

G. WILLIAM JONES

BLACK CINEMA TREASURES

LOST AND FOUND



FOREWORD BY OSSIE DAVIS

Black Cinema Treasures Lost And Found

Anna Siomopoulos



Black Cinema Treasures Lost And Found:

Black Cinema Treasures George William Jones, 1991 Alerted to the existence of a cache of old films in a Texas warehouse in 1983 Jones a professor of cinema and video and founder director of the Southwest Film Video Archives saved them from disintegration The 22 rediscovered films were made by black producers directors and writers for exclusively black audiences from the 1920s to the early 1950s They provide one of the best sources for knowledge of the black self consciousness in America during those years Director and actor Ossie Davis foreword and Jones overview of the history of black filmmaking discuss the authenticity and awkwardness of the films compare them with Hollywood made all black cast films of the 1930s and explain their social significance Brief biographies and filmographies of the pioneers of black filmmaking Oscar Micheaux Spencer Williams William Alexander and George Randol are included as are film synopses and frame blowups ISBN 0 929398 26 2 29 95

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 hundreds of thousands of African Americans from the South to the urban land of hope in the North This richly illustrated book discussing many early films and illuminating black urban life in this period is the first detailed look at the numerous early relationships between African Americans and cinema It investigates African American migrations onto the screen into the audience and behind the camera showing that African American urban populations and cinema shaped each other in powerful ways Focusing on Black film culture in Chicago during the silent era **Migrating to the Movies** begins with the earliest cinematic representations of African Americans and concludes with the silent films of Oscar Micheaux and other early race films made for Black audiences discussing some of the extraordinary ways in which African Americans staked their claim in cinema s development as an art and a cultural institution

Legacies of Lynching Jonathan Markovitz, 2004 Between 1880 and 1930 thousands of African Americans were lynched in the United States Beyond the horrific violence inflicted on these individuals lynching terrorized whole communities and became a defining characteristic of Southern race relations in the Jim Crow era As spectacle lynching was intended to serve as a symbol of white supremacy Yet Jonathan Markovitz notes the act s symbolic power has endured long after the practice of lynching has largely faded away **Legacies of Lynching** examines the evolution of lynching as a symbol of racial hatred and a metaphor for race relations in popular culture art literature and political speech Markovitz credits the efforts of the antilynching movement with helping to ensure that lynching would be understood not as a method of punishment for black rapists but as a terrorist practice that provided stark evidence of the brutality of Southern racism and as America s most vivid symbol of racial oppression Cinematic representations of lynching from *Birth of a Nation* to *Do the Right Thing* he contends further transform the ways that American audiences remember and understand lynching as have disturbing recent cases in which alleged or actual acts of racial violence reconfigured stereotypes of black criminality Markovitz further reveals how lynching imagery has been

politicized in contemporary society with the example of Clarence Thomas who condemned the Senate's investigation into allegations of sexual harassment during his Supreme Court confirmation hearings as a high tech lynching. Even today as revealed by the 1998 dragging death of James Byrd in Jasper Texas and the national soul searching it precipitated lynching continues to pervade America's collective memory. Markovitz concludes with an analysis of debates about a recent exhibition of photographs of lynchings suggesting again how lynching as metaphor remains always in the background of our national discussions of race and racial relations. Jonathan Markovitz is a lecturer in sociology at the University of California San Diego.

Dancing on the White Page Kwakiutl L. Dreher, 2008-01-10 Investigates the literary voices of six Black women entertainers and how they negotiated the tensions between the entertainment industries and the Black community.

Chicago's New Negroes Davarian L. Baldwin, 2009-11-30 As early twentieth century Chicago swelled with an influx of at least 250,000 new black urban migrants the city became a center of consumer capitalism flourishing with professional sports, beauty shops, film production companies, recording studios and other black cultural and communal institutions. Davarian Baldwin argues that this mass consumer marketplace generated a vibrant intellectual life and planted seeds of political dissent against the dehumanizing effects of white capitalism. Pushing the traditional boundaries of the Harlem Renaissance to new frontiers, Baldwin identifies a fresh model of urban culture rich with politics, ingenuity and entrepreneurship. Baldwin explores an abundant archive of cultural formations where an array of white observers, black cultural producers, critics, activists, reformers and black migrant consumers converged in what he terms a marketplace intellectual life. Here the thoughts and lives of Madam C. J. Walker, Oscar Micheaux, Andrew Rube Foster, Elder Lucy Smith, Jack Johnson and Thomas Dorsey emerge as individual expressions of a much wider spectrum of black political and intellectual possibilities. By placing consumer based amusements alongside the more formal arenas of church and academe, Baldwin suggests important new directions for both the historical study and the constructive future of ideas and politics in American life.

