

# Straight Lick The Cinema Of Oscar Micheaux

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**Hollywood Fantasies of Miscegenation** - Susan Courtney 2021-12-07

Hollywood Fantasies of Miscegenation analyzes white fantasies of interracial desire in the history of popular American film. From the first interracial screen kiss of 1903, through the Production Code's nearly thirty-year ban on depictions of "miscegenation," to the contemplation of mixed marriage in *Guess Who's Coming to Dinner* (1967), this book demonstrates a long, popular, yet underexamined record of cultural fantasy at the movies. With ambitious new readings of well-known films like D.W. Griffith's 1915 epic *The Birth of a Nation* and of key forgotten films and censorship documents, Susan Courtney argues that dominant fantasies of miscegenation have had a profound impact on the form and content of American cinema. What does it mean, Courtney asks, that the image of the black rapist became a virtual cliché, while the sexual exploitation of black women by white men under slavery was perpetually repressed? What has this popular film legacy invited spectators to remember and forget? How has it shaped our conceptions of, and relationships to, race and gender? Richly illustrated with more than 140 images, *Hollywood Fantasies of Miscegenation* carefully attends to cinematic detail, revising theories of identity and spectatorship as it expands critical histories of race, sex, and film. Courtney's new research on the Production Code's miscegenation clause also makes an important

contribution, inviting us to consider how that clause was routinely interpreted and applied, and with what effects.

**Imagining the African American West** - Blake Allmendinger  
2005-01-01

The literature of the African American West is the last racial discourse of the region that remains unexplored. Blake Allmendinger addresses this void in literary and cultural studies with *Imagining the African American West*?the first comprehensive study of African American literature on the early frontier and in the modern urban American West. ø Allmendinger charts the terrain of African American literature in the West through his exploration of novels, histories, autobiographies, science fiction, mysteries, formula westerns, melodramas, experimental theater, and political essays, as well as rap music and film. He examines the histories of James P. Beckwourth and Oscar Micheaux; slavery, the Civil War, and the significance of the American frontier to blacks; and the Harlem Renaissance, the literature of urban unrest, rap music, black noir, and African American writers, including Toni Morrison and Walter Mosley. His study utilizes not only the works of well-known African American writers but also some obscure and neglected works, out-of-print books, and unpublished manuscripts in library archives. ø Much of the scholarly neglect of the ?Black West? can be blamed on how the American West

has been imagined, constructed, and framed in scholarship to date. In his study, Allmendinger provides the appropriate theoretical, cultural, and historical contexts for understanding the literature and suggests new directions for the future of black western literature.

*Black Lenses, Black Voices* - Mark A. Reid 2005

*Black Lenses, Black Voices* is a provocative look at films directed and written and sometimes produced by African Americans, as well as black-oriented films whose directors or screenwriters are not black. Mark Reid shows how certain films dramatize the contemporary African American community as a politically and economically diverse group, vastly different from film representations of the 1960s. Taking us through the development of African American independent filmmaking before and after World War II, he then illustrates the unique nature of African American family, action, horror, female-centered, and independent films, such as *Eve's Bayou*, *Jungle Fever*, *Shaft*, *Souls of Sin*, *Bones*, *Waiting to Exhale*, *Monster's Ball*, *Sankofa*, and many more.

**Black City Cinema** - Paula Massood 2011-01-19

In *Black City Cinema*, Paula Massood shows how popular films reflected the massive social changes that resulted from the Great Migration of African Americans from the rural South to cities in the North, West, and Mid-West during the first three decades of the twentieth century. By the onset of the Depression, the Black population had become primarily urban, transforming individual lives as well as urban experience and culture. Massood probes into the relationship of place and time, showing how urban settings became an intrinsic element of African American film as Black people became more firmly rooted in urban spaces and more visible as historical and political subjects. Illuminating the intersections of film, history, politics, and urban discourse, she considers the chief genres of African American and Hollywood narrative film: the black cast musicals of the 1920s and the "race" films of the early sound era to blaxploitation and hood films, as well as the work of Spike Lee toward the end of the century. As it examines such a wide range of films over much of the twentieth century, this book offers a unique map of Black representations in film.

