

Monty Banks 1920 1924 Filmography

Silent Film Necrology Eugene Michael Vazzana 2001 This greatly expanded (over 18,500 entries versus 9,000 in the earlier edition) and updated edition includes everyone from John Aasen, an 8-foot, 9-inch circus star who appeared in silent film comedies, to Vladimir Kosma Zworykin, who invented the iconoscope and kinescope that together constituted the first all-electronic television system. This is the most complete necrology available on people from the silent era. The entries are arranged alphabetically by professional name, and include birth and death dates, the place of birth and death, real name when it differs from the professional name, married name for women, birth certificate date when available, age at death, and bibliographic

data of any autobiography or biography. When available the cause of death is also provided. Following these data, there is a reference to any obituary printed in The New York Times, Variety or, occasionally, another publication, including the obituary's headline.

The ... Film Daily Year Book of Motion Pictures 1967

Who's who Henry Robert Addison 1957 An annual biographical dictionary, with which is incorporated "Men and women of the time." Directors in British and Irish Cinema Robert Murphy 2019-07-25 A guide to directors who have worked in the British and Irish film industries between 1895 and 2005. Each of its 980 entries on individuals directors gives a resume of the director's career, evaluates their achievements and provides a complete

filmography. It is useful for those interested in film-making in Britain and Ireland.

The Film Encyclopedia Ephraim Katz 1979 An encyclopedia of world cinema listing American, British, and international subjects and artistic, technical, and commercial aspects of the motion picture.

The Film Daily Directors' Annual and Production Guide 1929

Exhibitors Daily Review 1924

Border Crossing Alexander Burry 2016-04-08
Each time a border is crossed there are cultural, political, and social issues to be considered. Applying the metaphor of the 'border crossing' from one temporal or spatial territory into another, *Border Crossing: Russian Literature into Film* examines the way classic Russian texts have been altered to suit new cinematic environments. In these essays, international scholars examine how political and economic circumstances, from a shifting Soviet political landscape to the perceived demands of American

and European markets, have played a crucial role in dictating how filmmakers transpose their cinematic hypertext into a new environment. Rather than focus on the degree of accuracy or fidelity with which these films address their originating texts, this innovative collection explores the role of ideological, political, and other cultural pressures that can affect the transformation of literary narratives into cinematic offerings.

A Biographical Dictionary of Silent Film Western Actors and Actresses George A. Katchmer 2009-10-06 Long before sound became an essential part of motion pictures, Westerns were an established genre. The men and women who brought to life cowboys, cowgirls, villains, sidekicks, distressed damsels and outraged townspeople often continued with their film careers, finding success and fame well into the sound era--always knowing that it was in silent Westerns that their careers began. More than a thousand of these once-silent Western players

are featured in this fully indexed encyclopedic work. Each entry includes a detailed biography, covering both personal and professional milestones and a complete Western filmography. A foreword is supplied by Diana Serra Cary (formerly the child star "Baby Peggy"), who performed with many of the actors herein.

Monty Banks 1920-1924 Filmography Robert S. Birchard 2015-05-20 "Monty Banks may not be as well remembered as Charlie Chaplin, Harold Lloyd or Buster Keaton, but he was the sort of bread and butter clown that kept audiences roaring in the golden age of comedy, and one of the more successful silent comics to make the transition from two-reelers to features. Here, for the first time, is a complete record of the comedian's starring shorts made between 1920 and 1924 when Monty Banks was known as the "Monarch of Mirth"--Back cover

**THE AMERICAN FILM INSTITUTE
CATALOG OF MOTION PICTURES
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FEATURE FILMS 1921-1930 1971

The Silent Films of Harry Langdon

(1923-1928) James L. Neibaur 2012-07-06 In *The Silent Films of Harry Langdon (1923-1928)*, film historian James Neibaur examines Langdon's strange, fascinating work during the silent era, when he made landmark films that were often ahead of their time. Extensively reviewing the comedian's silent screen work film by film, Neibaur makes the case that Langdon should be accorded the same lofty status as his contemporaries: Charlie Chaplin and Buster Keaton. With fascinating insights into the work of an under-appreciated artist, this book will be of interest to both fans and scholars of silent cinema.

