

# Sidney Lumet Frank R Cunningham

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**The Catholic Crusade Against the Movies, 1940-1975** Gregory D Black 1998-01-13 For more than three decades the Catholic church, through its Legion of Decency, had the power to control the content of Hollywood films. From the mid-1930s to the late 1960s the Catholic Legion served as a moral guardian for the American public. Hollywood studios submitted their films to the Legion for a rating, which varied from general approval to condemnation. This book details how a religious organisation got control of Hollywood, and how films like *A Streetcar Named Desire*, *Lolita*, and *Tea and Sympathy* were altered by the Legion to make them morally acceptable. Documenting the inner workings of the Legion, *The Catholic Crusade against the Movies* also examines how the changes in the movie industry, and American society at large in the post-World War II era, eventually conspired against the Legion's power and so lead to its demise.

**Reginald Rose and the Journey of 12 Angry Men** Phil Rosenzweig 2021-09-07 The first biography of a great television writer and the story of his magnum opus In early 1957, a low-budget black-and-white movie opened across the United States. Consisting of little more than a dozen men arguing in a dingy room, it was a failure at the box office and soon faded from view. Today, *12 Angry Men* is acclaimed as a movie classic, revered by the critics, beloved by the public, and widely performed as a stage play,

touching audiences around the world. It is also a favorite of the legal profession for its portrayal of ordinary citizens reaching a just verdict and widely taught for its depiction of group dynamics and human relations. Few twentieth-century American dramatic works have had the acclaim and impact of *12 Angry Men*. Reginald Rose and the Journey of "12 Angry Men" tells two stories: the life of a great writer and the journey of his most famous work, one that ultimately outshined its author. More than any writer in the Golden Age of Television, Reginald Rose took up vital social issues of the day—from racial prejudice to juvenile delinquency to civil liberties—and made them accessible to a wide audience. His 1960s series, *The Defenders*, was the finest drama of its age and set the standard for legal dramas. This book brings Reginald Rose's long and successful career, its origins and accomplishments, into view at long last. By placing *12 Angry Men* in its historical and social context—the rise of television, the blacklist, and the struggle for civil rights—author Phil Rosenzweig traces the story of this brilliant courtroom drama, beginning with the chance experience that inspired Rose, to its performance on CBS's *Westinghouse Studio One* in 1954, to the feature film with Henry Fonda. The book describes Sidney Lumet's casting, the sudden death of one actor, and the contribution of cinematographer Boris Kaufman. It explores the various drafts of the drama, with characters modified and scenes added and deleted, with

Rose settling on the shattering climax only days before filming began. Drawing on extensive research and brimming with insight, this book casts new light on one of America's great dramas—and about its author, a man of immense talent and courage. Author royalties will be donated equally to the Feerick Center for Social Justice at Fordham Law School and the Justice John Paul Stevens Jury Center at Chicago-Kent College of Law.

**Cinematic Cold War** Tony Shaw 2010 The first book-length survey of cinema's vital role in the Cold War cultural combat between the U.S. and the USSR. Focuses on 10 films—five American and five Soviet, both iconic and lesser-known works—showing that cinema provided a crucial outlet for the global "debate" between democratic and communist ideologies.

**Library Journal** 2001 Includes, beginning Sept. 15, 1954 (and on the 15th of each month, Sept.-May) a special section: School library journal, ISSN 0000-0035, (called Junior libraries, 1954-May 1961). Also issued separately.

*The publishers weekly* 1991

*Contemporary Authors* 1999

*The Political Companion to American Film* Gary Crowdus 1994 The Political Companion to American Film is an encyclopedic collection of critical essays offering provocative social and political commentary on the work of filmmakers (from Woody Allen to Darryl Zanuck) and other film personalities (from Charles Chaplin to John Wayne), film genres (from crime Movies to World War II Animated Propaganda Cartoons), racial and ethnic portrayals (from African Americans to Native Americans), social issues (from Big Businessmen to the Small Town), theoretical and critical issues (from the Auteur Theory to Postwar American Film Criticism), economic and industrial issues (from Conglomerates to the Studio System), and much more. The Political Companion to American Film features the writing of some of America's leading film critics and authors, many of whom are specialists who have literally written the book on their subjects, and has been edited by Gary Crowdus, Editor-in-Chief of Cineaste, America's leading magazine on the art and politics of the cinema. The expertise and critical insights of these contributors are conveyed in a colorful, comprehensible and jargon-free prose style, and

many of the essays include recommended bibliographies. The Political Companion to American Film will enrich the cinematic experience for the average moviegoer as well as the film scholar.