**Fire and Desire** - Jane Gaines 2001-02

This work looks at the black independent film movement during the silent period. It traces the profound influence that D.W. Griffith's racist epic "The Birth of a Nation" exerted on black filmmakers such as Oscar Micheaux, the director of the newly recovered "Within Our Gates".

**Gender and Race in Antebellum Popular Culture** - Sarah N. Roth 2014-07-21

In the decades leading to the Civil War, popular conceptions of African American men shifted dramatically. The savage slave featured in 1830s' novels and stories gave way by the 1850s to the less-threatening humble black martyr. This radical reshaping of black masculinity in American culture occurred at the same time that the reading and writing of popular narratives were emerging as largely feminine enterprises. In a society where women wielded little official power, white female authors exalted white femininity, using narrative forms such as autobiographies, novels, short stories, visual images, and plays, by stressing differences that made white women appear superior to male slaves. This book argues that white women, as creators and consumers of popular culture media, played a pivotal role in the demasculinization of black men during the antebellum period, and consequently had a vital impact on the political landscape of antebellum and Civil War-era America through their powerful influence on popular culture.

Early Race Filmmaking in America - Barbara Lupack 2016-05-26

The early years of the twentieth century were a formative time in the long history of struggle for black representation. More than any other medium, movies reflected the tremendous changes occurring in American society. Unfortunately, since they drew heavily on the nineteenth-century theatrical conventions of blackface minstrelsy and the "Uncle Tom Show" traditions, early pictures persisted in casting blacks in demeaning and outrageous caricatures that marginalized and burlesqued them and emphasized their comic or servile behavior. By contrast, race films—that is, movies that were black-cast, black-oriented, and viewed primarily by black audiences in segregated theaters—attempted to counter the crude stereotyping and regressive

representations by presenting more authentic racial portrayals. This volume examines race filmmaking from numerous perspectives. By reanimating a critical but neglected period of early cinema—the years between the turn-of-the-century and 1930, the end of the silent film era—it provides a fascinating look at the efforts of early race film pioneers and offers a vibrant portrait of race and racial representation in American film and culture.

[The Harvard Guide to African-American History](#) - Evelyn Brooks Higginbotham 2001

Compiles information and interpretations on the past 500 years of African American history, containing essays on historical research aids, bibliographies, resources for women's issues, and an accompanying CD-ROM providing bibliographical entries.

[Left of Hollywood](#) - Chris Robé 2012-11-29

In the 1930s as the capitalist system faltered, many in the United States turned to the political Left. Hollywood, so deeply embedded in capitalism, was not immune to this shift. *Left of Hollywood* offers the first book-length study of Depression-era Left film theory and criticism in the United States. Robé studies the development of this theory and criticism over the course of the 1930s, as artists and intellectuals formed alliances in order to establish an engaged political film movement that aspired toward a popular cinema of social change. Combining extensive archival research with careful close analysis of films, Robé explores the origins of this radical social formation of U.S. Left film culture.

Grounding his arguments in the surrounding contexts and aesthetics of a few films in particular—Sergei Eisenstein's *Que Viva Mexico!*, Fritz Lang's *Fury*, William Dieterle's *Juarez*, and Jean Renoir's *La Marseillaise*—Robé focuses on how film theorists and critics sought to foster audiences who might push both film culture and larger social practices in more progressive directions. Turning at one point to anti-lynching films, Robé discusses how these movies united black and white film critics, forging an alliance of writers who championed not only critical spectatorship but also the public support of racial equality. Yet, despite a stated interest in forging more egalitarian social relations,

gender bias was endemic in Left criticism of the era, and female-centered films were regularly discounted. Thus Robé provides an in-depth examination of this overlooked shortcoming of U.S. Left film criticism and theory.

