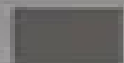


Post-Soul Black Cinema

*Discontinuities, Innovations, and
Breakpoints, 1970 – 1995*



William R. Grant, IV

Post Soul Black Cinema Discontinuities Innovations And Breakpoints 1970 1995

Richard Dyer



Post Soul Black Cinema Discontinuities Innovations And Breakpoints 1970 1995:

Post-Soul Black Cinema William R. Grant, 2004-08-02 This work examines and analyzes how the cinematic image of African Americans became a fixed image with strict rules of depiction both written and unwritten And how those very limited and under informed images would not and could not be challenged or transformed until the power relations in the American film industry began to change and afforded blacks the opportunity at the very least to tell stories from an informed position

Exits and Entrances Frank Manchel, 2013-11-06 A worthy successor to *Every Step a Struggle* the contributions to American cinema of these determined and courageous rebels will never be forgotten Denise Youngblood author of *Cinematic Cold War* While *Every Step a Struggle* recalled the performers who fought to give black artists a voice and a presence in film and on stage this new ground breaking book focuses on the personalities who replaced the pioneers and refused to abide by Jim Crow traditions Presented against a detailed background of the revolutionary post World War II era up to the mid 1970s the individual views of Mae Mercer Brock Peters Jim Brown Ivan Dixon James Whitmore William Marshall and Ruby Dee in heretofore unpublished conversations from the past reveal just how tumultuous and extraordinary the technological political and social changes were for the artists and the film industry Using extensive documentation hundreds of films and fascinating private recollections Dr Manchel puts a human face both on popular culture and race relations Using the method of oral history and the mature thinking of a senior scholar *Exits and Entrances* enhances our understanding of the difficult slog to create a truthful round image of African Americans in U S commercial films This collection is a gold mine of information for future research and should be in all libraries which value film research Peter C Rollins Emeritus Editor in Chief of Film History

A Piece of the Action Eithne Quinn, 2019-12-31 Hollywood is often thought of and certainly by Hollywood itself as a progressive haven However in the decade after the passage of the Civil Rights Act the film industry grew deeply conservative when it came to conflicts over racial justice Amid black self assertion and white backlash many of the most heated struggles in film were fought over employment In *A Piece of the Action* Eithne Quinn reveals how Hollywood catalyzed wider racial politics through representation on screen as well as in battles over jobs and resources behind the scenes Based on extensive archival research and detailed discussions of films like *In the Heat of the Night* *Sweet Sweetback's Baadasssss Song* *Super Fly* *Claudine* and *Blue Collar* this volume considers how issues of race and labor played out on the screen during the tumultuous early years of affirmative action Quinn charts how black actors leveraged their performance capital to force meaningful changes to employment and film content She examines the emergence of Sidney Poitier and other African Americans as A list stars the careers of black filmmakers such as Melvin Van Peebles and Ossie Davis and attempts by the federal government and black advocacy groups to integrate cinema Quinn also highlights the limits of Hollywood's liberalism showing how predominantly white filmmakers executives and unions hid the persistence of racism behind feel good stories and public relations avowals of tolerance A rigorous analysis of the deeply rooted patterns of racial exclusion in

American cinema *A Piece of the Action* sheds light on why conservative and corporate responses to antiracist and labor activism remain pervasive in today's Hollywood ***Post-Classical Hollywood*** Barry Langford, 2010-08-31 At the end of World War II Hollywood basked in unprecedented prosperity Since then numerous challenges and crises have changed the American film industry in ways beyond imagination in 1945 Nonetheless at the start of a new century Hollywood's worldwide dominance is intact indeed in today's global economy the products of the American entertainment industry of which movies are now only one part are more ubiquitous than ever How does today's Hollywood absorbed into transnational media conglomerates like NewsCorp Sony and Viacom differ from the legendary studios of Hollywood's Golden Age What are the dominant frameworks and conventions the historical contexts and the governing attitudes through which films are made marketed and consumed today How have these changed across the last seven decades And how have these evolving contexts helped shape the form the style and the content of Hollywood movies from *Singin' in the Rain* to *Pirates of the Caribbean* Barry Langford explains and interrogates the concept of post classical Hollywood cinema its coherence its historical justification and how it can help or hinder our understanding of Hollywood from the forties to the present Integrating film history discussion of movies social and political dimensions and analysis of Hollywood's distinctive methods of storytelling *Post Classical Hollywood* charts key critical debates alongside the histories they interpret while offering its own account of the post classical Wide ranging yet concise challenging and insightful *Post Classical Hollywood* offers a new perspective on the most enduringly fascinating artform of our age ***Soul Searching*** Christopher Sieving, 2011-05-02 An engrossing look at black themed films in pre blaxploitation Hollywood ***Hip-hop Revolution*** Jeffrey Ogbonna Green Ogbar, 2007 As hip hop artists constantly struggle to keep it real this fascinating study examines the debates over the core codes of hip hop authenticity as it reflects and reacts to problematic black images in popular culture placing hip hop in its proper cultural political and social contexts ***Transnational Cinematic and Popular Music Icons*** Aaron Lefkowitz, 2017-09-08 *Transnational Cinematic s* and Queen Latifah's transnational popular cultural struggles between domination and autonomy with a particular emphasis on their films and popular music Linking each performer to twentieth century U S African American and global gender histories and noting the intersections of race gender sexuality class and empire in their overlapping transnational biographies *Transnational Cinematic Popular Music Icons* Lena Horne Dorothy Dandridge Queen Latifah 1917 2017 connects Horne Dandridge and Latifah to each other and legacies of Hollywood stereotypes and popular music's internationally routed politics Through a close reading of Horne's Dandridge's and Latifah's films and popular music the performers tie to historic black transnational caricatures from the tragic mulatto to Sapphire Mammy and Jezebel and additional non white female performers from Josephine Baker to Halle Berry maneuvering within transnational popular culture industrial matrices and against white supremacist and hetero patriarchal forces ***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