*The Eugene O'Neill Newsletter* 1995

**Bibliographic Guide to Theatre Arts** New York Public Library. Research Libraries 1991  
*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.

**Projecting Paranoia** Ray Pratt 2001 A wide-ranging and idiosyncratic look at sixty years of politics and film that uncovers how American movies have mirrored and even challenged anxieties and paranoid perceptions embedded in American society since the start of the Cold War. The first book to take a sweeping look at 60 years of film and analyze them thematically.

**Video Versions** Thomas L. Erskine 2000-03-30 Many of our favorite films began as plays—some as well known as Shakespeare's Romeo and Juliet, and some not so well known as You've Got Mail's origin, a 1937 play Parfumerie by Miklos Laszlo. Video Versions identifies nearly 300 films and their theatrical origins, providing readers with an overview of the films and highlighting similarities and differences to the source plays. Perfect for teachers, students, and anyone interested in theater and film, it is the most complete resource available for video versions of plays. Each entry provides: the original play's title, author, and year of publication; the name of the film, year of production, director and adapter; the main cast and the characters they play; running time and rating if available.

Following a plot summary, a critical analysis provides the similarities and differences of the play and film, including character and plot changes, setting, missing or added scenes, special film techniques, and behind-the-scenes information such as who turned down or lost particular parts when the play was adapted to film. A short list of sources for further reading follows each entry. Information about contacting

distributors—for obtaining the films—is included in the introduction and an extensive index completes the volume.

*New Wave, New Hollywood* Nathan Abrams

2021-09-23 As a period of film history, The American New Wave (ordinarily understood as beginning in 1967 and ending in 1980) remains a preoccupation for scholars and audiences alike. In traditional accounts, it is considered to be bookended by two periods of conservatism, and viewed as a (brief) period of explosive creativity within the Hollywood system. From *Bonnie and Clyde* to *Heaven's Gate*, it produced films that continue to be watched, discussed, analysed and poured over. It has, however, also become rigidly defined as a cinema of director-auteurs who made a number of aesthetically and politically significant films. This has led to marginalization and exclusion of many important artists and filmmakers, as well as a temporal rigidity about what and who is considered part of the 'New Wave proper'. This collection seeks to reinvigorate debate around this area of film history. It also looks in part to demonstrate the legacy of aesthetic experimentation and political radicalism after 1980 as part of the 'legacy' of the New Wave. Thanks to important new work that questions received scholarly wisdom, reveals previously marginalised filmmakers (and the films they made), considers new genres, personnel, and films under the banner of 'New Wave, New Hollywood', and reevaluates the traditional approaches and perspectives on the films that have enjoyed most critical attention, *New Wave, New Hollywood: Reassessment, Recovery, Legacy* looks to begin a new discussion about Hollywood cinema after 1967. *Movie-Made America* Robert Sklar 1994-12-05 Hailed as the definitive work upon its original publication in 1975 and now extensively revised and updated by the author, this vastly absorbing and richly illustrated book examines film as an art form, technological innovation, big business, and shaper of American values. Ever since Edison's peep shows first captivated urban audiences, film has had a revolutionary impact on American society, transforming culture from the bottom up, radically revising attitudes toward pleasure and sexuality, and at the same time, cementing the myth of the American dream. No book has measured film's impact

more clearly or comprehensively than *Movie-Made America*. This vastly readable and richly illustrated volume examines film as art form, technological innovation, big business, and cultural bellwether. It takes in stars from Douglas Fairbanks to Sly Stallone; auteurs from D. W. Griffith to Martin Scorsese and Spike Lee; and genres from the screwball comedy of the 1930s to the "hard body" movies of the 1980s to the independents films of the 1990s. Combining panoramic sweep with detailed commentaries on hundreds of individual films, *Movie-Made America* is a must for any motion picture enthusiast.

