

A Guide to  
*Silent Westerns*

Larry Langman

# A Guide To Silent Westerns Bibliographies And Indexes In The Performing Arts

**Katrin Zwirglmaier**



## **A Guide To Silent Westerns Bibliographies And Indexes In The Performing Arts:**

**A Guide to Silent Westerns** Larry Langman,1992-10-20 This comprehensive film guide lists the screen credits and provides synopses of more than 5 400 silent western features documentaries shorts and serials released from the 1890s through 1930 Numerous one two and three reelers are included in this guide These westerns came from both the major and lesser known American film studios many long defunct The term western is hard to define someone once commented that a western had to have a horse in it The genre generally applies to that post Civil War period beginning with the great cattle drives and ending around 1890 But the author has included tales about early California Mexico various Indian tribes along the Eastern seaboard the building of the railroad the gold rush of 1849 and the search for gold in the Yukon Other films which seem to have less in common with the genre such as northern westerns are listed in a separate appendix

*Killing the Indian Maiden* M. Elise Marubbio,2006-12-15 *Killing the Indian Maiden* examines the fascinating and often disturbing portrayal of Native American women in film Through discussion of thirty four Hollywood films from the silent period to the present M Elise Marubbio examines the sacrificial role of what she terms the Celluloid Maiden a young Native woman who allies herself with a white male hero and dies as a result of that choice Marubbio intertwines theories of colonization gender race and film studies to ground her study in sociohistorical context all in an attempt to define what it means to be an American As Marubbio charts the consistent depiction of the Celluloid Maiden she uncovers two primary characterizations the Celluloid Princess and the Sexualized Maiden The archetype for the exotic Celluloid Princess appears in silent films such as Cecil B DeMille s *The Squaw Man* 1914 and is thoroughly established in American iconography in Delmer Daves s *Broken Arrow* 1950 Her more erotic sister the Sexualized Maiden emerges as a femme fatale in such films as DeMille s *North West Mounted Police* 1940 King Vidor s *Duel in the Sun* 1946 and Charles Warren s *Arrowhead* 1953 The two characterizations eventually combine to form a hybrid Celluloid Maiden who first appears in John Ford s *The Searchers* 1956 and reappears in the 1970s and the 1990s in such films as Arthur Penn s *Little Big Man* 1970 and Michael Apted s *Thunderheart* 1992 *Killing the Indian Maiden* reveals a cultural iconography about Native Americans and their role in the frontier embedded in the American psyche The Native American woman is a racialized and sexualized other a conquerable body representing both the seductions and the dangers of the frontier These films show her being colonized and suffering at the hands of Manifest Destiny and American expansionism but Marubbio argues that the Native American woman also represents a threat to the idea of a white America The complexity and longevity of the Celluloid Maiden icon persisting into the twenty first century symbolizes an identity crisis about the composition of the American national body that has played over and over throughout different eras and political climates Ultimately Marubbio establishes that the ongoing representation of the Celluloid Maiden signals the continuing development and justification of American colonialism

**A Guide to American Silent Crime Films** Larry Langman,Daniel Finn,1994-01-30 The immense popularity of movies has its roots in the silent films of the early 1900s

this being especially true of the crime genre The authors of this Guide have compiled for the first time in one volume an entire history of the crime genre during the silent era preserving the memories of these films for their own generation and introducing these works to a new generation thirsty for entertainment and knowledge This Guide includes more than 2 000 film entries complete with names of directors screenwriters and major players and offers a wealth of data supported by plot evaluations and occasional thematic commentaries This is the only work that includes one and two reelers and serials along with full length crime features Each entry covers title date of release distributor or studio director screenwriter major cast members plot description and thematic commentary reviving this almost forgotten genre for generations of students and movie fans both old and new The Guide pays tribute to the glory of cinema pioneers as diverse as D W Griffith and Lon Chaney who have given the world a wide variety of stories and experiences both thought provoking and startling Although men tended to dominate the silent years in Hollywood women managed to contribute dramatically Among them were director Lois Weber and film personalities Mabel Normand Pearl White Mary Pickford and Ruth Roland These creative men and women and their often neglected works deserve a second look The likes of Pacino Eastwood and Brando can look to the past where the ground for their work was carefully prepared in such earlier silent films as Griffith s *The Musketeers of Pig Alley* 1912 and von Sternberg s *Underworld* 1927

**Film - An International Bibliography** Malte Hager, Michael Töteberg, 2016-12-16 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

