

FMST211

Finding information on early cinema



Today's plan

1. Get to know the library website and subject guides
2. Selected relevant resources
3. How to search online library tools
4. Preparing a bibliography with annotations
5. How to find documents when you have a reference (known item search)

1. Get to know the library website

1. Get to know the library website

- Accessing material in the Library's collection starts at the library website
- Search with the **catalogue**: primarily for books, films, and recorded audio
- Search in an **article database** for news, magazine, and journal articles
- Use the **Discovery search** to search for all of these formats
- Use the **subject guide** for specifically relevant resources and tips

1. Get to know the library website

- The cinema subject guide lists the most relevant databases for:
 - Academic journal articles
 - Magazines and newspapers
 - Canadian-focused news sources
- The guide lists some helpful websites
- The guide lists reference titles for finding reviews
- There is a section specifically for FMST211

2. Selected relevant resources

2. Selected relevant resources

- For your assignment, you need to find material published up to 1940
- Primary sources: information that was written at the time of the event
- You will largely be using news and magazine articles
- Reference sources (like an encyclopedia or an index) can help you choose a film / develop your search

2. Selected relevant resources

- Reference source examples:
 - *Encyclopedia of Early Cinema*
 - *Film Review Index* (print book, available in the course reserves room)
 - Film History by Decade (website)
- These sources can tell you things about your film which can help you research it, such as who directed, starred, which company, etc.
- This can help you choose a film to research and point to more sources

2. Selected relevant resources

The Warrens of Virginia (US; DeMille, Cecil B.; 1915)

The Autobiography of Cecil B. DeMille. p114-15.
Fifty Great American Silent Films, 1912-1920. p26-28.
The Films of Cecil B. DeMille. p58-61.
Magill's Survey of Cinema. Silent Films. v3, p1193-96.
Motion Picture News. Feb 20, 1915, p47.
Motography. Dec 26, 1914, p876.
Motography. Mar 1915, p383.
The Moving Picture World. Feb 20, 1915, p1268.
The Moving Picture World. Feb 27, 1915, p1339.
The New York Dramatic Mirror. Feb 24, 1915, p28.
The New York Dramatic Mirror. Mar 3, 1915, p33.
Selected Film Criticism, 1912-1920. p275.
Variety. Feb 19, 1915, p25.

Washington Masquerade (US; Brabin, Charles; 1932)

Film Daily. Jul 22, 1932, p8.
The New York Times. Jul 22, 1932, p18.
The New Yorker. Jul 30, 1932, v8, p36.
Rob Wagner's Script. Dec 3, 1932, v8, p8.

Washington Merry-Go-Round (US; Cruze, James; 1932)

Film Daily. Sep 29, 1932, p6.
Judge. Dec 1932, v103, p19.
Motion Picture Herald. Oct 1, 1932, p52.
The Nation. Nov 9, 1932, v135, p466.
The New York Times. Oct 24, 1932, p18.
The New Yorker. Oct 29, 1932, v8, p51.
Time. Nov 7, 1932, v20, p38.
Vanity Fair. Dec 1932, v39, p46.
Vanity Fair. Jul 1933, v40, p45.
Variety. Oct 25, 1932, p15.

Watch on the Rhine (US; Shumlin, Herman; 1943)

Best Film Plays, 1943-44. p299-356.
Bette Davis: Her Films and Career. p121-22.
Commonweal. Sep 24, 1943, v38, p563.
Film Daily. Jul 27, 1943, p8.
The Films of World War II. p146-48.
The Great Spy Films. p31-68.
The Great Spy Pictures. p504-06.
Hollywood Reporter. Jul 27, 1943, p3.
Magill's Survey of Cinema. Series I. v4, p1820-22.
Motion Picture Herald Product Digest. Jul 31, 1943, p1454.
The New Republic. Sep 13, 1943, v109, p364.
The New York Times. Aug 28, 1943, p15.
The New Yorker. Aug 28, 1943, v19, p50.
Newsweek. Sep 6, 1943, v22, p96.
Time. Sep 6, 1943, v42, p94.
Variety. Jul 28, 1943, p8.

Outlook and Independent. Sep 23, 1931, v159, p118.
Rob Wagner's Script. Sep 12, 1931, v6, p8.
Rob Wagner's Script. Aug 8, 1931, v5, p11.
Time. Sep 14, 1931, v18, p49.
Variety. Sep 8, 1931, p15.

