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African-American  
Filmmaking and  
Race Cinema of  
the Silent Era

# OSCAR MICHEAUX & HIS CIRCLE



Pearl Bowser,  
Jane Gaines,  
and  
Charles Musser

EDITORS AND INTRODUCTION  
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# Oscar Micheaux His Circle

**Charles Musser, Jane Marie  
Gaines, Pearl Bowser**



## **Oscar Micheaux His Circle:**

**Oscar Micheaux and His Circle** Charles Musser, Jane Marie Gaines, Pearl Bowser, 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

Small-Town Dreams John E. Miller, 2014-03-28 We live these days in a virtual nation of cities and celebrities dreaming a small town America rendered ever stranger by purveyors of nostalgia and dark visionaries from Sherwood Anderson to David Lynch And yet it is the small town that world of local character and neighborhood lore that dreamed the America we know today and the small town boy like those whose stories this book tells who made it real In these life stories beginning in 1890 with frontier historian Frederick Jackson Turner and moving up to the present with global shopkeeper Sam Walton a history of middle America unfolds as entrepreneurs and teachers like Henry Ford George Washington Carver and Walt Disney artists and entertainers like Thomas Hart Benton Grant Wood Carl Sandburg and Johnny Carson political figures like William McKinley William Jennings Bryan and Ronald Reagan and athletes like Bob Feller and John Wooden by turns engender and illustrate the extraordinary cultural shifts that have transformed the Midwest and through the Midwest the nation and the world Many of these men are familiar icons even Ford and Reagan certainly Ernie Pyle Sinclair Lewis James Dean and Lawrence Welk and others like artists Oscar Micheaux and John Steuart Curry economist Alvin Hansen and composer Meredith Willson less so But in their stories as John E Miller tells them all appear in a new light unique in their backgrounds and accomplishments united only in the way their lives reveal the persisting shaping power of place and particularly the Midwest on the cultural imagination and national consciousness In a thoroughly engaging style Miller introduces us to the small town Midwestern boys who became these all American characters privileging us with insights that pierce the public images of politicians and businessmen thinkers and entertainers alike From the smell of the farm the sounds and silences of hamlets and county seats the schoolyard athletics and classroom instruction and theatrical performance we follow these men to their moments of inspiration innovation and fame observing the workings of the small town past in their very different relationships with the larger world Their stories reveal in an intimate way how profoundly

childhood experiences shape personal identity and how deeply place figures in the mapping of thought belief ambition and life's course

**Black Masculinity on Film** Daniel O'Brien, 2017-09-06 This book provides wide ranging commentary on depictions of the black male in mainstream cinema O'Brien explores the extent to which counter representations of black masculinity have been achieved within a predominately white industry with an emphasis on agency the negotiation and malleability of racial status and the inherent instability of imposed racial categories Focusing on American and European cinema the chapters highlight actors Woody Strode Noble Johnson Eddie Anderson Will Smith genres jungle pictures westerns science fiction and franchises Tarzan James Bond underrepresented in previous critical and scholarly commentary in the field The author argues that although the characters and performances generated in these areas invoke popular genre types they display complexity diversity and ambiguity exhibiting aspects that are positive progressive and subversive This book will appeal to both the academic and the general reader interested in film race gender and colonial issues

**A History of the African American Novel** Valerie Babb, 2017-07-31 A History of the African American Novel offers an in depth overview of the development of the novel and its major genres In the first part of this book Valerie Babb examines the evolution of the novel from the 1850s to the present showing how the concept of black identity has transformed along with the art form The second part of this History explores the prominent genres of African American novels such as neoslave narratives detective fiction and speculative fiction and considers how each one reflects changing understandings of blackness This book builds on other literary histories by including early black print culture African American graphic novels pulp fiction and the history of adaptation of black novels to film By placing novels in conversation with other documents early black newspapers and magazines film and authorial correspondence A History of the African American Novel brings many voices to the table to broaden interpretations of the novel's development

**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

**Outside America** Dan Moos, 2005 A new study of those excluded from the national narrative of the West Dan Moos challenges both traditional and revisionist perspectives in

his exploration of the role of the mythology of the American West in the creation of a national identity While Moos concurs with contemporary scholars who note that the myths of the American West depended in part upon the exclusion of certain groups African Americans Native Americans and Mormons he notes that many scholars in their eagerness to identify and validate such excluded positions have given short shrift to the cultural power of the myths they seek to debunk That cultural power was such Moos notes that these disenfranchised groups themselves sought to harness it to their own ends through the active appropriation of the terms of those myths in advocating for their own inclusion in the national narrative that because the construction of American culture was never designed to accommodate these outsiders their writings display a division between their imagined place in the narrative of the nation and their effacement within the real West marked by intolerance and inequality

