

REDEFINING

BLACK FILM



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Redefining Black Film

Melissa Ooten



Redefining Black Film:

Redefining Black Film Mark A. Reid, 1993-02-23 This assessment of black film history distinguishes between American films that are controlled by Blacks and those which utilize black talent but are controlled by Whites The study ranges from the earliest black involvement in Hollywood to present feminist influences in black productions [Redefining Black Film](#)

Mark A. Reid, 1993 This assessment of black film history distinguishes between American films that are controlled by Blacks and those which utilize black talent but are controlled by Whites The study ranges from the earliest black involvement in Hollywood to present feminist influences in black productions **Redefining Black Film** Mark Reid, 1993 *Media & Minorities* Stephanie Greco Larson, 2006 *Media Minorities* looks at the media's racial tendencies with an eye to identifying the system supportive messages conveyed and offering challenges to them The book covers all major media including television film newspapers radio magazines and the Internet and systematically analyzes their representation of the four largest minority groups in the U S African Americans Native Americans Latinos and Asian Americans Entertainment media are compared and contrasted with news media and special attention is devoted to coverage of social movements for racial justice and politicians of color **African American Cinema Through Black Lives Consciousness** Mark A. Reid, 2019-01-12 The interdisciplinary quality of the anthology makes it approachable to students and scholars of fields ranging from film to culture to African American studies alike [The New Hollywood Historical Film](#) Tom Symmons, 2016-06-13 The New Hollywood of the late 1960s and 1970s is among the most exciting and influential periods in the history of film This book explores how the new wave of historical films were profoundly shaped by the controversies and concerns of the present **Shaping the Future of African American Film** Monica White Ndounou, 2014-04-29 In Hollywood we hear it's all about the money It's a ready explanation for why so few black films get made no crossover appeal no promise of a big payoff But what if the money itself is color coded What if the economics that governs film production is so skewed that no film by or for people of color will ever look like a worthy investment unless it follows specific racial or gender patterns This Monica Ndounou shows us is precisely the case In a work as revealing about the culture of filmmaking as it is about the distorted economics of African American film Ndounou clearly traces the insidious connections between history content and cash in black films How does history come into it Hollywood's reliance on past performance as a measure of potential success virtually guarantees that historically underrepresented underfunded and undersold African American films devalue the future prospects of black films So the cycle continues as it has for nearly a century Behind the scenes the numbers are far from neutral Analyzing the onscreen narratives and off screen circumstances behind nearly two thousand films featuring African Americans in leading and supporting roles including such recent productions as *Bamboozled* *Beloved* and Tyler Perry's *Diary of a Mad Black Woman* Ndounou exposes the cultural and racial constraints that limit not just the production but also the expression and creative freedom of black films Her wide ranging analysis reaches into questions of

literature language speech and dialect film images and narrative acting theater and film business practices production history and financing and organizational history By uncovering the ideology behind profit driven industry practices that reshape narratives by about and for people of color this provocative work brings to light existing limitations and possibilities for reworking stories and business practices in theater literature and film *The Columbia Companion to American History on Film* Peter C. Rollins,2004-03-24 American history has always been an irresistible source of inspiration for filmmakers and today for good or ill most Americans sense of the past likely comes more from Hollywood than from the works of historians In important films such as *The Birth of a Nation* 1915 *Roots* 1977 *Apocalypse Now* 1979 and *Saving Private Ryan* 1998 how much is entertainment and how much is rooted in historical fact In *The Columbia Companion to American History on Film* more than seventy scholars consider the gap between history and Hollywood They examine how filmmakers have presented and interpreted the most important events topics eras and figures in the American past often comparing the film versions of events with the interpretations of the best historians who have explored the topic Divided into eight broad categories Eras Wars and Other Major Events Notable People Groups Institutions and Movements Places Themes and Topics and Myths and Heroes the volume features extensive cross references a filmography of discussed and relevant films notes and a bibliography of selected historical works on each subject *The Columbia Companion to American History on Film* is also an important resource for teachers with extensive information for research or for course development appropriate for both high school and college students Though each essay reflects the unique body of film and print works covering the subject at hand every essay addresses several fundamental questions What are the key films on this topic What sources did the filmmaker use and how did the film deviate or remain true to its sources How have film interpretations of a particular historical topic changed and what sorts of factors technological social political historiographical have affected their evolution Have filmmakers altered the historical record with a view to enhancing drama or to enhance the truth of their putative message