The British Cinematographer Duncan J. Petrie 1996 100 years of British cinematography

The 9.5mm Vintage Film Encyclopaedia

Patrick Moules 2020-07-28 Written in both English and French, *The 9.5mm Vintage Film Encyclopaedia* provides a single-volume,

comprehensive catalogue of all known 9.5mm film releases, including: Films: Comprising 12,460 individual entries, this A-Z reference index provides the main listing for each film and its origin where known, along with additional information including cast and crew, and cross references to other relevant material. People: This index of all known actors and film crew, comprising over 12,000 names, provides a listing which is cross referenced to the main entry for each original film they worked on. Numbers: Pathé-Baby/Pathéscope and other distributors' catalogue numbers, film length, release dates (where known) and the series in which the films were organised, are set out in detail. With a foreword from eminent film historian and filmmaker, Keith Brownlow, this extensively researched text explains the importance of the 9.5mm film, from its beginnings in the early 1920s to becoming synonymous with Home Cinema throughout Europe. Readers will also find a brief technical explanation on how 9.5mm

films were produced, along with relevant images.

Film Year Book 1924

A-Z of Silent Film Comedy Glenn Mitchell 1998
An encyclopedic look at silent film comedy that covers all the greats, from the Keystone Kops to Charlie Chaplin, Harold Lloyd, and Buster Keaton, as well as myriad lesser-known figures. Readers will delight in reacquainting themselves with the movies that first made audiences laugh.

Les petits maîtres du burlesque américain

Jean-Jacques Couderc

2000-01-01T00:00:00+01:00 Zigoto, Beaucitron, Picratt, Calouchon, Dudule... Autant de sobriquets inconnus du grand public, malgré leurs cocasses et alléchantes connotations. C'est qu'ils dissimulent nombre de comédiens américains de talent qui ont considérablement divertì nos parents et grands-parents, mais qui sont restés souvent dans l'ombre des Charlie Chaplin, Buster Keaton et autres Harold Lloyd. Il y a là une injustice notoire que Jean-Jacques

Couderc s'est donné pour tâche de réparer. Consacré à ces comiques oubliés ou peu connus du cinéma muet américain, ce livre retrace tout d'abord leurs vies agitées et souvent trop courtes d'étoiles mélancoliquement filantes au firmament du burlesque. Pour chacun d'eux, il fallait impérativement sauver de l'oubli quelques séquences, réalistes ou loufoques, géniales ou démodées, grotesques ou subtiles, dans tous les cas débordantes de drôlerie, d'imagination ou de fantaisie et les replacer dans leur contexte. Et certes, la lecture de leurs biographies et des scénarios de leurs films et courts-métrages, poétiques ou rocambolesques, suscite en nous autant de gaieté que d'étonnement incrédule. Par ailleurs, cet ouvrage de référence propose au lecteur toutes les informations actuellement disponibles sur ces comédiens et réalisateurs dont il convenait de sauver la mémoire : ils appartiennent plus que jamais à la grande histoire du cinéma américain.

The Film Daily Year Book of Motion Pictures

1938

Griffithiana 1994 Journal of film history.

The International Dictionary of Films and Filmmakers Christopher Lyon 1984

The American Film Institute Catalog of Motion Pictures Produced in the United States American Film Institute 1997 After more than fifteen years, this initial volume of the American Film Institute Catalog series is again in print. The 1920s set covers the important filmmaking period when "movies" became "talkies," and the careers of many influential directors and actors were launched. Films such as *Wings*, *The Phantom of the Opera*, *All Quiet on the Western Front*, and *The Jazz Singer* are included in this volume.

International Dictionary of Films and Filmmakers: Writers and production artists Tom Pendergast 2000 Contains over two thousand entries, arranged alphabetically within four volumes, that provide information about significant films, actors and actresses, directors,

and writers and production artists in North American, British, and West European cinematic history. Includes photographs and indexes.

Mack Sennett's Fun Factory Brent E. Walker

2010-01-13 This is a comprehensive career study and filmography of Mack Sennett, cofounder of Keystone Studios, home of the Keystone Kops and other vehicles that showcased his innovative slapstick comedy. The filmography covers the more than 1,000 films Sennett produced, directed, wrote or appeared in between 1908 and 1955, including casts, credits, synopses, production and release dates, locations, cross-references of remade stories and gags, footage excerpted in compilations, identification of prints existing in archives, and other information. The book, featuring 280 photographs, also contains biographies of several hundred performers and technical personnel connected with Sennett.