The Wave (Spanish titles: Redes; Nets; Pescados) (MEX;

Zinnemann, Fred; Muriel, Emilio Gomez; 1935)
Architectural Record. Feb 1937, v81, p14.
Cinema, the Magic Vehicle. v1, p236.
Commonweal. May 21, 1937, v26, p104.
Dictionary of Films. p307-08.
The Documentary Tradition. p118-22.
Esquire. Jun 1938, v9, p89.
Film Daily. Apr 27, 1937, p12.
From Quasimodo to Scarlett O'Hara. p246-48.
Hollywood Spectator. Jun 25, 1938, v13, p11.
Motion Picture Herald. May 1, 1937, p37.
The Nation. May 8, 1937, v144, p545.
National Board of Review Magazine. May 1937, v12, p12.
The New Masses. Apr 27, 1937, v23, p27-29.
The New Republic. May 5, 1937, v90, p387.
New Theatre. Nov 1936, v3, p20-22.
The New York Times. Apr 21, 1937, p18.
The New Yorker. Apr 24, 1937, v13, p64-65.
Variety. Apr 28, 1937, p15.

The Wax Museum See Mystery of the Wax Museum

Waxworks (German title: Wachsfigurenkabinett, Das)

(GER; Leni, Paul; 1924)
BFI/Monthly Film Bulletin. Jul 1979, v46, p161.
Cinema, the Magic Vehicle. v1, p107-08.
From Caligari to Hitler. p84-87.
The Haunted Screen. p114-18.

Way Down East (US; Griffith, D.W.; 1920)

BFI/Monthly Film Bulletin. May 1979, v46, p108-09.
Billy Bitzer: His Story. p235-36.
Exceptional Photoplays. Dec 1920, v2, p3.
Film Daily. Mar 15, 1931, p10.
Films in Review. Oct 1975, v26, p484-504.
The Films of D.W. Griffith. p150-61.
The Films of the Twenties. p41-44.
The International Dictionary of Films and Filmmakers. v1, p516-17.
Lillian Gish: The Movies, Mr. Griffith, and Me. p230-47.
Magill's Survey of Cinema. Silent Films. v3, p1197-1200.
The Moving Picture World. Nov 13, 1920, p224.
The New York Dramatic Mirror. Oct 9, 1920, p651.



2. Selected relevant resources

Selected Film Criticism
is kept in the Course
Reserves Room

Includes reprints of
early articles

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Selected Film Criticism

□ WAY DOWN EAST (Griffith/United Artists, 1920)

There are two kinds of super-feature productions--the Griffith kind and the others. But before you spiral to the conclusion that all that Griffith does is superlative and all that the others do suffers something by comparison let me assure you that that is not what I mean. The things that Griffith does best he does better than any other director in pictures; the things he does badly he cheapens quite as noticeably. In *Way Down East*, which is certain to be the most talked of and probably the most successful picture of the year, the concluding scene of the drifting ice and the rescued Anna Moore is probably the most stirring realistic single scene that has been screened, and on the other hand the bucolic comedy is as commonplace and colorless and trivial as any.

Personally, too, I quarrel with the Griffith lack of taste in the development of such episodes as that in which Lillian Gish is forced to writhe about a bed in the pain of childbirth and in the forced dramatic emphasis of such scenes as the night-long vigil with the corpse of the dead child--scenes that require the utmost delicacy of treatment to relieve them of that stark realism which is frequently revolting. And yet it is no more than fair to admit that there is effective tragedy even in these scenes.

There may be other directors who could have handled the age-old story of Anna Moore's attainment of happiness through suffering better than Griffith has handled it, but if there are I am unfamiliar with their work. This Belasco of the screen has a definite gift for detail on which he expends an infinite amount of pains. His backgrounds are never merely plastered in, or set up hurriedly and carelessly shot. They are etched in and become not only photographically true, but atmospherically consistent and helpful to the building of the story. For example, the bridal "suite" in the country hotel to which the seducer took Anna Moore after the mock marriage, was rather elaborate when compared with what one might reasonably expect from the exterior of the same hotel, but it was a real room, perfect in detail and furnishings. And there was not an exterior that did not exude the very scents and smells of New England.

