

1. Record Nr.	UNINA9910783389403321
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Titolo	Policing cinema [[electronic resource]] : movies and censorship in early-twentieth-century America / / Lee Grievesson
Pubbl/distr/stampa	Berkeley, : University of California Press, c2004
ISBN	1-59734-813-9 1-282-35975-4 0-520-93742-2 9786612359750
Descrizione fisica	1 online resource (363 p.)
Disciplina	363.31/0973
Soggetti	Motion pictures - Censorship - United States - History
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. 317-329) and index.
Nota di contenuto	1. Policing cinema -- 2. Scandalous cinema, 1906/1907 -- 3. Reforming cinema, 1907/1909 -- 4. Fighting films, 1909/1912 -- 4. Judging cinema, 1913/1914.
Sommario/riassunto	White slave films, dramas documenting sex scandals, filmed prize fights featuring the controversial African-American boxer Jack Johnson, D.W. Griffith's <i>The Birth of a Nation</i> -all became objects of public concern after 1906, when the proliferation of nickelodeons brought moving pictures to a broad mass public. Lee Grievesson draws on extensive original research to examine the controversies over these films and over cinema more generally. He situates these contestations in the context of regulatory concerns about populations and governance in an early-twentieth-century America grappling with the powerful forces of modernity, in particular, immigration, class formation and conflict, and changing gender roles. Tracing the discourses and practices of cultural and political elites and the responses of the nascent film industry, Grievesson reveals how these interactions had profound effects on the shaping of film content, form, and, more fundamentally, the proposed social function of cinema: how cinema should function in society, the uses to which it might be put, and thus what it could or would be. <i>Policing Cinema</i> develops new

perspectives for the understanding of censorship and regulation and the complex relations between governance and culture. In this work, Grieveson offers a compelling analysis of the forces that shaped American cinema and its role in society.