**Writing Himself Into History** - Pearl Bowser 2000

This text presents an analysis of the career and artistry surrounding the legendary black filmmaker Oscar Micheaux. With the exception of Spike Lee, Micheaux is the most famous and prolific African American film director. Between 1914 and 1948, he made more than 40 race pictures - movies made for and about African Americans. A man of immense creativity, he also wrote seven novels.

*African-American Business Leaders and Entrepreneurs* - Rachel Kranz 2004

For as long as there have been blacks in the Americas, there have been African-American entrepreneurs.

**Beyond Blackface** - W. Fitzhugh Brundage 2011-07-15

This collection of thirteen essays, edited by historian W. Fitzhugh Brundage, brings together original work from sixteen scholars in various disciplines, ranging from theater and literature to history and music, to address the complex roles of black performers, entrepreneurs, and consumers in American mass culture during the early twentieth century. Moving beyond the familiar territory of blackface and minstrelsy, these essays present a fresh look at the history of African Americans and mass culture. With subjects ranging from representations of race in sheet music illustrations to African American interest in Haitian culture, *Beyond Blackface* recovers the history of forgotten or obscure cultural figures and shows how these historical actors played a role in the creation of American mass culture. The essays explore the predicament that blacks faced at a time when white supremacy crested and innovations in consumption, technology, and leisure made mass culture possible. Underscoring the importance and complexity of race in the emergence of mass culture, *Beyond Blackface* depicts popular culture as a crucial arena in which African Americans struggled to secure a foothold as masters of their own representation and architects of the

nation's emerging consumer society. The contributors are: Davarian L. Baldwin, Trinity College W. Fitzhugh Brundage, University of North Carolina at Chapel Hill Clare Corbould, University of Sydney Susan Curtis, Purdue University Stephanie Dunson, Williams College Lewis A. Erenberg, Loyola University Chicago Stephen Garton, University of Sydney John M. Giggie, University of Alabama Grace Elizabeth Hale, University of Virginia Robert Jackson, University of Tulsa David Krasner, Emerson College Thomas Riis, University of Colorado at Boulder Stephen Robertson, University of Sydney John Stauffer, Harvard University Graham White, University of Sydney Shane White, University of Sydney

**Black Hollywood: From Butlers to Superheroes, the Changing Role of African American Men in the Movies** - Kimberly . Fain  
2015-06-30

This thought-provoking work examines the dehumanizing depictions of black males in the movies since 1910, analyzing images that were once imposed on black men and are now appropriated and manipulated by them. • Discusses the social, historical, and literary evolution of African American male roles in the cinema • Analyzes the various black images presented each decade from blackface, Sambo, and Mandingo stereotypes to archetypal figures such as God, superheroes, and the president • Shows how African American actors, directors, and producers manipulate negative and positive images to advance their careers, profit financially, and make social statements to create change • Demonstrates the correlation between political and social movements and their impact on the cultural transformation of African American male images on screen over the past 100 years • Includes figures that demonstrate the correlation between political and social movements and their impact on cultural transformation and African American male images on screen

Jimi Hendrix and the Cultural Politics of Popular Music - Aaron Lefkowitz  
2018-03-28

This book, on Jimi Hendrix's life, times, visual-cultural prominence, and popular music, with a particular emphasis on Hendrix's relationships to the cultural politics of race, gender, sexuality, ethnicity, class, and

nation. Hendrix, an itinerant "Gypsy" and "Voodoo child" whose racialized "freak" visual image continues to internationally circulate, exploited the exoticism of his race, gender, and sexuality and Gypsy and Voodoo transnational political cultures and religion. Aaron E. Lefkowitz argues that Hendrix can be located in a legacy of black-transnational popular musicians, from Chuck Berry to the hip hop duo Outkast, confirming while subverting established white supremacist and heteronormative codes and conventions. Focusing on Hendrix's transnational biography and centrality to US and international visual cultural and popular music histories, this book links Hendrix to traditions of blackface minstrelsy, international freak show spectacles, black popular music's global circulation, and visual-cultural racial, gender, and sexual stereotypes, while noting Hendrix's place in 1960s countercultural, US-exceptionalist, cultural Cold War, and rock histories.