The Rough Guide to Film Rough Guides

2008-05-01 Get the lowdown on the best fiction

ever written. Over 230 of the world's greatest novels are covered, from Quixote (1614) to Orhan Pamuk's Snow (2002), with fascinating information about their plots and their authors – and suggestions for what to read next. The guide comes complete with recommendations of the best editions and translations for every genre from the most enticing crime and punishment to love, sex, heroes and anti-heroes, not to mention all the classics of comedy and satire, horror and mystery and many other literary genres. With feature boxes on experimental novels, female novelists, short reviews of interesting film and TV adaptations, and information on how the novel began, this guide will point you to all the classic literature you'll ever need.

Dorothy Arzner Martin F. Norden 2024-01-18

Through dozens of interviews, a detailed chronology and filmography, and a selection of Dorothy Arzner's own writings—including her unfinished autobiography—Dorothy Arzner: Interviews offers major insights into and an in-

depth examination of the life and career of one of the few women to direct films during Hollywood's Golden Age. A key figure in Hollywood for decades, she directed more studio films than any other woman in history. Her movies often focused on courageous women who must make difficult decisions to remain true to themselves—women not unlike Arzner herself, who once said that “all we can ever do in our work is write our own biography.” Dorothy Arzner (1897–1979) began her film career in 1919 as a script typist for the Famous Players-Lasky company, which later became Paramount Pictures. She quickly rose through the ranks to become a script supervisor, screenwriter, and editor before directing her first film, *Fashions for Women*, in 1927. After the release of her final Hollywood film, *First Comes Courage*, in 1943, Arzner changed directions in her professional life. She made several training films for the Women's Army Auxiliary Corps during World War II and directed many television

commercials for Pepsi-Cola in the 1950s. She concluded her career by serving as a filmmaking instructor at the Pasadena Playhouse College of Theatre Arts and UCLA, where she helped launch the first wave of college-trained moviemakers.

The Fox Film Corporation, 1915-1935 Aubrey Solomon 2014-01-10 In 1929, Hollywood mogul William Fox (1879-1952) came close to controlling the entire motion picture industry. His Fox Film Corporation had grown from a \$1600 investment into a globe-spanning \$300 million empire; he also held patents to the new sound-on-film process. Forced into a series of bitter power struggles, Fox was ultimately toppled from his throne, and the studio bearing his name would merge in 1935 with Darryl F. Zanuck's flourishing 20th Century Pictures. The 25-year lifespan of the Fox Film Corporation, home of such personalities as Theda Bara, Tom Mix, Janet Gaynor and John Ford, is chronicled in this thorough illustrated history. Included are

never-before-published financial figures revealing costs and grosses of Fox's biggest successes and failures, and a detailed filmography of the studio's 1100-plus releases, among them *What Price Glory?*, *Seventh Heaven* and the Oscar-winning *Cavalcade*.

The Film Renter and Moving Picture News 1924

Early Buster Keaton Lisa Stein Haven

2025-04-28 Offers a fresh perspective on Buster Keaton's early career, examining his formative years in entertainment through rare archival photos and industry publications. Since nearly every aspect of Keaton's story and work has been written about in some form, it is the goal of this book to present a new perspective on Keaton's early life in the entertainment business, beginning before vaudeville and moving through the Comique films, Keaton's first foray into the industry. A microscopic approach to this early period has the goal of illuminating in great detail the formative years of Keaton's career, in order to better understand the brilliance of his

'independence' and the tragedy of his years at MGM, bringing him to a place in entertainment history that celebrates the little gems and sparks of brilliance in his later creative life and career. This study will utilize the minute detail provided by industry rags, such as *The New York Clipper* and *The Moving Picture World* and the publication of rare archival photos to differentiate itself from other works by delving deeper into each moment during the specified twenty-four early years of Keaton's life and career, up to and including the transition to his 'independent' productions with Joseph Schenk, beginning with *The High Sign* (1920), *The Saphead* (1920) and *One Week* (1920), his first efforts in the new era.

The Complete Index to Literary Sources in Film

Alan Goble 2011-09-08 No detailed description available for "The Complete Index to Literary Sources in Film".