Griffith, too, is particularly careful in his choice of actors. After twenty years of Phoebe Davies on the stage Lillian Gish seems a little immature and childish for the suffering Anna, but she is thoroughly competent and her director, knowing so perfectly her histrionic limitations, is careful not to press her too far. She inspires a quick sympathy and is able to carry the emotional scenes tellingly. Richard Barthelmess is a good choice for the honest farmer boy and

Way Down East

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stronger picture if it were not so extended--if it were eight reels in place of twelve, say. But it is the one of the few super-features that will be able to stand alone. Anthony Paul Kelly provided the scenario, which some one has spattered with a mixture of good titles and bad.

--Burns Mantle in *Photoplay*, Vol. 19, No. 1 (December 1920), pages 57-58.

* * *

It was almost a foregone conclusion that *Way Down East* would make an exceptional picture. Its long life and nationwide popularity on the stage had already stamped it as an unusual play. As a rule melodramas have a short lease of life and are easily forgotten. When one of them succeeds in maintaining itself in the national repertory for a great number of years, it is safe to assume that the human appeal of the characters or a touch of real poetry in the story rises above the conventional effects at which melodrama usually aims. A play of this kind is sure to attract the producer of pictures because melodrama is undoubtedly the favorite art form of the screen. Mr. Griffith has a sure instinct for such things.

The story of *Way Down East* is too familiar to need complete retelling. It is, in its way, a classic of American rural life and is almost as widely known as *The Old Homestead* or *Uncle Tom's Cabin*. There is a real and unaffected poignancy about the betrayal of a young and ignorant girl by a sophisticated seducer which can easily be brought home to vast audiences. Here the moving picture has the advantage over the play. For photoplay art has resources which permit it to soften the crassness of melodrama and to disguise its shopworn qualities. The silent drama leaves our imagination more free, and the girl's misery, which is none the less real for being one of the oldest stories in the world, can still be brought to us with artistic freshness.

Mr. Griffith has gone to work with his usual lavishness. He tells his story against a panorama of country life and manners full of much delightful detail, and thus adds an element of spectacle to what would otherwise have been indeed a "simple tale." Anna Moore's visit to her rich relatives is translated into a gorgeous fashion show and the simple farm of Squire Bartlett is turned into somewhat of a show place. Mr. Griffith favors large gestures to reach his screen public.

The climax of the picture is furnished by Anna's blind flight into the snowstorm. Here Mr. Griffith has let himself loose and

2. Selected relevant resources

- Most of the content in books in the library will be too recent, aside from bibliographies which may point to earlier / primary sources
- Likewise for much of the coverage in academic journals
- General (contemporary) web content will mostly not be relevant
- We have databases that cover news & trade magazines up to the 1940's:
 - Entertainment Industry Magazine Archive
 - Media History Digital Archive
 - The New York Times Historical Database, and more historical newspapers

3. How to search effectively

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- Effective searching depends on good keywords and the way they're entered into a search
- Choosing the right place to search is also crucial—for example, article database vs. library catalogue, cinema database vs. psychology database
- Most library search tools also have features to help focus your results, ie
 - limiting results by type of item (article, advertisement, etc.)
 - by year of publication

3. How to search effectively

- Choosing keywords:
 - Determine what the core concepts you are interested in are, for example, film title, director, notable actors; words like 'review', 'response', etc.
- Search results can be improved by including synonyms for core concepts where appropriate:
 - Reception or response
- If searching for names, try to identify possible alternate spellings:
 - Charlie Chaplin and Charles Chaplin

3. How to search effectively

- To build a search string, join your keywords with the word '**and**'
 - Griffith and Intolerance
- Multiple-word keywords, like a film title, should be enclosed in “ ” marks:
 - “Way Down East”
- These phrases are treated as **one** keyword and can be combined:
 - Griffith and “Way Down East”

3. How to search effectively

- Adding additional keywords with **and** will narrow your search results:
 - Griffith and Intolerance
will have more results than
 - Griffith and Intolerance and review

4. Preparing an annotated bibliography

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- The point of a bibliography is to enable your readers to find your sources
 - This is done by noting key information, such as author, title, date, etc.
- The point of a citation style (ie, MLA), is to keep references consistent and easier to understand for readers
- Annotations summarize the content of the items listed in your bibliography and give an idea as to why this content is important.