**Straight Lick** - J. Ronald Green 2000-09-22

A critical examination of the films of Oscar Micheaux. One of the most original and successful filmmakers of all time, Oscar Micheaux was born into a rural, working-class, African-American family in mid-America in 1884, yet he created an impressive legacy in commercial cinema. Between 1913 and 1951 he wrote, directed, and distributed some forty-three feature films, more than any other black filmmaker in the world, a record of production that is likely to stand for a very long time. Micheaux's work was founded upon the concern for class mobility, or uplift, for African Americans. Uplift provided the context for Micheaux's extensive commentary on racist cinema, such as D. W. Griffith's 1915 blockbuster, *The Birth of a Nation*, which Micheaux "answered" with his very early films *Within Our Gates* and *Symbol of the Unconquered*. Uplift explains Micheaux's use of "negative images" of African Americans as well as his multi-pronged campaign against stereotype and caricature in American culture. His campaign produced a body of films saturated with a nuanced intertextual "signifying," boldly and repeatedly treating controversial topics that face white censorship time after time, topics ranging from white mob and Klan violence to light-skin-color fetish to white financing of black cultural productions.

*Comics and the U.S. South* - Brannon Costello 2012-01-20

*Comics and the U.S. South* offers a wide-ranging and long overdue assessment of how life and culture in the United States South is represented in serial comics, graphic novels, newspaper comic strips, and webcomics. Diverting the lens of comics studies from the skyscrapers of Superman's Metropolis or Chris Ware's Chicago to the swamps, back roads, small towns, and cities of the U.S. South, this collection critically examines the pulp genres associated with mainstream comic books alongside independent and alternative comics. Some essays seek to discover what Captain America can reveal about southern regionalism and how slave narratives can help us reread *Swamp Thing*; others examine how creators such as Walt Kelly (*Pogo*), Howard Cruse (*Stuck Rubber Baby*), Kyle Baker (*Nat Turner*), and Josh Neufeld (*A.D.: New Orleans after the Deluge*) draw upon the unique formal properties of the comics to question and revise familiar narratives of race, class, and sexuality; and another considers how southern writer Randall Kenan adapted elements of comics form to prose fiction. With essays from an interdisciplinary group of scholars, *Comics and the U.S. South* contributes to and also productively reorients the most significant and compelling conversations in both comics scholarship and in southern studies.

*Authorship and Film* - David A. Gerstner 2013-09-13

First published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

*Biographical Dictionary of African Americans, Revised Edition* - Rachel Kranz 2021-01-01

For centuries, African Americans have made important contributions to American culture. From Crispus Attucks, whose death marked the start of the Revolutionary War, to Oprah Winfrey, perhaps the most recognizable and influential TV personality today, black men and women have played an integral part in American history. This greatly expanded and updated edition of our best-selling volume, *The Biographical Dictionary of Black Americans, Revised Edition* profiles more than 250 of America's important, influential, and fascinating black figures, past and

present—in all fields, including the arts, entertainment, politics, science, sports, the military, literature, education, the media, religion, and many more.

*Politics Goes to the Movies* - Robert P Kolker 2018-03-14

*Politics Goes to the Movies* introduces the topic of political representation and ideology by analyzing some of the most important politically themed films across the history of cinema in a refreshing and concise volume. Offering a survey of political cinema from 1915 to present day, topics include: propaganda, Communism, Fascism, revolutionary cinema, and contemporary documentary. Using individual case studies that begin with *The Birth of a Nation* and end with *O.J.: Made in America*, the book introduces how various strands of international politics have been woven through the fabric of cinema by contextualizing each film in its particular historical moment. In addition, Robert Kolker offers formal analyses that explore not only overtly political themes but also how the structural properties of a film can themselves be political—how political films are made, politically. Including films produced across Europe, North Africa, the US, and Latin America, this accessible and engaging book is an ideal introductory text for students of political cinema.