Film Year Book 1938

International Directory of

Cinematographers, Set- and Costume Designers in Film: France (from the beginnings to 1980) 1983

100 Essential Silent Film Comedies James Roots 2017-05-11 From the moment films were first produced, comedy has been a key feature of cinema. From just before the turn of the twentieth century until the early 1930s, audiences celebrated the brilliant humor of cinematic clowns who left their marks forever. We still remember—and laugh at—the hilarious antics of Laurel and Hardy, Buster Keaton, Harold Lloyd, and many others. In *100 Essential Silent Film Comedies* James Roots identifies the major comedic motion pictures produced in the first few decades of the twentieth century. With a lucid and lively style, Roots takes a look at more than 400 silent comedies and narrows the list to 100 that viewers should consider. Each entry includes cast and crew information, a synopsis, critical evaluation, and additional commentary—all to demonstrate why that

particular film is essential viewing. The films range from 70 seconds to full-length features and even include some of the earliest produced films, starting in 1894. In addition to citing Hollywood's finest, the book profiles comedies from around the world, including selections from the United Kingdom, France, Japan and Russia. More than seventy silent comedians from Charlie Chaplin to Max Linder are represented in these selections, and the book celebrates such established classics as *The General* and *Safety Last*—as well as relatively obscure one-reelers. Including information about DVD availability, *100 Essential Silent Film Comedies* is an invaluable resource that provides both scholars and general film fans a list of entertaining films to explore.

Encyclopedia of Film Directors in the United States of America and Europe: Crime films to 1995 Alfred Krautz 1993 The first extensive survey of individual film genres, this one-of-a-kind reference spans the entire motion picture

era and presents detailed information on directors and the films they have produced. The first volume is dedicated to one of the richest and most popular of all genres -- comedy -- and encompasses some 19,000 films and 3,300 directors. Volume 2 examines 3,700 directors of 18,000 crime films. Listed alphabetically, main entries offer a sketch of the individual's family background and education, a description of technique and/or performance characteristics, a summary of achievements, and a chronological filmography that includes year and country of production. All biographies have been subject to years of intensive research and provide important personal and professional dates. Multiple indexes yield a variety of access points to the director profiles, making each handbook an indispensable and convenient research tool for film critics, historians, and enthusiasts.

The Survival of American Silent Feature Films, 1912-1929 David Pierce 2013

"Commissioned for and sponsored by the National Film Preservation Board."
The Hollywood Studio System Douglas Gomery 2017-10-27 Despite being one of the biggest industries in the United States, indeed the World, the internal workings of the 'dream factory' that is Hollywood is little understood outside the business. The Hollywood Studio System: A History is the first book to describe and analyse the complete development, classic operation, and reinvention of the global corporate entities which produce and distribute most of the films we watch. Starting in 1920, Adolph Zukor, Head of Paramount Pictures, over the decade of the 1920s helped to fashion Hollywood into a vertically integrated system, a set of economic innovations which was firmly in place by 1930. For the next three decades, the movie industry in the United States and the rest of the world operated by according to these principles. Cultural, social and economic changes ensured the demise of this system after

the Second World War. A new way to run Hollywood was required. Beginning in 1962, Lew Wasserman of Universal Studios emerged as the key innovator in creating a second studio system. He realized that creating a global media conglomerate was more important than simply being vertically integrated. Gomery's history tells the story of a 'tale of two systems' using primary materials from a score of archives across the United States as well as a close reading of both the business and trade press of the time. Together with a range of photographs never before published the book also features over 150 box features illuminating aspect of the business.

The History of Russian Literature on Film

Marina Korneeva 2023-12-28 Unlike most previous studies of literature and film, which tend to privilege particular authors, texts, or literary periods, David Gillespie and Marina Korneeva consider the multiple functions of filmed Russian literature as a cinematic subject

in its own right-one reflecting the specific political and aesthetic priorities of different national and historical cinemas. In this first and only comprehensive study of cinema's various engagements of Russian literature focusing on the large period 1895-2015, *The History of Russian Literature on Film* highlights the ways these adaptations emerged from and continue to shape the social, artistic, and commercial aspects of film history.

