

LOST BOUNDARIES



Lost Boundaries

Barbara Wilinsky



Lost Boundaries:

Lost Boundaries Ernest Tucker, 2006-09-12 Sibyl Robinson hears the evening news that Quebec's Lagado government has called a referendum it hopes will separate the French province from Canada Upset by the announcement the unilingual anglophone leaves her flat on Cumae street and walks her dog Trio through Montreal's Little Burgundy district down to the Lachine Canal On the way home she discovers the slain body a black youth in a school yard near her flat Packets of cocaine are found in the boy's pockets and police assume the killing to be drug related Sibyl's concern over the murder of one of her people leads her to a friend of the slain youth and the two set out to find the killer Their unusual investigation leads to officer Jean Luc Turcotte as the culprit He has been stealing confiscated cocaine from a police lock up and soliciting black neighborhood youths to deliver the drugs to his selected customers Detective lieutenant Marc Kelly is assigned to the case and Jean Luc is eventually charged with the youth's murder Sibyl who becomes a chief witness for the defense breaks with her son Mark when he decides to defend the white officer A rather bizarre trial ensues and Jean Luc is acquitted

Crossing the Line Gayle Wald, 2000-07-24 Examines constructions of racial identity through the exploration of passing narratives including *Black Like Me* and forties jazz musician Mezz Mezzrow's memoir *Really the Blues* **Medicine's Moving Pictures** Leslie J. Reagan, Nancy Tomes, Paula A. Treichler, 2007 Original essays by leading media scholars and historians of medicine that explore the rich history of health related films This groundbreaking book argues that health and medical media with their unique goals and production values constitute a rich cultural and historical archive and deserve greater scholarly attention Original essays by leading media scholars and historians of medicine demonstrate that Americans throughout the twentieth century have learned about health disease medicine and the human body from movies Heroic doctors and patients fighting dread diseases have thrilled and moved audiences everywhere amid changing media formats medicine's moving pictures continue to educate entertain and help us understand the body's journey through life Perennially popular health and medical media are also complex texts reflecting many interests and constituencies including notably the U S medical profession which has often sought if not always successfully to influence content circulation and meaning *Medicine's Moving Pictures* makes clear that health and medical media representations are more than illustrations shows their power to shape health perceptions practices and policies and identifies their social cultural and historical contexts Contributors Lisa Cartwright Vanessa Northington Gamble Rachel Gans Boriskin Valerie Hartouni Susan E Lederer John Parascandola Martin S Pernick Leslie J Reagan Naomi Rogers Nancy Tomes Paula A Treichler Joseph Turow Leslie J Reagan is an Associate Professor at the University of Illinois Urbana Champaign Nancy Tomes is a Professor at Stony Brook University Paula A Treichler is a Professor at the University of Illinois Urbana Champaign **Visions of Belonging** Judith E. Smith, 2004 Elaine May author of *Homeward Bound American Families in the Cold War Era* *A Critical Cinema 3* Scott MacDonald, 1998 This sequel to *A Critical Cinema* offers a new collection of interviews with independent filmmakers that is a feast for film fans and

film historians Scott MacDonald reveals the sophisticated thinking of these artists regarding film politics and contemporary gender issues The interviews explore the careers of Robert Breer Trinh T Minh ha James Benning Su Friedrich and Godfrey Reggio Yoko Ono discusses her cinematic collaboration with John Lennon Michael Snow talks about his music and films Anne Robertson describes her cinematic diaries Jonas Mekas and Bruce Baillie recall the New York and California avant garde film culture The selection has a particularly strong group of women filmmakers including Yvonne Rainer Laura Mulvey and Lizzie Borden Other notable artists are Anthony McCall Andrew Noren Ross McElwee Anne Severson and Peter Watkins [LIFE](#) ,1949-07-04 LIFE Magazine is the treasured photographic magazine that chronicled the 20th Century It now lives on at LIFE com the largest most amazing collection of professional photography on the internet Users can browse search and view photos of today s people and events They have free access to share print and post images for personal use **Freedom of the Screen** Laura Wittern-Keller,2008-01-11 At the turn of the twentieth century the proliferation of movies attracted not only the attention of audiences across America but also the apprehensive eyes of government officials and special interest groups concerned about the messages disseminated by the silver screen Between 1907 and 1926 seven states New York Pennsylvania Ohio Virginia Kansas Maryland and Massachusetts and more than one hundred cities authorized censors to suppress all images and messages considered inappropriate for American audiences Movie studios hoping to avoid problems with state censors worrying that censorship might be extended to the federal level and facing increased pressure from religious groups also jumped into the censoring business restraining content through the adoption of the self censoring Production Code also known as the Hays code But some industry outsiders independent distributors who believed that movies deserved the free speech protections of the First Amendment brought legal challenges to censorship at the state and local levels Freedom of the Screen chronicles both the evolution of judicial attitudes toward film restriction and the plight of the individuals who fought for the right to deliver provocative and relevant movies to American audiences The path to cinematic freedom was marked with both achievements and roadblocks from the establishment of the Production Code Administration which effectively eradicated political films after 1934 to the landmark cases over films such as *The Miracle* 1948 *La ronde* 1950 and *Lady Chatterley s Lover* 1955 that paved the way for increased freedom of expression As the fight against censorship progressed case by case through state courts and the U S Supreme Court legal authorities and the public responded growing increasingly sympathetic toward artistic freedom Because a small unorganized group of independent film distributors and exhibitors in mid twentieth century America fought back against what they believed was the unconstitutional prior restraint of motion pictures film after 1965 was able to follow a new path maturing into an artistic medium for the communication of ideas however controversial Government censors would no longer control the content of America s movie screens Laura Wittern Keller s use of previously unexplored archival material and interviews with key figures earned her the researcher of the year award from the New York State Board of Regents and the New York State Archives Partnership Trust