*The Cinema Book* - Bloomsbury Publishing 2019-07-25

*The Cinema Book* is widely recognised as the ultimate guide to cinema. Authoritative and comprehensive, the third edition has been extensively revised, updated and expanded in response to developments in cinema and cinema studies. Lavishly illustrated in colour, this edition features a wealth of exciting new sections and in-depth case studies. Sections address Hollywood and other World cinema histories, key genres in both fiction and non-fiction film, issues such as stars, technology and authorship, and major theoretical approaches to understanding film.

**Oscar Micheaux: The Great and Only** - Patrick McGilligan 2009-10-06

Oscar Micheaux was the Jackie Robinson of film, the black D. W. Griffith: a bigger-than-life American folk hero whose important life story is nearly forgotten today. Now, in a feat of historical investigation and vivid storytelling, one of our greatest film biographers takes on one of the

most talented and complex figures in the history of American entertainment. The son of freed slaves, Micheaux grew up in Metropolis, Illinois, then roamed America as a Pullman porter before making his first mark as a homesteader in South Dakota. Disaster and defeat there led him to forge a career publishing a successful series of autobiographical novels. Ever the entrepreneur, when Hollywood failed to bid high enough for film rights to his stories, he answered by forming his own film production company. Going on to produce or direct twenty-two silent and fifteen sound films in his lifetime, Micheaux became the king of the "race cinema" industry at a time when black-produced films had to scrounge for venues in a segregated society. In this groundbreaking new biography, award-winning film historian Patrick McGilligan offers a vivid and fascinating portrait of this little-known pioneer. Part visionary, part raffish Barnum-like showman, Micheaux was both a maverick filmmaker and an inveterate hustler who used every weapon at his disposal to break the color barrier and thrive in a profession he helped to invent. He made a fortune and lost it again, and launched repeated con games that were followed by public arrests and bankruptcies. He eagerly took credit for the work of others—including his unsung-heroine wife. In his desperate later years, he even sunk to plagiarizing his final novel—a discovery McGilligan reveals here for the first time. In this searching exploration, McGilligan tracks down long-lost financial records, unpublished letters, and unmarked pauper's graves, pinpointing Micheaux's birthplace, his tangled personal life, and the circumstances of his tragic death. The result is an epic that bridges a fascinating period in American history, and offers lessons for anyone who would understand the role of black America in forming the culture of our time.

**Literary Adaptations in Black American Cinema** - Barbara Tepa Lupack 2002

A comprehensive analysis of the ways in which the black American experience has been depicted in film adaptations of popular literature.

**Oscar Micheaux and His Circle** - Charles Musser 2016-03-28

Oscar Micheaux—the most prolific African American filmmaker to date and a filmmaking giant of the silent period—has finally found his rightful

place in film history. Both artist and showman, Micheaux stirred controversy in his time as he confronted issues such as lynching, miscegenation, peonage and white supremacy, passing, and corruption among black clergymen. In this important collection, prominent scholars examine Micheaux's surviving silent films, his fellow producers of race films who alternately challenged or emulated his methods, and the cultural activities that surrounded and sustained these achievements. The relationship between black film and both the stage (particularly the Lafayette Players) and the black press, issues of underdevelopment, and a genealogy of Micheaux scholarship, as well as extensive and more accurate filmographies, give a richly textured portrait of this era. The essays will fascinate the general public as well as scholars in the fields of film studies, cultural studies, and African American history. This thoroughly readable collection is a superb reference work lavishly illustrated with rare photographs.

