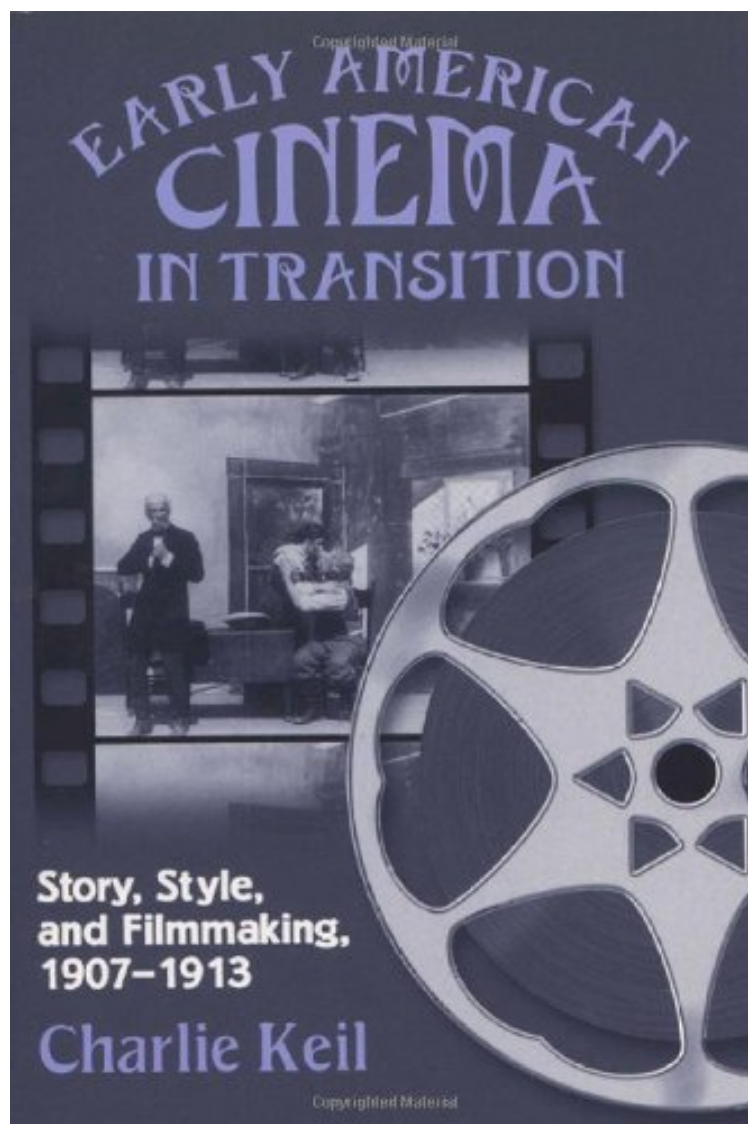


[Mobile ebook] Early American Cinema in Transition: Story, Style, and Filmmaking, 1907-1913 (Wisconsin Studies in Film, Kristin Thompson, Supervising Editor; David Bordwell and Vance Kepley, Jr., General Editors)

## **Early American Cinema in Transition: Story, Style, and Filmmaking, 1907-1913 (Wisconsin Studies in Film, Kristin Thompson, Supervising Editor; David Bordwell and Vance Kepley, Jr., General Editors)**

*Charlie Keil*

*ebooks | Download PDF | \*ePub | DOC | audiobook*



[Download](#)

[Read Online](#)

#2792757 in Books 2002-01-10Original language:EnglishPDF # 1 9.00 x .90 x 6.00l, .96 #File Name: 029917364X320 pages | File size: 21.Mb

**Charlie Keil : Early American Cinema in Transition: Story, Style, and Filmmaking, 1907-1913 (Wisconsin Studies in Film, Kristin Thompson, Supervising Editor; David Bordwell and Vance Kepley, Jr., General Editors)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised *Early American Cinema in Transition: Story, Style, and Filmmaking, 1907-1913 (Wisconsin Studies in Film, Kristin Thompson, Supervising Editor; David Bordwell and Vance Kepley, Jr., General Editors)*:

The years 1907-1913 mark a crucial transitional moment in American cinema. As moving picture shows changed from mere novelty to an increasingly popular entertainment, fledgling studios responded with longer running times and more complex storytelling. A growing trade press and changing production procedures also influenced filmmaking. In *Early American Cinema in Transition*, Charlie Keil looks at a broad cross-section of fiction films to examine the formal changes in cinema of this period and the ways that filmmakers developed narrative techniques to suit the fifteen-minute, one-reel format. Keil outlines the kinds of narratives that proved most suitable for a single reel's duration, the particular demands that time and space exerted on this early form of film narration, and the ways filmmakers employed the unique features of a primarily visual medium to craft stories that would appeal to an audience numbering in the millions. He underscores his analysis with a detailed look at six films: *The Boy Detective*; *The Forgotten Watch*; *Rose O'Salem-Town*; *Cupid's Monkey Wrench*; *Belle Boyd*, *A Confederate Spy*; and *Suspense*.

From *Library Journal* Keil (cinema studies history, Univ. of Toronto) examines early American silent cinema in terms of narrative, showing how narrative film techniques evolved in terms of length, complexity, and popularity with the changing of the medium. Taking a scholarly approach and basing his work on films in the archives of the Museum of Modern Art in New York and the London film archives, among others, Keil offers a shot-by-shot analysis of six sample one-reel films from 1907 to 1913, focusing on the film company (e.g., Biograph or Vitagraph) rather than on an auteur. One weakness of the book is the initial citation of the sample films by title, company, and date, which fails to provide a quick frame of reference for director or cast. Nevertheless, the book presents a good alternative to the usual D.W. Griffith perspective. For collections in film history and analysis. Barbara Kundanis, Batavia P.L., IL Copyright 2002 Reed Business Information, Inc. "An important contribution to the exploration of silent cinema." - Kristin Thompson, series editor About the Author Charlie Keil is associate professor in the Cinema Studies Program and the History Department at the University of Toronto.