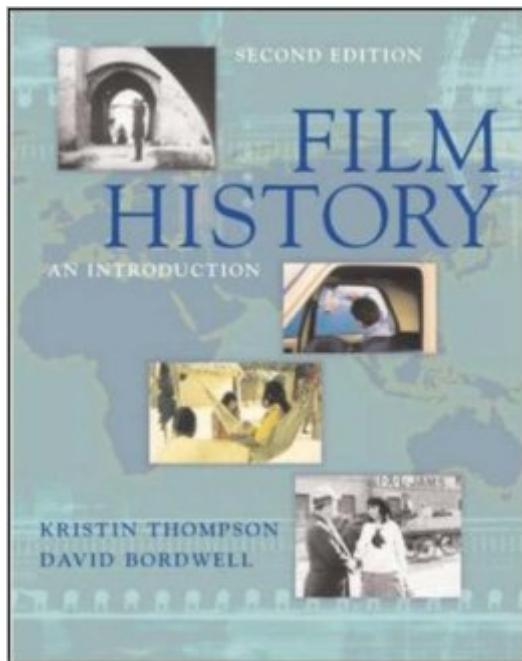


The book was found

Film History: An Introduction



Synopsis

Written by two leading film scholars, *Film History: An Introduction* is a comprehensive survey of film—from the backlots of Hollywood, across the United States, and around the world. As in the authors' bestselling *Film Art*, concepts and events are illustrated with actual frame enlargements, giving students more realistic points of reference than competing books that use publicity stills.

Book Information

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Best Sellers Rank: #101,920 in Books (See Top 100 in Books) #71 in Books > Humor & Entertainment > Movies > Theory #96 in Books > Textbooks > Communication & Journalism > Media Studies #113 in Books > Textbooks > Humanities > Performing Arts > Film & Television

Customer Reviews

here's a short comparison I made between the following 3 film history books:
A History of the Cinema from Its Origins to 1970 (Eric Rhode)
A Short History of the Movies (Gerald Mast)
Film History: An Introduction, (Thompson-Bordwell)
I was looking for a technical/historical overview of the development of cinema, without idiosyncratic criticism and with emphasis on the origins of film techniques, genealogy of influences of filmmakers, relevant references to history, literature and other arts, and impartial accounts of filmmakers' careers. Instead of a verdict, I will simply quote passages about two greats:
Rhode: [about Fellini] "Fellini's greatest works are inevitably works of laughter and tears. [...] Fellini gets into trouble when he deserts feeling for thought. *La Dolce vita* (1959) is a sterile thematic exercise [...] In the film's first sequence, a helicopter [...] The film, intellectually, is over. Christ has been petrified into wood; he is the tool of modern machinery [...] Although the film has nothing more to say, Fellini continues for two hours, contrasting sensual things [...] *Juliet of the Spirits* [...] suffers from a similar over-schematization."
Mast: [about Antonioni] "Antonioni sometimes has trouble in allowing his images to accrete meaning [...] His failure to generalize experience was to be total in *La notte* (1960). Lacking any understanding of how writers

think and feel, his portrait of the author, [...] is so unconvincing that the spectator may be tempted to think that Giovanni's crisis of conscience is no more than a rationalization of his inability to escape from his wife's purse-strings.

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