Afro-modernist

Aesthetics & the Poetry of Sterling A. Brown Mark A. Sanders, 1999 Sterling A. Brown's poetry and aesthetics are central to a proper understanding of African American art and politics of the early twentieth century. This study redefines the relationship between modernism and the New Negro era in light of Brown's uniquely hybrid poetry and vision of a heterodox pluralist modernism. Brown, also a folklorist and critic, saw the Harlem Renaissance and modernism as interactive rather than mutually exclusive and perceived the New Negro era as the dawning of African American modernity. Reading Brown's three collections of poetry in light of their respective historical contexts, Sanders examines the ways in which Brown reconfigured black being and created alternative conceptual space for African Americans amid the prevailing racial discourses of American culture. Brown's poetics call for revised conceptions of the Harlem Renaissance, black identity, artistic expression and modernity that recognize the range, depth and complexity of African American life.

The 1931-1940: American Film Institute Catalog of Motion Pictures Produced in the United States American Film Institute, 1993 The entire field of film

historians awaits the AFI volumes with eagerness Eileen Bowser Museum of Modern Art Film Department Comments on previous volumes The source of last resort for finding socially valuable films that received such scant attention that they seem lost until discovered in the AFI Catalog Thomas Cripps Endlessly absorbing as an excursion into cultural history and national memory Arthur Schlesinger Jr *Wounds of Returning* Jessica Adams,2007 Adams explores how the commodification of black bodies during slavery did not disappear with abolition rather the same principle was transformed into modern consumer capitalism From Storyville brothels and narratives of turn of the century New Orleans **Reaction!** Mark Griep,Marjorie Mikasen,2009 *ReAction Chemistry in the Movies* gives a scientist s and artist s response to the dark and bright sides of chemistry found in 140 films most of them contemporary Hollywood feature films but also from a few others This book explores the two movie faces of this supposedly neutral science Death of the Moguls Wheeler Winston Dixon,2012-08-28 *Death of the Moguls* is a detailed assessment of the last days of the rulers of film Wheeler Winston Dixon examines the careers of such moguls as Harry Cohn at Columbia Louis B Mayer at MGM Jack L Warner at Warner Brothers Adolph Zukor at Paramount and Herbert J Yates at Republic in the dying days of their once mighty empires He asserts that the sheer force of personality and business acumen displayed by these moguls made the studios successful their deaths or departures hastened the studios collapse Almost none had a plan for leadership succession they simply couldn t imagine a world in which they didn t reign supreme Covering 20th Century Fox Selznick International Pictures Metro Goldwyn Mayer Paramount Pictures RKO Radio Pictures Warner Brothers Universal Pictures Republic Pictures Monogram Pictures and Columbia Pictures Dixon briefly introduces the studios and their respective bosses in the late 1940s just before the collapse then chronicles the last productions from the studios and their eventual demise in the late 1950s and early 1960s He details such game changing factors as the de Havilland decision which made actors free agents the Consent Decree which forced the studios to get rid of their theaters how the moguls dealt with their collapsing empires in the television era and the end of the conventional studio assembly line where producers had rosters of directors writers and actors under their command Complemented by rare behind the scenes stills *Death of the Moguls* is a compelling narrative of the end of the studio system at each of the Hollywood majors as television the de Havilland decision and the Consent Decree forced studios to slash payrolls make the shift to color 3D and CinemaScope in desperate last ditch efforts to save their kingdoms The aftermath for some was the final switch to television production and in some cases the distribution of independent film *Taking Haiti* Mary A. Renda,2004-07-21 The U S invasion of Haiti in July 1915 marked the start of a military occupation that lasted for nineteen years and fed an American fascination with Haiti that flourished even longer Exploring the cultural dimensions of U S contact with Haiti during the occupation and its aftermath Mary Renda shows that what Americans thought and wrote about Haiti during those years contributed in crucial and unexpected ways to an emerging culture of U S imperialism At the heart of this emerging culture Renda argues was American paternalism which saw Haitians as wards of the United States