Blaxploitation Films of the 1970s Novotny Lawrence,2007-12-12 This book examines a number of blaxploitation films including *Cotton Comes to Harlem* 1970 *Blacula* 1972 and *The Mack* 1973 and illustrates the manner in which blaxploitation came to be understood as a separate genre With a Crooked Stick—The Films of Oscar Micheaux 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 *Screening Race in American Nontheatrical Film* Allyson Nadia Field,Marsha Gordon,2019-11-15 The contributors to *Screening Race in American Nontheatrical Film* examine the place and role of race in educational films home movies industry and government films anthropological films church films and other forms of noncommercial filmmaking throughout the twentieth century **Historical Dictionary of African American Cinema** S. Torriano Berry,Venise T. Berry,2007-01-26 On 4 July 1910 in 100 degree heat at an outdoor boxing ring near Reno Nevada film cameras recorded and thousands of fans witnessed former heavyweight champion Jim

Jeffries reluctant return from retirement to fight Jack Johnson a black man After 14 grueling rounds Johnson knocked out Jeffries and for the first time in history there was a black heavyweight champion of the world At least 10 people lost their lives because of Johnson s victory and hundreds more were injured due to white retaliation and wild celebrations in the streets Public screenings received instantaneous protests and hundreds of cities barred the film from being shown Congress even passed a law making it a federal offense to transport moving pictures of prizefights across state lines and thus the most powerful portrayal of a black man ever recorded on film was made virtually invisible This is but one of the hundreds of films covered in the Historical Dictionary of African American Cinema which includes everything from The Birth of a Nation to Crash In addition to the films brief biographies of African American actors and actresses such as Sidney Poitier James Earl Jones Halle Berry Eddie Murphy Whoopi Goldberg Denzel Washington and Jamie Foxx can be found in this reference Through a chronology a list of acronyms and abbreviations an introductory essay a bibliography appendixes black white photos and hundreds of cross referenced dictionary entries on actors actresses movies producers organizations awards film credits and terminology this book provides a better understanding of the role African Americans played in film history *The A to Z of African American Cinema* S. Torriano Berry, Venice T. Berry, 2009-09-02 On 4 July 1910 in 100 degree heat at an outdoor boxing ring near Reno Nevada film cameras recorded and thousands of fans witnessed former heavyweight champion Jim Jeffries reluctant return from retirement to fight Jack Johnson a black man After 14 grueling rounds Johnson knocked out Jeffries and for the first time in history there was a black heavyweight champion of the world At least 10 people lost their lives because of Johnson s victory and hundreds more were injured due to white retaliation and wild celebrations in the streets Public screenings received instantaneous protests and hundreds of cities barred the film from being shown Congress even passed a law making it a federal offense to transport moving pictures of prizefights across state lines and thus the most powerful portrayal of a black man ever recorded on film was made virtually invisible This is but one of the hundreds of films covered in The A to Z of African American Cinema which includes everything from The Birth of a Nation to Crash In addition to the films brief biographies of African American actors and actresses such as Sidney Poitier James Earl Jones Halle Berry Eddie Murphy Whoopi Goldberg Denzel Washington and Jamie Foxx can be found in this reference Through a chronology a list of acronyms and abbreviations an introductory essay a bibliography appendixes black white photos and hundreds of cross referenced dictionary entries on actors actresses movies producers organizations awards film credits and terminology this book provides a better understanding of the role African Americans played in film history **Race in American Film** Daniel Bernardi, Michael Green, 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 Hollywood has always reflected current American cultural norms and ideas As such film provides a window into attitudes about race and ethnicity over the last century This comprehensive set provides information on hundreds of

films chosen based on scholarly consensus of their importance regarding the subject examining aspects of race and ethnicity in American film through the historical context themes and people involved This three volume set highlights the most important films and artists of the era identifying films actors or characterizations that were considered racist were tremendously popular or hugely influential attempted to be progressive or some combination thereof Readers will not only learn basic information about each subject but also be able to contextualize it culturally historically and in terms of its reception to understand what average moviegoers thought about the subject at the time of its popularity and grasp how the subject is perceived now through the lens of history

Fifty Contemporary Film Directors Yvonne Tasker, 2010-10-04 *Fifty Contemporary Film Directors* examines the work of some of today's most popular and influential cinematic figures It provides an accessible overview of each director's contribution to cinema incorporating a discussion of their career major works and impact Revised throughout and with twelve new entries this second edition is an up to date introduction to some of the most prominent film makers of the present day The directors from differing backgrounds and working across a range of genres include Martin Scorsese Steven Spielberg Sofia Coppola Julie Dash Shane Meadows Michael Moore Peter Jackson Guillermo Del Toro Tim Burton Jackie Chan Ang Lee Pedro Almodóvar With further reading and a filmography accompanying each entry this comprehensive guide is indispensable to all those studying contemporary film and will appeal to anyone interested in the key individuals behind modern cinema's greatest achievements

