Alan Ladd, and Dean Martin and Jerry Lewis. With a special focus on the Classical Hollywood era, Blair Davis investigates the factors that spurred this media convergence, as the film and comics industries joined forces to expand the reach of their various brands. While analyzing this production history, he also tracks the artistic coevolution of films and comics, considering the many formal elements that each medium adopted and adapted from the other. As it explores our abiding desire to experience the same characters and stories in multiple forms, *Movie Comics* gives readers a new appreciation for the unique qualities of the illustrated page and the cinematic moving image.

Missouri Conservationist 1955

The Concise Cinegraph ans-Michael Bock,, 2009-09-01 This comprehensive guide is an ideal reference work for film specialists and enthusiasts. First published in 1984 but continuously updated ever since, CineGraph is the most authoritative and comprehensive encyclopedia on German-speaking cinema in the German language. This condensed and substantially revised English-language edition makes this important resource available to students and researchers for the first time outside its German context. It offers a representative historical overview through bio-filmographical entries on the main protagonists, from the beginnings to the present day. Included are directors and actors, writers and cameramen, composers and production designers, film theorists and critics, producers and distributors, inventors and manufacturers. An appendix includes short introductory essays on specific periods and movements, such as Early Film, Weimar, Nazi Cinema, DEFA, New German Cinema, and German film since unification, as well as on cinematic developments in Austria and Switzerland. Sections that crossreference names around specific professional groups and themes will prove equally invaluable to researchers.

Encyclopedia of Television Horace Newcomb 2014-02-03 The Encyclopedia of Television, second edition is the first major reference work to provide description, history, analysis, and information on more than 1100 subjects related to television in its international context. For a full list of entries, contributors, and more, visit the Encyclopedia of Television, 2nd edition website.

Children 1956

Understanding Rainer Werner Fassbinder Wallace Steadman Watson 1996 Watson's draws on a wide assortment of Fassbinder interviews--many of which are not available in English--and on theoretical and critical approaches employed in the Frankfurt School, performance and reception theories, gay and lesbian film theory, and studies of melodrama and camp. Watson also incorporates his own interviews with Fassbinder's mother and with the woman who served as Fassbinder's film editor and companion during the final four years of his life. A comprehensive, balanced study, 'Understanding Rainer Werner Fassbinder' also features an annotated bibliography, extensive notes, a filmography of Fassbinder's works, and a listing of films and television programs that examine Fassbinder and his achievements."--Back cover.

Take Two John E. Davidson 2007 This anthology offers an account of German cinema in the fifties, focusing on popular genres, famous stars and dominant practices, taking into account the complicated relationships between East and West Germany, and by paying attention to the economic and political conditions of film production and reception during this period.

A Collector's Guide to TV Memorabilia Anthony Slide 1985

A Companion to Hong Kong Cinema Esther M. K. Cheung 2015-08-17 A Companion to Hong Kong Cinema provides the first comprehensive scholarly exploration of this unique global cinema. By embracing the interdisciplinary approach of contemporary film and cultural studies, this collection navigates theoretical debates while charting a new course for future research in Hong Kong film. Examines Hong Kong cinema within an interdisciplinary context, drawing connections between media, gender, and Asian studies, Asian regional studies, Chinese language and cultural studies, global studies, and critical theory Highlights the often contentious debates that shape current thinking about film as a medium and its possible future Investigates how changing research on gender, the body, and sexual orientation alter the ways in which we analyze sexual difference in Hong Kong cinema Charts how developments in theories of colonialism,

postcolonialism, globalization, neoliberalism, Orientalism, and nationalism transform our understanding of the economics and politics of the Hong Kong film industry Explores how the concepts of diaspora, nostalgia, exile, and trauma offer opportunities to rethink accepted ways of understanding Hong Kong's popular cinematic genres and stars