**Sidney Lumet** Frank R. Cunningham

2021-10-21 Since 1957, Sidney Lumet, the most prolific American director of his generation, has deepened audiences' awareness of social, ethical, and feminist issues through such distinguished films as *12 Angry Men*, *The Verdict*, *Running on Empty*, and *Critical Care*. Especially praised for his literary adaptations—including *Long Day's Journey into Night* and *Murder on the Orient Express*—Lumet has also directed such trenchant urban films as *Dog Day Afternoon*, *Serpico*, and *Network*. In this new edition Frank Cunningham expands his analysis of Lumet's earlier films and examines his most recent work, from *A Stranger Among Us* (1992) to *Gloria* (1999). Also new to this edition are discussions of five other films, including *The Appointment*, *Murder on the Orient Express*, and *Running on Empty*. Cunningham studies in depth over thirty of Lumet's most significant films and surveys other films and the television productions to reveal their enduring artistic and humanistic importance.

*The Scribner Encyclopedia of American Lives: A-*

*L* William L. O'Neill 2003 A two-volume biographical resource for key individuals of the 1960s. Presents 500 entries describing Americans who defined the decade, including politicians, athletes, entertainers, and artists, among many others.

*Performance Visions of Eugene O'Neill's Icedance-Madman, All-American Kid, and Satan* Deborah Merola 1998

**South Atlantic Review** 1991

Sean Connery Andrew Spicer 2022-06-21 Sean Connery was one of cinema's most iconic stars.

Born to a working-class family in Edinburgh, he held jobs as a milkman and an artist's model before making the move into acting. The role of James Bond earned him global fame, but threatened to eclipse his identity as an actor. This book offers a new perspective on Connery's career. It pays special attention to his star status, while arguing that he was a risk-taking actor who fashioned an impressive body of work. Beginning with Connery's early appearances on stage and television, including well-received performances in Shakespeare and Tolstoy, the book goes on to explore the Bond phenomenon and Connery's long struggle to reinvent himself. An Oscar-winning performance in *The Untouchables* marked the beginning of a second period of stardom, during which Connery successfully developed the character of the father-mentor. Ten years after his retirement from acting, he was still rated as the most popular British star among American audiences. Exploring how Connery's performances combine to form an all-encompassing screen legend, the book also considers how the actor embodied national identity, both on screen and through his public role as an activist campaigning for Scottish independence.

Sidney Lumet Aubrey Malone 2019-12-20

Punctilious to a fault, Sidney Lumet favored intense rehearsal, which enabled him to bring in most of his films under budget and under schedule. An energized director who captured the heart of New York like no other, he created a vast canon of work that stands as a testament to his passionate concern for justice and his great empathy for the hundreds of people with whom he collaborated during a career that spanned more than five decades. This is the first full-scale biography of a man who is generally regarded as one of the most affable directors of his time. Using the oral testimonies of those who worked with him both behind and in front of the camera, this book explores Lumet's personality and working methods.

*The Merchant Prince of Poverty Row* Bernard F. Dick 1993 Ben Hecht called him "White Fang", and director Charles Vidor took him to court for verbal abuse. The image of Harry Cohn as vulgarian is such a part of Hollywood lore that it is hard to believe there were other Harry Cohns: the only studio president who was also head of

production; the ex-song plugger who scrutinized scripts and grilled writers at story conferences; a man who could look on actresses as either "broads" or goddesses. Drawing on personal interviews as well as previously unstudied source material (conference notes, memos, and especially the teletypes between Harry and his brother Jack), Bernard Dick offers a radically different portrait of the man who ran Columbia Pictures - and who "had to be boss" - from 1932 to 1958. A latecomer to the movie business, Harry turned to film only after Jack won acclaim as an editor at Universal. Harry's determination to eclipse Jack drove him to gain control of Columbia and to woo talent like Frank Capra who could achieve his goal of transforming a Poverty Row studio into one of the majors (while maintaining some of the lowest budgets in Hollywood). A study of Columbia's 1930s films, most of them rarely shown, proves that Capra/Cohn - not "Capracorn" - studio policy during that crucial decade. By interweaving biography, studio history, and film criticism, Dick argues a new approach to the studio heads of Hollywood's Golden Age: Harry Cohn was Columbia Pictures, and Columbia's pictures were Harry Cohn in all his complexity.