**Every Step a Struggle** Frank Manchel, 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

**T.S. Stribling** Kenneth W. Vickers, 2004 Henry Poggioli a psychologist and amateur detective who often solved the case just a little too late **BOOK JACKET** **Fifty Hollywood Directors** Suzanne Leonard, Yvonne Tasker, 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

**Screening a Lynching** Matthew Bernstein, 2009 The Leo

Frank case of 1913 was one of the most sensational trials of the early twentieth century capturing international attention. Frank, a northern Jewish factory supervisor in Atlanta, was convicted for the murder of Mary Phagan, a young laborer native to the South, largely on the perjured testimony of an African American janitor. The trial was both a murder mystery and a courtroom drama marked by lurid sexual speculation and overt racism. The subsequent lynching of Frank in 1915 by an angry mob only made the story more irresistible to historians, playwrights, novelists, musicians, and filmmakers for decades to come. Matthew H. Bernstein is the first scholar to examine the feature films and television programs produced in response to the trial and lynching of Leo Frank. He considers the four major surviving American texts: Oscar Micheaux's film *Murder in Harlem* (1936), Mervyn LeRoy's film *They Won't Forget* (1937), the *Profiles in Courage* television episode (1964), and the two-part NBC miniseries *The Murder of Mary Phagan* (1988). Bernstein explains that complex issues like racism, anti-Semitism, class resentment, and sectionalism were at once irresistibly compelling and painfully difficult to portray in the mass media. Exploring the cultural and industrial contexts in which the works were produced, Bernstein considers how they succeeded or failed in representing the case's many facets. Film and television shows can provide worthy interpretations of history, Bernstein argues, even when they depart from the historical record. Screening a lynching is an engrossing meditation on how film and television represented a traumatic and tragic episode in American history, one that continues to fascinate people to this day.

**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

Fort Lee, 2006 A favorite locale of such film pioneers as D W Griffith and Mary Pickford the historic borough of Fort Lee was the first center of the American motion picture industry Studios lined both sides of Main Street and enormous film laboratories fed the nickelodeon market with thousands of reels of comedies and cliffhangers Broadway stars and producers came here to make many of their first feature length films but by the 1920s Theda Bara Fatty Arbuckle and Douglas Fairbanks were gone Yet even after the studios closed down the film industry was still the backbone of the local economy with hundreds working behind the scenes in the printing storage and distribution of movies being made in Hollywood

Prove It On Me Erin Chapman, 2012-03-15 Prove It On Me explores the sexual politics of the modern racial ethos and reveals the exploitative underside of the New Negro era Analyzing intersecting primitivism consumerism and New Negro patriarchal aspirations this history investigates the uses made of black women in 1920s racial politics and popular culture

Fade In, Crossroads Robert Jackson, 2017-05-23 How did the US South contribute to the development of film And how did film shape the modern South In Fade In Crossroads Robert Jackson tells the story of the relationships between southerners and motion pictures from the silent era through the golden age of Hollywood Jackson reveals the profound consequences of the coincidence of the rise and fall of the American film industry with the rise and fall of the South's most important modern product and export Jim Crow segregation He considers southern historical legacies on film from popular Civil War films and comparably popular lynching films emerging in a time of prolific lynching in the South to the resilient race film industry whose African American filmmakers forged an independent cinematic movement in defiance of the racial restrictions of both the South and Hollywood He also traces the influence of film on future participants in the Civil Rights Movement from prominent leaders such as Martin Luther King and Thurgood Marshall to film industry veterans like Lena Horne and Paul Robeson to the millions of ordinary people black and white who found themselves caught up in the struggle for racial equality in the modern United States

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.

**Teaching Film** Lucy Fischer, Patrice Petro, 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 scène. 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.

**Passing and Posing between Black and White** Lisa Gotto, 2021-09-03 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.

Cinematic Fictions David Seed, 2012-01-01 The phrase cinematic fiction has now been generally accepted into critical discourse but is usually applied to post-war novels. This book asks a simple question: given their fascination with the new medium of film, did American novelists attempt to apply cinematic methods in their own writings? From its very beginnings, the cinema has played a special role in defining American culture. Covering the period from the 1910s up to the Second World War, *Cinematic Fictions* offers new insights into classics like *The Great Gatsby* and *The Grapes of Wrath*, discussing major writers' critical writings on film and active participation in film making. *Cinematic Fictions* is also careful not to portray cinema as a single or stable entity. Some novelists drew on silent film; others looked to the Russian theorists for inspiration; and yet others turned to continental



film makers rather than to Hollywood Film itself was constantly evolving during the first decades of the twentieth century and the writers discussed here engaged in a kind of dialogue with the new medium selectively pursuing strategies of montage limited point of view and scenic composition towards their different ends Contrasting a diverse range of cinematic and literary movements this will be compulsory reading for scholars of American literature and film      **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

**Women of Vision** ,2001

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