Billboard 1955-11-26 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Images of Blood in American Cinema Kjetil Rødje 2016-03-09 Through studying images of blood in film from the mid-1950s to the end of the 1960s, this path-breaking book explores how blood as an (audio)visual cinematic element went from predominately operating as a signifier, providing audiences with information about a film's plot and characters, to increasingly operating in terms of affect, potentially evoking visceral and embodied responses in viewers. Using films such as *The Return of Dracula*, *The Tingler*, *Blood Feast*, *Two Thousand Maniacs*, *Color Me Blood Red*, *Bonnie and Clyde*, and *The Wild Bunch*, Rødje takes a novel approach to film history by following one (audio)visual element through an exploration that traverses established standards for film production and reception. This study does not heed distinctions regarding to genres (horror, western, gangster) or models of film production (exploitation, independent, studio productions) but rather maps the operations of cinematic images across marginal as well as more traditionally esteemed cinematic territories. The result is a book that rethinks and reassembles cinematic practices as well as aesthetics, and as such invites new ways to investigate how cinematic images enter relations with other images as well as with audiences.

Catholics in the Movies Colleen McDannell 2007-12-24 Catholicism was all over movie screens in 2004. Mel Gibson's *The Passion of the Christ* was at the center of a media firestorm for months. A priest was a crucial character in the Academy Award-winning *Million Dollar Baby*. Everyone, it seemed, was talking about how religious stories should be represented, marketed, and received. Catholic characters, spaces, and rituals have been stock features in popular films since the silent era. An intensely visual religion with a well-defined ritual and authority system, Catholicism lends itself to the drama and pageantry of film. Moviegoers watch as Catholic visionaries interact with the supernatural, priests counsel their flocks, reformers fight for social justice, and bishops wield authoritarian power. Rather than being marginal to American popular culture, Catholic people, places, and rituals are all central to the world of the movie. *Catholics in the Movies* begins with an introductory essay that orients readers to the ways that films appear in culture and describes the broad trends that can be seen in the movies' hundred-year history of representing Catholics. Each chapter is written by a noted scholar of American religion who concentrates on one movie engaging important historical, artistic, and religious issues. Each then places the film within American cultural and social history, discusses the film as an expression of Catholic concerns of the period, and relates the film to others of its genre. Tracing the story of American Catholic history through popular films, *Catholics in the Movies* should be a valuable resource for anyone interested in American Catholicism and religion and film.

RKO Radio Pictures Horror, Science Fiction and Fantasy Films, 1929–1956 Michael R. Pitts 2015-03-27 King Kong and *The Thing from Another World* are among the most popular horror and science fiction films of all time and both were made by RKO Radio Pictures. Between 1929 and 1956, RKO released more than 140 genre features, including *The Most Dangerous Game*, *The Phantom of Crestwood*, *Before Dawn*, *The Monkey's Paw*, *The Hunchback of Notre Dame*, *You'll Find Out*, *The Spiral Staircase*, *The Enchanted Cottage*, *It's a Wonderful Life*, *Captive Women* and *Killers from Space*. RKO is remembered for its series of psychological horror movies produced by Val Lewton, including *Cat People*, *I Walked with a Zombie*, *The Seventh Victim* and *The Body Snatcher*. The studio also produced films in the adventure, comedy, fantasy, mystery and western genres. They released many Walt Disney classics—*Snow White and the Seven Dwarfs*, *Fantasia*, *Pinocchio*, *Cinderella*, *Peter Pan*—as well as several “Tarzan” features. This volume covers these movies in detail with critical and historical analysis, in-depth plot synopsis and numerous contemporary reviews.

Billboard 1956-02-16 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most

trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Hearings United States. Congress. House. Committee on the Judiciary 1957

Department of the Air Force Appropriations for 1956 United States. Congress. House. Appropriations 1955

Departments of State, and Justice, the Judiciary, and Related Agencies Appropriations, 1956

United States. Congress. Senate. Committee on Appropriations 1955

Survey of United States Inforamtion Service Operations: Western Europe United States. Congress. Senate. Committee on Appropriations 1957

Films of the Year, 1955-56 Peter Noble 1957*

President's Report Southern Illinois University (System) 1954

Films Of The Year 1955 56

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