4. Preparing an annotated bibliography

- In MLA style, the elements we try to include, in order, are:
 - Author
 - Title of the article
 - Title of the magazine or newspaper
 - Date
 - Volume number
 - Page Numbers
 - ~~Format you read (paper, web, microfilm)~~
 - Database name
 - Date accessed

4. Preparing an annotated bibliography

- In MLA style, the elements we try to include, in order, are:
 - Author – if available; magazines and newspapers often don't include it
 - Title of the article – in quotation marks
 - Title of the magazine or newspaper – italicized
 - Date
 - Volume number – if applicable
 - Page Numbers
 - ~~Format you read (paper, web, microfilm)~~ – no longer required
 - Database name – if applicable, and also italicized
 - Date accessed – if applicable

4. Preparing an annotated bibliography

“Down Came the Storm.” *The Washington Post*, 30 Jan. 1921, p. 52.
Proquest. 13 Sep. 2016.

- There is no author, so the article title appears first
- The article title is in quotation marks
- The name of the publication is in italics
- The month is abbreviated
- The citation ends with the name of database and the date of access

4. Preparing an annotated bibliography

Agate, James. "Art and the Film." *Saturday Review of Politics, Literature, Science and Art* , vol. 134, 11 Nov. 1922, pp. 710-1. *Proquest*. Accessed 17 Sep. 2015.

"Down Came the Storm." *The Washington Post*, 30 Jan. 1921, p. 52. *Proquest*. Accessed 17 Sep. 2015.

"Griffith in Interview Discusses British Row Over 'Way Down East'." *Variety*, 25 Nov. 1921, p. 2. *Proquest*. Accessed 17 Sep. 2015.

Smith, Lee. "How Griffith Shot the Ice Stuff." *American Cinematographer*, 1 Dec. 1925, p. 5. *Media History Digital Library*. Accessed 17 Sep. 2015.

4. Preparing an annotated bibliography

Annotating entries

- Describe the item's content
- Mention why it is useful
- Usually one paragraph, 4-5 sentences
- Use your own words

Citation

Treu, Robert. "Surviving Edna: A Reading of the Ending of *The Awakening*." *College Literature* 27.2 (2003): 21-36. *Literature Reference Center*. Web. 22 January 2014.

Annotation

Treu examines the controversy provoked by the ending of Chopin's *The Awakening*. He begins by acknowledging unflattering receipt of the novel at the time of its publication, due to the nature of Edna's perceived death, and contrasts it with more modern readings, in which suicide was not the inevitable outcome for Edna. The goal of this article is, essentially, to prove that alternative endings are possible, and the author uses notable critics, such as Barthes and Bakhtin, illustrate this idea. The changing voice in the novel is also cited as reason for Chopin's ambiguity, signifying that it is Edna's inability to resolve conflict in her life that leads her inability to provide her life, and thus the novel, with a concrete ending. Treu concludes that it was, perhaps, Chopin's intent to leave readers with the option multiple interpretations.

5 .How to find known items

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The Moving Picture World, Nov. 13, 1920, p224.

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Variety. Apr 28, 1937, p15.

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Magill's Survey of Cinema. Silent Films. v3, p1197-1200.
The Moving Picture World. Nov 13, 1920, p224.
The New York Dramatic Mirror. Oct 9, 1920, p651.



5 .How to find known items

- Search the catalogue for the journal title:

CLUES Library Catalogue

Start Over Book a Study Room or Scanner Course Reserves Databases Ask a Librarian Login to My Library Account

Search Options (with tips) ▾

 Add to My Lists  Email/Save  Staff  Return to Browse  Limit  Another Search

Journal Title ▾ "moving picture world" System Sorted ▾ Search

☐ Limit search to available items

(Search History) ▾

Record 1 of 2
Record: ◀ ▶

   RefWorks 

Call Number PN 1993 M88

Title **The Moving picture world.**

Library has Webster Microfilm: v.1-89, 1907-27.
Vanier Special Collections: v.2.

Publisher New York, Chalmers.

Description 88 v. ill., ports. 31 cm.

Publication History v. 1, no. 10-v. 89; May 11, 1907-Dec. 31, 1927.

Note "Official organ of the Moving Picture Exhibitors' Association" June-Aug. 1907.
"Devoted to the interests of all manufacturers and operators of animated photographs and cinematograph projection, illustrated songs, vocalists, lantern lecturers and lantern slide makers."

Issuing body Imprint varies: 1907-1912, New York, World Photographic Pub. Co.; 1912-1927, Chalmers Pub. Co.

Related title information Absorbed The Exhibit, July 4, 1908; Film index, July 8, 1911.
Merged into Exhibitors herald, which continued as Exhibitors herald and moving picture world (later Exhibitors herald world)

Local note Paper holdings: James Card Cinema Collection.

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