Representing Blackness Valerie Smith, 1997 The essays in this collection provide a variety of perspectives on black representation and questions of racial authenticity in mainstream as well as African American independent cinema This volume includes seminal essays on racial stereotypes trenchant critiques of that discourse original essays on important directors such as Haile Gerima and Charles Burnett and an insightful discussion of black gay and lesbian film and video The contributors include Donald Bogle Thomas Cripps Jane Gaines Nathan Grant Stuart Hall Tommy L Lott Wahneema Lubiano Mike Murashige Valerie Smith James Snead and David Van Leer Valerie Smith is a professor of English at UCLA She is the author of *Self Discovery and Authority in Afro American Narrative* and editor of *New Essays on Toni Morrison's Song of Solomon* A volume in the *Depth of Field Series* edited by Charles Affron Mirella Jona Affron and Robert Lyons

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

African Americans and Popular Culture Todd Boyd, 2008-10-30 The African American influence on popular culture is among the most sweeping and lasting this country has seen Despite a history of institutionalized racism black artists entertainers and entrepreneurs have had enormous impact on American popular culture Pioneers such as Oscar Micheaux Paul Robeson Satchel Paige Josh Gibson Langston Hughes Bill Bojangles Robinson and Bessie Smith paved the way for Jackie Robinson Nina Simone James Baldwin Bill Russell Muhammad Ali Sidney Poitier and Bill Cosby who in turn opened the door for Spike Lee Dave Chappelle Dr Dre Jay Z Tiger Woods and Michael Jordan Today hip hop is the most powerful element of youth culture white teenagers outnumber blacks as purchasers of rap music black themed movies are regularly successful at the box office and black writers have been anthologized and canonized right alongside white ones Though there are still many more miles to travel and much to overcome this three volume set considers the multifaceted influence of African Americans on popular culture and sheds new light on the ways in which African American culture has come to be a fundamental and lasting part of America itself To articulate the momentous impact African American popular culture has had upon the fabric of American society these three volumes provide analyses from academics and experts across the country They provide the most reliable accurate up to date and comprehensive treatment of key topics works and themes in African American popular culture for a new generation of readers The scope of the project is vast including popular historical movements like the Harlem Renaissance the legacy of African American comedy African Americans and the Olympics African Americans and rock n roll more contemporary articulations such as hip hop culture and black urban cinema and much more One goal of the project is to recuperate histories that have been perhaps forgotten or obscured to mainstream audiences and to demonstrate how African Americans are not only integral to American culture but how they have always been purveyors of popular culture

Scoring the Hollywood Actor in the 1950s Gregory Camp, 2020-12-31 Scoring the Hollywood Actor in the 1950s theorises the connections between film acting and film music using the films of the 1950s as case studies Closely examining performances of such actors as James Dean Montgomery Clift and Marilyn Monroe and films of directors like Elia Kazan Douglas Sirk and Alfred Hitchcock this volume provides a comprehensive view of how screen performance has been musicalised including examination of the role of music in relation to the creation of cinematic performances and the perception of an actor's performance The book also explores the idea of music as a temporal vector which mirrors the temporal vector of actors voices and movements ultimately demonstrating how acting and music go together to create a forward axis of time in the films of the 1950s This is a valuable resource for scholars and researchers of musicology film music and film studies more generally

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. At its most basic level, it analyzes the project of state film censorship in Virginia. It uses the contestations surrounding film censorship as a framework for more fully understanding the dominant political, economic, and cultural hierarchies that structured Virginia and much of the New South in the mid-twentieth century and ways in which citizens contested these prevailing structures. This study highlights the centrality of gendered and racialized discourses in the debates over the movies and the broader regulatory power of the state. It particularly emphasizes ways in which issues of race, class, gender, and sexuality framed debates over popular culture in the South. It ties the regulation of racial and sexual boundaries in other areas such as public facilities, schools, public transportation, the voting booth, and residential housing to ways in which censors regulated those same boundaries in popular culture. This book shows how the same racialized and gendered social norms and legal codes that placed audience members in different theater spaces also informed ways in which what they viewed on screen had been mediated by state officials. Ultimately, this study shows how Virginia's officials attempted to use the project of film censorship as the cultural arm of regulation to further buttress the state's political and economic hierarchies of the time period and the ways in which various citizens and community groups supported and challenged these hierarchies across the censorship board's forty-three year history.

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