Consuming Visions Daniel Scroop, 2009-03-26 The United States is the quintessential consumer society This collection of essays brings together a new set of American and European voices from across the disciplinary spectrum of the humanities and social sciences to explore in innovative and challenging ways the consuming visions that have informed American political social and cultural life in the twentieth century Ranging in subject matter from the anti chain store movement that swept across small town America in the 1920s and 1930s to the bling aesthetic in contemporary African American film these essays explore how questions of consumption have been imagined understood and contested While the collection coheres around the contributors common concern with how consumption has been and is political its distinctiveness lies in the broad sweep of its disciplinary range Furthermore *Consuming Visions* illuminates a wide range of methodological and theoretical approaches to the politics of consumption with contributions from legal social and political historians and scholars from media and communications studies Providing fresh perspectives on one the most dynamic sub fields in American Studies *Consuming Visions* will appeal to students and academics with an interest in consumerism and consumption in the twentieth century United States

Historical Dictionary of African American Cinema S. Torriano Berry, Venice T. Berry, 2015-05-07 As early as 1909 African Americans were utilizing the new medium of cinema to catalogue the world around them using the film camera as a device to capture their lives and their history The daunting subject of race and ethnicity permeated life in America at the turn of the twentieth century and due to the effect of certain early films specific television images and an often biased news media it still plagues us today As new technologies bring the power of the moving image to the masses African Americans will shoot and edit on laptop computers and share their stories with a global audience via the World Wide Web These independently produced visions will add to the diverse cache of African American images being displayed on an ever expanding silver screen This wide range of stories topics views and genres will finally give the world a glimpse of African American life that has long been ignored and has yet to be seen This second edition of *Historical Dictionary of African American Cinema* covers its history through a chronology an introductory essay appendixes and an extensive bibliography The dictionary section has over 1400 cross referenced entries on actors actresses movies producers organizations awards and terminology this book provides a better understanding of the role African Americans played in film history This book is an excellent access point for students researchers and anyone wanting to know more about African American cinema

In The Space Of A Song Richard Dyer, 2013-07-03 Richard Dyer's *In the Space of a Song* takes an in depth look at the use of songs in film Songs take up space and time in film and the way they do so indicates a great deal about the songs themselves the nature of the feelings they present and who is allowed to present feelings how when and where This book explores this perception

African Americans and the Media Catherine Squires, 2009-10-12 This work provides a textbook overview of the past present and future of African Americans in US media It brings together work from a

variety of disciplines to provide the fullest understanding of this complex relationship to date

Movies and American Society Steven J. Ross, 2014-01-28 The second edition of *Movies and American Society* is a comprehensive collection of essays and primary documents that explore the ways in which movies have changed and been changed by American society from 1905 to the present Each chapter includes an introduction discussion questions an essay examining the issues of the period primary documents and a list of further reading and screenings Includes a new chapter on American Film in the Age of Terror and new essays for Chapter 9 Race Violence and Film and Chapter 13 Hollywood Goes Global as well as updated Reading and Screenings sections Discusses all the major periods in American film history from the first nickelodeons to the wars in Iraq and Afghanistan and the globalization of Hollywood Demonstrates the unique influence of movies on all aspects of American culture from ideology politics and gender to class war and race relations Engaging and accessible for students with jargon free essays and primary documents that show social practices and controversies as well as the fun and cultural influence of movies and movie going

Screens Fade to Black David J. Leonard, 2006-06-30 The triple crown of Oscars awarded to Denzel Washington Halle Berry and Sidney Poitier on a single evening in 2002 seemed to mark a turning point for African Americans in cinema Certainly it was hyped as such by the media eager to overlook the nuances of this sudden embrace In this new study author David Leonard uses this event as a jumping off point from which to discuss the current state of African American cinema and the various genres that currently compose it Looking at such recent films as *Love and Basketball* *Antwone Fisher* *Training Day* and the two *Barbershop* films all of which were directed by black artists and most of which starred and were written by blacks as well Leonard examines the issues of representation and opportunity in contemporary cinema In many cases these films which walk a line between confronting racial stereotypes and trafficking in them made a great deal of money while hardly playing to white audiences at all By examining the ways in which they address the American Dream racial progress racial difference blackness whiteness class capitalism and a host of other issues Leonard shows that while certainly there are differences between the grotesque images of years past and those that define today's era the consistency of images across genre and time reflects the lasting power of racism as well as the black community's response to it