The Encyclopedia of American Independent Filmmaking Vincent LoBrutto 2002-12-30

Independent filmmaking is often regarded as a relatively recent phenomenon, yet the so-called movement has actually existed as long as movies themselves. In this indispensable single-volume reference work, LoBrutto surveys the subject from cinema's inception through the 21st century. Written in an accessible style and including biographical, critical, factual, and bibliographical information, this remarkable source encompasses films and filmmakers operating independently from the studio system in concept, financing, production, and distribution. Such a broad interpretation of independent filmmaking separates it from that of commercial Hollywood, a conglomerate existing to create product rather than support personal artistic vision. Many of the entries' subjects have rarely been investigated and studied—yet knowledge of independent filmmaking is vital to any understanding the cinematic medium, making this an essential book for any library's film shelves.

**Annual Bibliography of Modern Art** Museum of Modern Art (New York, N.Y.). Library 1997

**Hide in Plain Sight** Paul Buhle 2015-04-28  
Hide in Plain Sight completes Buhle and Wagner's trilogy on the Hollywood blacklist. When the blacklisted were hounded out of Hollywood, some left for television where many worked on children's shows like "Rocky and Bullwinkle." A number wrote adult sitcoms such as *The Donna Reed Show*, and *M\*A\*S\*H* while some of them ultimately returned to Hollywood and made great films such as *Norma Rae*, and *Midnight Cowboy*. This is a thoughtful look at the rising fear of communism in America and the aftermath of the horror that was the McCarthy period, from two expert historians of the blacklist period.

**Movie-Made Jews** Helene Meyers 2021-09-17  
*Movie-Made Jews* focuses on a rich, usable American Jewish cinematic tradition. This tradition includes fiction and documentary films that make Jews through antisemitism, Holocaust indirection, and discontent with assimilation. It prominently features the unapologetic assertion of Jewishness, queerness, and alliances across race and religion. Author Helene Meyers shows that as we go to our local theater, attend a Jewish film festival, play a DVD, watch streaming videos, Jewishness becomes part of the multicultural mosaic rather than collapsing into a generic whiteness or being represented as a life apart. This engagingly-written book demonstrates that a Jewish movie is neither just a movie nor for Jews only. With incisive analysis, *Movie-Made Jews* challenges the assumption that American Jewish cinema is a cinema of impoverishment and assimilation. While it's a truism that Jews make movies, this book brings into focus the diverse ways movies make Jews.

*Sidney Lumet* Jay Boyer 1993 Boyer's study is frank in its appraisal of both the distinguished achievements and the shortcomings of Lumet's life work. Highly readable and lucid, it belies the critical assumptions generally applied to Lumet's films to enable a fuller appreciation of his worth.

*International Index to Film Periodicals* 1994

**British Stars and Stardom** Bruce Babington 2001  
This work looks both at stars who attained worldwide fame through the Hollywood cinema, and those whose contribution is primarily to the national cinema. The essays cover the whole

history of British stardom from circa 1910 onwards.

*Post Script* 1986

**HJEAS** 1995

**Street Smart** Richard A. Blake 2014-10-17  
New York has appeared in more movies than Michael Caine, and the resulting overfamiliarity to moviegoers poses a problem for critics and filmmakers alike. Audiences often mistake the New York image of skyscrapers and bright lights for the real thing, when in fact the City is a network of clearly defined villages, each with a unique personality. Standard film depictions of New Yorkers as a rush-hour mass of undifferentiated humanity obscure the connections formed between people and places in the City's diverse neighborhoods. *Street Smart* examines the cultural influences of New York's neighborhoods on the work of four quintessentially New York filmmakers: Sidney Lumet, Woody Allen, Martin Scorsese, and Spike Lee. The City's heterogeneous economic and ethnic districts, where people live, work, shop, worship, and go to school, often bear little relation to the image of New York City created by the movies. To these directors, their home city is as tangible as the smell of fried onions in the stairwell of an apartment building, and it is this New York, not the bustling, glittery illusion portrayed in earlier films, that shapes their sensibilities and receives expression in their films. Richard A. Blake shows how the Jewish enclaves on Manhattan's Lower East Side profoundly influence Sidney Lumet's most noted characters as they struggle to form and maintain their identities under challenging circumstances. Both Woody Allen's light comedies and his more serious cinematic fare reflect the director's origins in the Flatbush neighborhood in Brooklyn and the displacement he felt after relocating to Manhattan. Martin Scorsese's upbringing on Elizabeth Street in Manhattan's Little Italy resonates in his gritty portraits of urban modernity. Blake also looks at the films of Spike Lee, whose adolescence in Fort Greene, a socioeconomically diverse Brooklyn neighborhood, exposed him to widely ranging views that add depth to his complicated treatises on power, culture, and race. Lumet, Allen, Scorsese, and Lee's individual identities were shaped by their neighborhoods, and in turn,