**G.K. Hall Bibliographic Guide to Theatre Arts** New York Public Library. Research Libraries, 2003 [Subject Guide to Books in Print](#), 1997 [Forthcoming Books](#) Rose Arny, 2003 [Choice](#), 2004 [A Guide to American Crime Films of the Forties and Fifties](#) Larry Langman, Daniel Finn, 1995-10-24 The only comprehensive guide to the crime films of the forties and fifties this volume focuses on the major events that shaped and molded the genre war alienation drugs and organized crime The body of the work offers over 1 200 entries that feature concise summaries analyses and credits The volume is a continuation of the author s earlier work *A Guide to American Crime Films of the Thirties* Greenwood 1995 The book includes those stars that the public had already embraced as gangsters in the thirties such as James Cagney Humphrey Bogart and Edward G Robinson and brings them into a new era in which they are transformed into enforcers of the law This work will be of interest to scholars students and film buffs alike The work demonstrates the shift from the simpler gangster modes of the 1930s as it takes the reader forward to the more sophisticated films of the late fifties Although the book is organized alphabetically the introduction alerts the reader to the major social phenomena that influenced the genre of these decades Also offered are credits that cover titles release dates distributors directors screenwriters and major players The 1 200 entries include detailed plot summaries and thematic analyses as well as relevant information on sources remakes and sequels *A Guide*

to *Charlie Chan Films* Charles P. Mitchell, 1999-06-30 There are over fifty Chan films and an additional three Spanish language Chan films This guide reviews the forty four extant Chan films Entries alphabetically arranged include a unique annotated cast list a comparative rating system production information analysis and plot synopsis a performance critique and a collection of Chan sayings which vary from film to film An introduction discusses the history and literary origins of the Chan films and the formulaic devices common to the films Film scholars and fans of the Charlie Chan films will appreciate the extensive information each review provides Each film is given a star rating and several appendices provide additional information such as the lost films of Charlie Chan actors who played Chan and Chan on television *American Book Publishing Record* ,2005

**A Guide to American Crime Films of the Thirties** Larry Langman, Daniel Finn, 1995-02-28 Recent crime films such as Scarface the Dirty Harry series and The Godfather have captured the American imagination but they owe a large debt to the early crime talkies such as The Public Enemy Paul Muni s Scarface and Little Caesar More than 1 000 entries are featured in this volume complete with the names of directors screen writers and major players offering a wealth of data supported by plot evaluations For the serious student of crime films this work provides a comprehensive treatment of the genre It is the only one volume work that includes all crime sub genres detective mystery cops and robbers and courtroom dramas in addition to gangster films The period between the end of the silent film 1927 and the general acceptance of the sound film 1929 is often referred to as a transition period The majority of theaters were not wired for sound so many films were released in both silent and sound versions Some added only sound effects or music to the sound track while others offered only brief segments of sound The early 1930s marked the end of this transition period and firmly established the sound era This volume pays homage to these early often crude melodramas The authors aim to preserve the memories of these films for their own generation and to introduce these works to a new generation thirsty for entertainment and knowledge *Bulletin of Bibliography* ,1995

*Theatrical Design in the Twentieth Century* Patrick Atkinson, 1996-06-21 Indexes photographs of 20th century scenic designs appearing in 114 books journals and design exhibition catalogs

**The Complete H. P. Lovecraft Filmography** Charles P. Mitchell, 2001-09-30 The influence of science fiction writer H P Lovecraft is widely felt in modern literature authors from Robert E Howard to Stephen King can claim him as their ancestor But cinema too has seen Lovecraft s impact and author Charles Mitchell offers here a comprehensive guide to the dozens of films that are representative of this influence Mitchell studies the films in detail analyzing the major Lovecraft elements and examining the fidelity of the films to the original works Amateur films as well as television productions and foreign cinema are included in Mitchell s scrutiny revealing the challenge of transcribing Lovecraft to the screen while at the same time suggesting the potential of Lovecraft s work for future quality screen adaptations In addition to plot summaries entries for each film include annotated cast lists critiques of actors performances the degree of fidelity to Lovecraft and representative quotes from each film This thorough work will be of interest to students

of cinema as well as modern literature      *Walford's Guide to Reference Material: Generalia, language & literature, the arts*  
Albert John Walford, Marilyn Mulla, Anthony Chalcraft, 1993 This book has achieved international recognition as a reference  
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information professionals revising reference collections etc      **The British National Bibliography** Arthur James  
Wells, 1996      **Walford's Guide to reference material.** Albert John Walford, 1995      *Theatre at Stratford-upon-Avon,*  
*First Supplement* Michael Mullin, 1994-12-12 Supplies basic information about all Shakespearean and non Shakespearean  
productions at Stratford upon Avon England for the years 1979 to 1993      *Crime Films* Thomas Leitch, 2002-08-15 This book  
surveys the entire range of crime films including important subgenres such as the gangster film the private eye film film noir  
as well as the victim film the erotic thriller and the crime comedy Focusing on ten films that span the range of the twentieth  
century Thomas Leitch traces the transformation of the three leading figures that are common to all crime films the criminal  
the victim and the avenger Analyzing how each of the subgenres establishes oppositions among its ritual antagonists he  
shows how the distinctions among them become blurred throughout the course of the century This blurring Leitch maintains  
reflects and fosters a deep social ambivalence towards crime and criminals while the criminal victim and avenger characters  
effectively map the shifting relations between subgenres such as the erotic thriller and the police film within the larger genre  
of crime film that informs them all

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