[Passing and Posing between Black and White](#) - Lisa Gotto 2021-09-30

Since its inception, U.S. American cinema has grappled with the articulation of racial boundaries. This applies, in the first instance, to featuring mixed-race characters crossing the color line. In a broader sense, however, this also concerns viewing conditions and knowledge configurations. The fact that American film engages itself so extensively with the unbalanced relation between black and white is neither coincidental nor trivial to state — it has much more to do with disputing boundaries that pertain to the medium itself. Lisa Gotto examines this constellation along the early history of American film, the cinematic modernism of the late 1950s, and the post-classical cinema of the turn of the millennium.

*The Politics and Poetics of Black Film* - David C. Wall 2015-10-20

Written and directed by two white men and performed by an all-black cast, *Nothing But a Man* (Michael Roemer, 1964) tells the story of a drifter turned family man who struggles with the pressures of small-town life and the limitations placed on him and his community in the Deep South, an area long fraught with racism. Though unmistakably about race and civil rights, the film makes no direct reference to the civil rights

movement. Despite this intentional absence, contemporary audiences were acutely aware of the social context for the film's indictment of white prejudice in America. To help frame and situate the film in the context of black film studies, the book gathers primary and secondary resources, including the original screenplay, essays on the film, statements by the filmmakers, and interviews with Robert M. Young, the film's producer and cinematographer, and Khalil Gibran Muhammad, the Director of the Schomburg Center for Research in Black Culture.

*Teaching Film* - Lucy Fischer 2012-07-27

Film studies has been a part of higher education curricula in the United States almost since the development of the medium. Although the study of film is dispersed across a range of academic departments, programs, and scholarly organizations, film studies has come to be recognized as a field in its own right. In an era when teaching and scholarship are increasingly interdisciplinary, film studies continues to expand and thrive, attracting new scholars and fresh ideas, direction, and research. Given the dynamism of the field, experienced and beginning instructors alike need resources for bringing the study of film into the classroom. This volume will help instructors conceptualize contemporary film studies in pedagogical terms. The first part of the volume features essays on theory and on representation, including gender, race, and sexuality. Contributors then examine the geographies of cinema and offer practical suggestions for structuring courses on national, regional, and transnational film. Several essays focus on interdisciplinary approaches, while others describe courses designed around genre (film noir, the musical), mode (animation, documentary, avant-garde film), or the formal elements of film, such as sound, music, and mise-en-scene. The volume closes with a section on film and media in the digital age, in which contributors discuss the opportunities and challenges presented by access to resources, media convergence, and technological developments in the field.

**With a Crooked Stick** - J. Ronald Green 2004

Readers will find this an invaluable guide to the preoccupations and features of Micheaux's remarkable career and the insight it provides into

the African American experience of the 1920s and 30s.

**Hollywood on the Hudson** - Richard Koszarski 2008

A nostalgic, visual study reveals that many writers, producers, and directors continued to work in New York during the 1920s and 1930s even as film industry executives had centralized the mass production of feature pictures in film factories across Southern California.

Beyond Blackface - William Fitzhugh Brundage 2011

Beyond Blackface

**Alice Guy Blaché** - Alison McMahan 2002-01-01

"Over a hundred years after she started making films (which was considerably earlier than D. W. Griffith, Mabel Normand, and Lillian Gish began their careers), the life and work of Alice Guy Blache is still shrouded in myth and controversy." "Only a fraction of the approximately one thousand films that she directed still exist, and almost half of these have been found very recently. The films are spread out in archives all over the world. Not all of them are available for viewing, even to scholars, and many of them are in desperate need of conservation and preservation." "It is widely agreed that she was the first woman filmmaker but there is considerable debate as to whether she made the first ever fiction film. She played a key role in early sound film production, and yet this part of her career is almost always ignored. She is, to this day, the only woman ever to have owned and run her own film studio. And yet she made her final film in 1920, at the age of 47, and died in New Jersey in 1968 - unacknowledged, unheralded, almost totally forgotten." "Ten years of research has enabled Alison McMahan to piece together the career of this extraordinary woman. What results is the first full-length treatment of Alice Guy Blache's work, the debunking of several long-standing myths about her and, ultimately, the emergence of a feminist figurehead of the filmmaking industry."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Black Manhood on the Silent Screen - Gerald R. Butters 2002

In early-twentieth-century motion picture houses, offensive stereotypes of African Americans were as predictable as they were prevalent.