Her exhaustive work is the first to discuss more than five decades of film censorship battles that rose from state and local courtrooms to become issues of national debate and significance. A compendium of judicial action in the film industry, *Freedom of the Screen* is a tribute to those who fought for the constitutional right of free expression and paved the way for the variety of films that appear in cinemas today.

Sure Seaters Barbara Wilinsky, 2001-01-01 By the end of the Second World War a growing segment of the American filmgoing public was wearying of mainstream Hollywood films and began to seek out something different. In major cities and college towns across the country art film theaters provided a venue for alternatives to the films playing in main street movie palaces: British foreign language and independent American films as well as documentaries and revivals of Hollywood classics. A skeptical film industry dubbed such cinemas sure seaters, convinced that patrons would have no trouble finding seats there. However, with the success of art films like Rossellini's *Open City* and Mackendrick's *Tight Little Island*, the meaning of the term sure seater changed, and by the end of the 1940s reflected the frequency with which art house cinemas filled all their seats. Wilinsky examines the development of the theaters that introduced such challenging personal and artistic films as *The Bicycle Thief* and *The Red Shoes* to American audiences and offers a more complete understanding of postwar popular culture and the often complicated relationship between art cinema and the commercial film industry that ultimately shaped both and resulted in today's vibrant film culture.

Conflux: The Lost Girls Jordan Wakefield, 2020-06-20 IT'S A BAD, BAD WORLD OUT THERE. When you don't know yourself, can you trust the person next to you? Two teenage girls who don't even know their own names. A nightmarish town that wants to eat them alive. When fate brings them together, will the murderous town full of sin and psychotic criminals tear them apart? This book doesn't pull punches. Packed with tension and betrayal, horror and triumph. Jordan Wakefield's *CONFLUX: THE LOST GIRLS* follows two teenage runaways with pasts shrouded in darkness as they navigate a world ruled by drugs, violence, and dark conspiracies. With police, human traffickers, and sexual deviants on their tail, they must make it out alive together. First in the *CONFLUX* series, *THE LOST GIRLS* will push you off the edge of your seat and have you begging for more.

Noir Anxiety Kelly Oliver, 2003 *The Northwestern Reporter*, 1914 *Romance and Rights* Alex Lubin, 2009-09-18 *Romance and Rights: The Politics of Interracial Intimacy, 1945-1954* studies the meaning of interracial romance, love, and sex in the ten years after World War II. How was interracial romance treated in popular culture by civil rights leaders, African American soldiers, and white segregationists? Previous studies focus on the period beginning in 1967 when the Supreme Court overturned the last state anti-miscegenation law, *Loving v. Virginia*. Lubin's study, however, suggests that we cannot fully understand contemporary debates about hybridity or mixed race identity without first comprehending how WWII changed the terrain. The book focuses on the years immediately after the war when ideologies of race, gender, and sexuality were being reformulated and solidified in both the academy and the public. Lubin shows that interracial romance, particularly between blacks and whites, was a testing ground for both the general American public and the American

government The government wanted interracial relationships to be treated primarily as private affairs to keep attention off contradictions between its outward aura of cultural freedom and the realities of Jim Crow politics and anti miscegenation laws Activists however wanted interracial intimacy treated as a public act one that could be used symbolically to promote equal rights and expanded opportunities These contradictory impulses helped shape our current perceptions about interracial romances and their broader significance in American culture Romance and Rights ends in 1954 the year of the Brown v Board of Education decision before the civil rights movement became well organized By closely examining postwar popular culture African American literature NAACP manuscripts miscegenation laws and segregationist protest letters among other resources the author analyzes postwar attitudes towards interracial romance showing how complex and often contradictory those attitudes could be