She explores the ways in which diverse Americans including activists intellectuals artists missionaries marines and politicians responded to paternalist constructs shaping new versions of American culture along the way Her analysis draws on a rich record of U S discourses on Haiti including the writings of policymakers the diaries letters songs and memoirs of marines stationed in Haiti and literary works by such writers as Eugene O Neill James Weldon Johnson Langston Hughes and Zora Neale Hurston Pathbreaking and provocative Taking Haiti illuminates the complex interplay between culture and acts of violence in the making of the American empire *Encyclopedia of Race, Ethnicity, and Society* Richard T.

Schaefer,2008-03-20 This encyclopedia offers a comprehensive look at the roles race and ethnicity play in society and in our daily lives Over 100 racial and ethnic groups are described with additional thematic essays offering insight into broad topics that cut across group boundaries and which impact on society **Horror Noire** Robin R. Means Coleman,2022-11-01 From

King Kong to Candyman the boundary pushing genre of horror film has always been a site for provocative explorations of race in American popular culture This book offers a comprehensive chronological survey of Black horror from the 1890s to present day In this second edition Robin R Means Coleman expands upon the history of notable characterizations of Blackness in horror cinema with new chapters spanning the 1960s 2000s and 2010s to the present and examines key levels of Black participation on screen and behind the camera The book addresses a full range of Black horror films including mainstream Hollywood fare art house films Blaxploitation films and U S hip hop culture inspired Nollywood films This new edition also explores the resurgence of the Black horror genre in the last decade examining the success of Jordan Peele s films Get Out 2017 and Us 2019 smaller independent films such as The House Invictus 2018 and Nia DaCosta s sequel to Candyman 2021 Means Coleman argues that horror offers a unique representational space for Black people to challenge negative or racist portrayals and to portray greater diversity within the concept of Blackness itself This book is essential reading for anyone seeking to understand how fears and anxieties about race and race relations are made manifest and often challenged on the silver screen **African Americans and the Bible** Vincent L. Wimbush,2001-01-01 A unique study of

how the Bible constructs African Americans and how African Americans construct the bibleFrom literature and the arts to popular culture and everyday life the Bible courses through black society and culture Despite the enormous recent surge of interest in African American religion scant attention has been paid to the diversity of ways in which African Americans have utilized the Bible African Americans and the Bible is the fruit of a four year collaborative research project directed by Vincent L Wimbush and funded by the Lilly Endowment It brings together scholars and experts sixty eight in all from a wide range of academic and artistic fields and disciplines including ethnography cultural history and biblical studies and also music film dance drama and literature The book is less about the meaning s of the Bible than about the Bible and meaning s less about the world s of the Bible than about how worlds and the Bible interact in short about how a text constructs a people and a people construct a text It is about a particular socio cultural formation but also about the dynamics that occur in the

interrelation between any group of people and sacred texts in general African Americans and the Bible offers a critical lens through which the process of socio cultural formation can be viewed **San Francisco Review of Books** ,1991

Hollywood Be Thy Name Judith Weisenfeld,2007-06-08 From the earliest years of sound film in America Hollywood studios and independent producers of race films for black audiences created stories featuring African American religious practices In the first book to examine how the movies constructed images of African American religion Judith Weisenfeld explores these cinematic representations and how they reflected and contributed to complicated discourses about race the social and moral requirements of American citizenship and the very nature of American identity Drawing on such textual sources as studio production files censorship records and discussions and debates about religion and film in the black press as well as providing close readings of films this richly illustrated and meticulously researched book brings religious studies and film history together in innovative ways **Hollywood Melodrama and the New Deal** Anna Siomopoulos,2012 While many critics have analyzed the influence of the FDR administration on Hollywood films of the era most of these studies have focused either on New Deal imagery or on studio interactions with the federal government Neither type of study explores the relationship between film and the ideological principles underlying the New Deal This book argues that the most important connections between the New Deal and Hollywood melodrama lie neither in the New Deal iconography of these films nor in the politics of any one studio executive Rather the New Deal figures prominently in Hollywood melodramas of the Depression era because these films engage the political ideas underlying welfare state policies ideas that extended the reach of government into the private realm As the author shows Hollywood melodramas interrogated New Deal principles of liberal empathy consumer citizenship the refeudalization of the state and minimal economic redistribution only to support welfare state ideology in the end Every Step a Struggle Frank Manchel,2007-01-31 This fascinating collection of interviews is must reading for anyone interested in the cultural politics of race in America A unique historical resource Denise Youngblood author of *Cinematic Cold War* This book pays tribute to the sacrifices and achievements of seven individuals who made difficult and controversial choices to ensure 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 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 Emeritus Editor in