their life experiences have shaped their artistic vision. In *Street Smart*, Richard A. Blake examines the critical influence of "place" on the films of four of America's most accomplished contemporary filmmakers.

*O'Neill: Long Day's Journey Into Night* Brenda Murphy 2001-09-20 A detailed account of the most significant productions of the play throughout the world.

*The Eugene O'Neill Review* 1995

*The Cumulative Book Index* 1992 A world list of books in the English language.

*Stayin' Alive* Jefferson Cowie 2010-08-17 An epic account of how middle-class America hit the rocks in the political and economic upheavals of the 1970s

*Popular Culture and the Shaping of Holocaust Memory in America* Alan Mintz 2012-04-01 The Holocaust took place far from the United States and involved few Americans, yet rather than receding, this event has assumed a greater significance in the American consciousness with the passage of time. As a window into the process whereby the Holocaust has been appropriated in American culture, Hollywood movies are particularly luminous. *Popular Culture and the Shaping of Holocaust Memory in America* examines reactions to three films: *Judgment at Nuremberg* (1961), *The Pawnbroker* (1965), and *Schindler's List* (1992), and considers what those reactions reveal about the place of the Holocaust in the American mind, and how those films have shaped the popular perception of the Holocaust. It also considers the difference in the reception of the two earlier films when they first appeared in the 1960s and retrospective evaluations of them from closer to our own times. Alan Mintz also addresses the question of how Americans will shape the memory of the Holocaust in the future, concluding with observations on the possibilities and limitations of what is emerging as the major resource for the shaping of Holocaust memory: videotaped survivor testimony. *Popular Culture and the Shaping of Holocaust Memory in America* examines some of the influences behind the broad and deep changes in American consciousness and the social forces that permitted the Holocaust to move from the margins to the center of American discourse.

*Planet Auschwitz* Brian E. Crim 2020-05-15 *Planet Auschwitz* explores the diverse ways in which the Holocaust influences and shapes science fiction and horror film and television by focusing on notable contributions from the last fifty years. The supernatural and extraterrestrial are rich and complex spaces with which to examine important Holocaust themes - trauma, guilt, grief, ideological fervor and perversion, industrialized killing, and the dangerous afterlife of Nazism after World War II. *Planet Auschwitz* explores why the Holocaust continues to set the standard for horror in the modern era and asks if the Holocaust is imaginable here on Earth, at least by those who perpetrated it, why not in a galaxy far, far away? The pervasive use of Holocaust imagery and plotlines in horror and science fiction reflects both our preoccupation with its enduring trauma and our persistent need to "work through" its many legacies. *Planet Auschwitz* website (<https://planetauschwitz.com>)

**Print** Martha T. Mooney 1995 - Excerpts from and citations to reviews of more than 8,000 books each year, from 109 publications. - Electronic version with expanded coverage, and retrospective version available, see p. 5 and p. 31. - Pricing: Service Basis-Books.

*The Best Books for Academic Libraries* 2002 Books recommended for undergraduate and college libraries listed by Library of Congress Classification Numbers.

**Film - An International Bibliography** Malte Hagen 2002-04-12 Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia.

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Frank R Cunningham or finding the best eBook that aligns with your interests and needs is crucial. This article delves into the art of finding the perfect eBook and explores the platforms and strategies to ensure an enriching reading experience.

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