Every Step a Struggle Frank Manichel, 2007 This book pays tribute to the sacrifices and achievements of seven individuals who made difficult and controversial choices to insure that black Americans shared in the evolution of the nation's cultural heritage Transcriptions and analyses of never before published uncensored conversations with Lorenzo Tucker Lillian Gish King Vidor Clarence Muse Woody Strode Charles Gordone and Frederick Douglass O Neal reveal many of the reasons and rationalizations behind a racist screen imagery in the first three quarters of the twentieth century This primary source replete with pictures documentation and extensive annotations recounts through the words of important participants what happened to many film pioneers when a new generation of African Americans rebelled against the nation's stereotyped film imagery A unique historical resource this book is a fitting tribute to these artists reminding us of their

courage integrity and perseverance to succeed against great odds The thorough meticulous annotations make it an indispensable addition to collections in film studies and African American studies Denise Youngblood Professor of History University of Vermont The author has taken a unique approach and may have even created a new genre of writing the interview embellished with scholarly commentary It is a fascinating experiment This book belongs in every research library and in all public libraries from mid size to large cities It fills in lacunae between existing studies Peter C Rollins Editor in Chief of Film History

For All the World to See Maurice Berger, 2010-04-20 In collaboration with Center for Art Design and Visual Culture University of Maryland Baltimore County National Museum of African American History and Culture Smithsonian Institution Washington D C

Cinema Studies Susan Hayward, 2013 Film studies is a course that is often articulated in highly technical or complex critical vocabulary This is an A Z of the key critical terms designed to make film texts and analysis more accessible to the student

Irish and African American Cinema Maria Pramaggiore, 2012-02-01 Focusing on two film traditions not normally studied together Maria Pramaggiore examines more than two dozen Irish and African American films including Do the Right Thing In the Name of the Father The Crying Game Boyz n the Hood The Snapper and He Got Game arguing that these films foreground practices of character identification that complicate essentialist notions of national and racial identity The porous sense of self associated with moments of identification in these films offers a cinematic counterpart to W E B Du Bois's potent concept of double consciousness an epistemological standpoint derived from experiences of colonization racialization and cultural disruption Characters in these films Pramaggiore suggests reject the national paradigm of insider and outsider in favor of diasporic both and notions of self thereby endorsing the postmodern concept of identity as performance

Hedda Hopper's Hollywood Jennifer Frost, 2011-01-10 Before Liz Smith and Perez Hilton became household names in the world of celebrity gossip before Rush Limbaugh became the voice of conservatism there was Hedda Hopper In 1938 this 52 year old struggling actress rose to fame and influence writing an incendiary gossip column Hedda Hopper's Hollywood that appeared in the Los Angeles Times and other newspapers throughout Hollywood's golden age Often eviscerating moviemakers and stars her column earned her a nasty reputation in the film industry while winning a legion of some 32 million fans whose avid support established her as the voice of small town America Yet Hopper sought not only to build her career as a gossip columnist but also to push her agenda of staunch moral and political conservatism using her column to argue against U S entry into World War II uphold traditional views of sex and marriage defend racist roles for African Americans and enthusiastically support the Hollywood blacklist While usually dismissed as an eccentric crank Jennifer Frost argues that Hopper has had a profound and lasting influence on popular and political culture and should be viewed as a pivotal popularizer of conservatism The first book to explore Hopper's gossip career and the public's response to both her column and her politics Hedda Hopper's Hollywood illustrates how the conservative gossip maven contributed mightily to the public understanding of film while providing a platform for women to

voice political views within a traditionally masculine public realm Jennifer Frost builds the case that as practiced by Hopper and her readers Hollywood gossip shaped key developments in American movies and movie culture newspaper journalism and conservative politics along with the culture of gossip itself all of which continue to play out today Read a review of the book from the Chronicle of Higher Education blog Tenured Radical **The Persistence of Whiteness** Daniel

Bernardi,2007-09-12 The Persistence of Whiteness investigates the representation and narration of race in contemporary Hollywood cinema Ideologies of class ethnicity gender nation and sexuality are central concerns as are the growth of the business of filmmaking Focusing on representations of Black Asian Jewish Latina o and Native Americans identities this collection also shows how whiteness is a fact everywhere in contemporary Hollywood cinema crossing audiences authors genres studios and styles Bringing together essays from respected film scholars the collection covers a wide range of important films including Guess Who s Coming to Dinner The Color Purple Star Wars and The Lord of the Rings Essays also consider genres from the western to blaxploitation and new black cinema provocative filmmakers such as Melvin Van Peebles and Steven Spielberg and stars including Whoopi Goldberg and Jennifer Lopez Daniel Bernardi provides an in depth introduction comprehensive bibliography and a helpful glossary of terms thus providing students with an accessible and topical collection on race and ethnicity in contemporary cinema

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