Chief of Film History **Cinema Treasures** Ross Melnick, Andreas Fuchs, 2004 More than 100 years after the first movie delighted audiences movie theaters remain the last great community centers and one of the few amusements any family can afford While countless books have been devoted to films and their stars none have attempted a truly definitive history of those magical venues that have transported moviegoers since the beginning of the last century In this stunningly illustrated book film industry insiders Ross Melnick and Andreas Fuchs take readers from the nickelodeon to the megaplex and show how changes in moviemaking and political social and technological forces e g war depression the baby boom the VCR have influenced the way we see movies Archival photographs from archives like the Academy of Motion Picture Arts and Sciences and movie theater ephemera postcards period ads matchbooks and even a barf bag sourced from private collections complement Melnick s informative and engaging history Also included throughout the book are Fuchs profiles detailing 25 classic movie theaters that have been restored and renovated and which continue to operate today Each of these two page spreads is illustrated with marvelous modern photographs many taken by top architectural photographers The result is a fabulous look at one way in which Americans continue to come together as a nation A timeline throughout places the developments described in a broader historical context We ve had a number of beautiful books about the great movie palaces and even some individual volumes that pay tribute to surviving theaters around the country This is the first book I can recall that focuses on the survivors from coast to coast and puts them into historical context Sumptuously produced in an oversized format on heavy coated paper stock this beautiful book offers a lively history of movie theaters in America an impressive array of photos and memorabilia and a heartening survey of the landmarks in our midst from the majestic Fox Tucson Theatre in Tucson Arizona to the charming jewel box that is the Avon in Stamford Connecticut I don t know why but I never tire of gazing at black they evoke the era of moviemaking and moviegoing I care about the most and this book is packed with them Cinema Treasures is indeed a treasure and a perfect gift item for the holiday season Leonard Maltin Humble or grandiose stand alone or strung together movie theaters are places where dreams are born Once upon a time they were treated with the respect they deserve In their heyday historian Ross Melnick and exhibitor Andreas Fuchs write in Cinema Treasures openings of new motion picture pleasure palaces that would have dazzled Kubla Khan received enormous attention in newspapers around the country On top of the publicity they generated their debuts were treated like the gala openings of new operas or exhibits with critics weighing in on everything from the interior and exterior design to the orchestra Handsomely produced and extensively illustrated Cinema Treasures is detailed without being dull and thoroughly at home with this often neglected subject matter Its title would have you believe it is a celebration of the golden age of movie theaters But this book is something completely different an examination of the history of movie exhibition which the authors accurately call a vastly under researched topic Los Angeles Times Black and White Cinema Wheeler Winston Dixon, 2015-11-06 From the glossy monochrome of the classic Hollywood romance to the gritty greyscale of the gangster

picture to film noir's moody interplay of light and shadow black and white cinematography has been used to create a remarkably wide array of tones Yet today with black and white film stock nearly impossible to find these cinematographic techniques are virtually extinct and filmgoers' appreciation of them is similarly waning *Black and White Cinema* is the first study to consider the use of black and white as an art form in its own right providing a comprehensive and global overview of the era when it flourished from the 1900s to the 1960s Acclaimed film scholar Wheeler Winston Dixon introduces us to the masters of this art discussing the signature styles and technical innovations of award winning cinematographers like James Wong Howe Gregg Toland Freddie Francis and Sven Nykvist Giving us a unique glimpse behind the scenes Dixon also reveals the creative teams from lighting technicians to matte painters whose work profoundly shaped the look of black and white cinema More than just a study of film history this book is a rallying cry meant to inspire a love for the artistry of black and white film so that we might work to preserve this important part of our cinematic heritage Lavishly illustrated with more than forty on the set stills *Black and White Cinema* provides a vivid and illuminating look at a creatively vital era

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