Watermelon eating, chicken thievery, savages with uncontrollable appetites, Sambo and Zip Coon were all representations associated with African American people. Most of these caricatures were rendered by whites in blackface. Few people realize that from 1915 through 1929 a number of African American film directors worked diligently to counter such racist definitions of black manhood found in films like D. W. Griffith's *The Birth of a Nation*, the 1915 epic that glorified the Ku Klux Klan. In the wake of the film's phenomenal success, African American filmmakers sought to defend and redefine black manhood through motion pictures. Gerald Butters's comprehensive study of the African American cinematic vision in silent film concentrates on works largely ignored by most contemporary film scholars: African American-produced and -directed films and white independent productions of all-black features. Using these "race movies" to explore the construction of masculine identity and the use of race in popular culture, he separates cinematic myth from historical reality: the myth of the Euro American-controlled cinematic portrayal of black men versus the actual black male experience. Through intense archival research, Butters reconstructs many lost films, expanding the discussion of race and representation beyond the debate about "good" and "bad" imagery to explore the construction of masculine identity and the use of race as device in the context of Western popular culture. He particularly examines the filmmaking of Oscar Micheaux, the most prolific and controversial of all African American silent film directors and creator of the recently rediscovered *Within Our Gates*—the legendary film that exposed a virtual litany of white abuses toward blacks. *Black Manhood on the Silent Screen* is unique in that it takes contemporary and original film theory, applies it to the distinctive body of African American independent films in the silent era, and relates the meaning of these films to larger political, social, and intellectual events in American society. By showing how both white and black men have defined their own sense of manhood through cinema, it examines the intersection of race and gender in the movies and offers a deft interweaving of film theory, American history, and film history.

**Race in American Film: Voices and Visions that Shaped a Nation [3 volumes]** - Daniel Bernardi 2017-07-07

This expansive three-volume set investigates racial representation in film, providing an authoritative cross-section of the most racially significant films, actors, directors, and movements in American cinematic history. • Views the films via a historical approach in which every subject is considered both through a contemporary lens and in terms of the time of its production and initial reception • Provides up-to-date information on recent movies such as *Selma* (2014), *The Fast and The Furious* (2001–2015), *12 Years a Slave* (2013), *Django Unchained* (2012), and *Lone Survivor* (2013) • Provides readers with the information and background necessary to form informed views about racial representation in film—still an important "hot-button" subject today • Edited by top scholars in the field, Daniel Bernardi and Michael Green, and contains entries by other important experts, such as Andrew Gordon and Priscilla Ovalle

**Under a Bad Sign** - Jonathan Munby 2011-06-15

What accounts for the persistence of the figure of the black criminal in popular culture created by African Americans? Unearthing the overlooked history of art that has often seemed at odds with the politics of civil rights and racial advancement, *Under a Bad Sign* explores the rationale behind this tradition of criminal self-representation from the Harlem Renaissance to contemporary gangsta culture. In this lively exploration, Jonathan Munby takes a uniquely broad view, laying bare the way the criminal appears within and moves among literary, musical, and visual arts. Munby traces the legacy of badness in Rudolph Fisher and Chester Himes's detective fiction and in Claude McKay, Julian Mayfield, and Donald Goines's urban experience writing. Ranging from Peetie Wheatstraw's gangster blues to gangsta rap, he also examines criminals in popular songs. Turning to the screen, the underworld films of Oscar Micheaux and Ralph Cooper, the 1970s blaxploitation cycle, and the 1990s hood movie come under his microscope as well. Ultimately, Munby concludes that this tradition has been a misunderstood aspect of African American civic life and that, rather than undermining black

culture, it forms a rich and enduring response to being outcast in America.