History of British Film (Volume 4) Rachael Low 2013-09-13 This set is one of the cornerstones of film scholarship, and one of the most important works on twentieth century British culture. Published between 1948 and 1985, the volumes document all aspects of film making in Britain from its origins in 1896 to 1939. Rachael Low pioneered the interpretation of films in their context, arguing that to understand films it was necessary to establish their context. Her seven volumes are an object lesson in meticulous research, lucid analysis and

accessible style, and have become the benchmark in film history.

Lines of Resistance Yuri Tsivian 2004 "This book is a collection of little-known writings by and about Dziga Vertov. It follows the development of his work and opinions from 1917 to 1930, and chronicles contemporary reactions to them - from critics whose names are now forgotten, as well as such prominent personalities as fellow directors Lev Kuleshov and Sergei Eisenstein, artists Aleksandr Rodchenko and Kazimir Malevich, and theorists Walter Benjamin and Siegfried Kracauer." --Book Jacket.

The 100 Greatest Silent Film Comedians James Roots 2014-10-23 The silent film era featured some of the most revered names of on-screen comic performance, from Charlie Chaplin and Buster Keaton to Harold Lloyd, Douglas Fairbanks, and Laurel & Hardy. Besides these giants of cinema, however, there are other silent era performers—both leading actors and

supporting players—who left an enduring legacy of laughter. In *The 100 Greatest Silent Film Comedians*, James Roots ranks the greatest performers based on a scorecard that measures each comic's humor, timelessness, originality, and teamwork. Far more than just a listing, this is an idiosyncratic and entertaining review of the men and women who created the golden age of comedy. As a critic and deaf viewer, Roots brings a truly unique perspective to the evaluation of these performers and their work. He has viewed thousands of silent comedies and offers some assessments that run contrary to the standard list of performers. While many obvious names are placed in the top echelon, the author also champions performers who have been neglected, in part because their work has not been as visible. Each entry includes a filmography a scorecard an evaluation of the artist's overall work an assessment of representative films DVD availability With the increased availability of films on DVD, as well as

Internet access, more and more silent performers are being discovered by film fans. Supplemented by an appendix of comedians who missed the cut, as well as an annotated bibliography, *The 100 Greatest Silent Film Comedians* will be an invaluable resource to anyone wanting to know more about the brilliant entertainers of the silent era.

Napoli/New York/Hollywood Giuliana Muscio 2018-10-30 *Napoli/New York/Hollywood* is an absorbing investigation of the significant impact that Italian immigrant actors, musicians, and directors—and the southern Italian stage traditions they embodied—have had on the history of Hollywood cinema and American media, from 1895 to the present day. In a unique exploration of the transnational communication between American and Italian film industries, media or performing arts as practiced in Naples, New York, San Francisco, and Los Angeles, this groundbreaking book looks at the historical context and institutional film history from the

illuminating perspective of the performers themselves—the workers who lend their bodies and their performance culture to screen representations. In doing so, the author brings to light the cultural work of families and generations of artists that have contributed not only to American film culture, but also to the cultural construction and evolution of “Italian-ness” over the past century. *Napoli/New York/Hollywood* offers a major contribution to our understanding of the role of southern Italian culture in American cinema, from the silent era to contemporary film. Using a provocative interdisciplinary approach, the author associates southern Italian culture with modernity and the immigrants’ preservation of cultural traditions with innovations in the mode of production and in the use of media technologies (theatrical venues, music records, radio, ethnic films). Each chapter synthesizes a wealth of previously under-studied material and displays the author’s exceptional ability to cover transnational

cinematic issues within an historical context. For example, her analysis of the period from the end of World War I until the beginning of sound in film production in the end of the 1920s, delivers a meaningful revision of the relationship between Fascism and American cinema, and Italian emigration. Napoli/New York/Hollywood examines the careers of those Italian performers who were Italian not only because of their origins but because their theatrical culture was Italian, a culture that embraced high and low, tragedy and comedy, music, dance and even acrobatics, naturalism, and improvisation. Their previously unexplored story—that of the Italian diaspora’s influence on American cinema—is here meticulously reconstructed through rich primary sources, deep archival research, extensive film analysis, and an enlightening series of interviews with heirs to these traditions, including Francis Coppola and his sister Talia Shire, John Turturro, Nancy Savoca, James Gandolfini, David Chase, Joe Dante, and

Annabella Sciorra.

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