The Encyclopedia of Racism in American Films Salvador Jiménez Murguía, 2018-04-12 Winner RUSA 2019 Outstanding References Source Winner and named a Library Journal Best Reference Book of the Year 2018 From D W Griffith s Birth of a Nation in 1915 to the recent Get Out audiences and critics alike have responded to racism in motion pictures for more than a century Whether subtle or blatant racially biased images and narratives erase minorities perpetuate stereotypes and keep alive practices of discrimination and marginalization Even in the 21st century the American film industry is not color blind evidenced by films such as Babel 2006 A Better Life 2011 and 12 Years a Slave 2013 The Encyclopedia of Racism in American Film documents one facet of racism in the film industry wherein historically underrepresented peoples are misrepresented through a lack of roles for actors of color stereotyping negative associations and an absence of rich nuanced characters Offering insights and analysis from over seventy scholars critics and activists the volume highlights issues such as Hollywood s diversity crisis White Savior films Magic Negro tropes The disconnect between screen images and lived realities of African Americans Latinos Native Americans and Asians A companion to the ever growing field of race studies this volume opens up a critical dialogue on an always timely issue The Encyclopedia of Racism in American Film will appeal to scholars of cinema race and ethnicity studies and cultural history

Atlantic Reporter , 1913 **Jet** , 1969-11-13 The weekly source of African American political and entertainment news

Film Censorship in America Jeremy Geltzer, 2017-11-28 Since the first films played in nickelodeons controversial movies have been cut or banned across the United States Far from Hollywood regional productions such as Oscar Micheaux s provocative race films and Nell Shipman s wildlife adventures were censored by men like Major M L C Funkhouser the terror of Chicago s cinemas and Myrtelle Snell the Alabama administrator who made the slogan Banned in Birmingham famous Censorship continues today with Utah s case against Deadpool 2016 pending in federal court and Robert Rodriguez s Machete Kills 2013 versus the Texas Film Commission This authoritative state by state account covers the history of film censorship and the battle for free speech in America **Hollywood be Thy Name** Judith Weisenfeld, 2007 This is a ground breaking book The text is remarkable in its use of MPAA files and studio archives Weisenfeld uncovers all sorts of side stories

that enrich the larger narrative The writing is clear and concise and Weisenfeld makes important theoretical interpretations without indulging in difficult jargon She incorporates both film theory and race theory in graceful non obtrusive ways that deepen understanding This is an outstanding work Colleen McDannell author of *Picturing Faith* Photography and the Great Depression **Militarization and Democracy in West Germany's Border Police, 1951-2005** David M.

Livingstone,2024 A social history of West Germany's Bundesgrenzschutz BGS Federal Border Police that complicates the telling of the country's history as a straightforward success story The 2020 murder of George Floyd by Minneapolis police officers shows that police violence is still a problem in Western democracies Floyd's murder prompted some critics to hail the German police as a model of democratic policing that should be emulated After 1945 Germany's police forces had supposedly shed the militarization and authoritarian impulses still prevalent in other nations' forces These uncritical appraisals however deserve closer analysis This book is a social history of West Germany's Bundesgrenzschutz BGS a federal border guard established in 1951 that became reunified Germany's first national police force It argues that the BGS revived authoritarian traditions of militarized policing and kept them alive long into the postwar era even though the country was supposedly consigning these problematic legacies to its past The BGS was staffed and led by Wehrmacht and SS veterans until the late 1970s and while West Germany was democratizing BGS commanders were still planning to fight wars and were teaching its officers street fighting tactics While the end outcome was positive the study contributes to the growing body of recent research that complicates the writing of the Federal Republic's history as a success story Dealing explicitly with post fascist West Germany's struggle to establish a democratic police force the book enters a conversation with studies concerned with democratization security and Germany's effort to overcome its Nazi past DAVID M LIVINGSTONE holds a PhD in History from the University of California San Diego He is retired as Chief of Police of Simi Valley California and is an adjunct professor at California Lutheran University *Flesh and Blood* Susan E. Lederer,2008-04-24 Organ transplantation is one of the most dramatic interventions in modern medicine Since the 1950s thousands of people have lived with new hearts kidneys lungs corneas and other organs and tissues transplanted into their bodies From the beginning though there was simply a problem surgeons often encountered shortages of people willing and able to give their organs and tissues To overcome this problem they often brokered financial arrangements Yet an ethic of gift exchange coexisted with the commodification of the body The same duality characterized the field of blood transfusion which was essential to the development of modern surgery This book will be the first to bring together the histories of blood transfusion and organ transplantation It will show how these two fields redrew the lines between self and non self the living and the dead and humans and animals Drawing on newspapers magazines legal cases films and the papers and correspondence of physicians and surgeons Lederer will challenge the assumptions of some bioethicists and policymakers that popular fears about organ transplantation necessarily reflect timeless human concerns and preoccupations with the body She will show how notions of the body intact in parts

living and dead are shaped by the particular culture in which they are embedded
African American political and entertainment news

Jet , 1953-06-25 The weekly source of

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