**Migrating to the Movies** - Jacqueline Najuma Stewart 2005-03-28  
The rise of cinema as the predominant American entertainment around the turn of the last century coincided with the migration of African Americans to the urban 'land of hope'. Discussing early films and illuminating black urban life in this period, this text presents a look at the early relationships between African Americans and cinema.

**Fire and Desire** - Jane M. Gaines 2017-12-29  
In the silent era, American cinema was defined by two separate and parallel industries, with white and black companies producing films for their respective, segregated audiences. Jane Gaines's highly anticipated new book reconsiders the race films of this era with an ambitious historical and theoretical agenda. *Fire and Desire* offers a penetrating look at the black independent film movement during the silent period. Gaines traces the profound influence that D. W. Griffith's racist epic *The Birth of a Nation* exerted on black filmmakers such as Oscar Micheaux, the director of the newly recovered *Within Our Gates*. Beginning with *What Happened in the Tunnel*, a movie that played with race and sex taboos by featuring the first interracial kiss in film, Gaines also explores the cinematic constitution of self and other through surprise encounters: James Baldwin sees himself in the face of Bette Davis, family resemblance is read in Richard S. Robert's portrait of an interracial family, and black film pioneer George P. Johnson looks back on Micheaux. Given the impossibility of purity and the co-implication of white and black, *Fire and Desire* ultimately questions the category of "race movies" itself.

*Race, Gender, and Film Censorship in Virginia, 1922-1965* - Melissa Ooten 2014-12-18

This book chronicles the history of movie censorship in Virginia from the 1920s to 1960s. Ooten uses the contestations surrounding film censorship as a framework for more fully understanding the dominant political, economic, and cultural hierarchies that structured Virginia in the mid-twentieth century.

**African American Cinema through Black Lives Consciousness** - Mark A. Reid 2019-01-12

Employs an interdisciplinary critical approach to discuss a selected group of black-oriented films.

**Disintegrating the Musical** - Arthur Knight 2002-08-14

DI/The history of African Americans in film musicals and their reception by Black audiences and critics./div

[Fifty Hollywood Directors](#) - Suzanne Leonard 2014-11-20

*Fifty Hollywood Directors* introduces the most important, iconic and influential filmmakers who worked in Hollywood between the end of the silent period and the birth of the blockbuster. By exploring the historical, cultural and technological contexts in which each director was working, this book traces the formative period in commercial cinema when directors went from pioneers to industry heavyweights. Each entry discusses a director's practices and body of work and features a brief biography and suggestions for further reading. Entries include: Frank Capra Cecil B DeMille John Ford Alfred Hitchcock Fritz Lang Orson Welles DW Griffith King Vidor This is an indispensable guide for anyone interested in film history, Hollywood and the development of the role of the director.

*Hoo-Doo Cowboys and Bronze Buckaroos* - Michael K. Johnson 2014-01-08

*Hoo-Doo Cowboys and Bronze Buckaroos* undertakes an interdisciplinary exploration of the African American West through close readings of texts from a variety of media. This approach allows for both an in-depth analysis of individual texts and a discussion of material often left out or underrepresented in studies focused only on traditional literary material. The book engages heretofore unexamined writing by Rose Gordon, who wrote for local Montana newspapers rather than for a national audience; memoirs and letters of musicians, performers, and singers (such as W. C. Handy and Taylor Gordon), who lived in or wrote about touring the American West; the novels and films of Oscar Micheaux; black-cast westerns starring Herb Jeffries; largely unappreciated and unexamined episodes from the "golden age of western television" that feature African

American actors; film and television westerns that use science fiction settings to imagine a “postracial” or “postsoul” frontier; Percival Everett’s fiction addressing contemporary black western experience; and movies as recent as Quentin Tarantino’s *Django Unchained*. Despite

recent interest in the history of the African American West, we know very little about how the African American past in the West has been depicted in a full range of imaginative forms. *Hoo-Doo Cowboys and Bronze Buckaroos* advances our discovery of how the African American West has been experienced, imagined, portrayed, and performed.