

**BLACKS IN BLACK AND WHITE:
A SOURCE BOOK ON BLACK FILMS**

Second Edition

HENRY T. SAMPSON

Blacks In Black And White A Source On Black Films

Patrick Vollmar



Blacks In Black And White A Source On Black Films:

Blacks in Black and White Henry T. Sampson, 1995 Since its publication in 1977 to acclaim as a pioneering work this has remained the first and only book to detail all aspects of a unique era in the history of motion pictures the only time in the U S when films featuring an all Black cast produced and directed by Blacks were shown primarily to Black audiences in theatres many of which were owned and managed by Blacks Sampson traces the history of the Black film industry from its beginnings around 1910 to its demise in 1950 chronicling the activities of pioneer Black filmmakers and performers who have been virtually ignored by film historians Significantly more information on Oscar Micheaux and other Black producers of the period and descriptions of many more Black films are included in the second edition A new chapter discusses the first black images in American film as portrayed by Whites in blackface The list of film titles from both the sound and the silent periods including members of the cast has been greatly expanded With an extensive list of Black musical soundies full index and many new and rare photographs

[Blacks in Black and White](#) Henry T. Sampson, 1977

Women and Mixed Race Representation in Film Valerie C. Gilbert, 2021-09-27 This book uses a black white interracial lens to examine the lives and careers of eight prominent American born actresses from the silent age through the studio era New Hollywood and into the present century Josephine Baker Nina Mae McKinney Fredi Washington Lena Horne Dorothy Dandridge Lonette McKee Jennifer Beals and Halle Berry Combining biography with detailed film readings the author fleshes out the tragic mulatto stereotype while at the same time exploring concepts and themes such as racial identity the one drop rule passing skin color transracial adoption interracial romance and more With a wealth of background information this study also places these actresses in historical context providing insight into the construction of race both onscreen and off

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*

[Black Manhood on the](#)

Silent Screen Gerald R. Butters, 2002 In early twentieth century motion picture houses offensive stereotypes of African Americans were as predictable as they were prevalent Watermelon eating chicken thievery savages with uncontrollable appetites Sambo and Zip Coon were all representations associated with African American people Most of these caricatures were rendered by whites in blackface Few people realize that from 1915 through 1929 a number of African American film directors worked diligently to counter such racist definitions of black manhood found in films like D W Griffith s *The Birth of a Nation* the 1915 epic that glorified the Ku Klux Klan In the wake of the film s phenomenal success African American filmmakers sought to defend and redefine black manhood through motion pictures Gerald Butters s comprehensive study of the African American cinematic vision in silent film concentrates on works largely ignored by most contemporary film scholars African American produced and directed films and white independent productions of all black features Using these race movies to explore the construction of masculine identity and the use of race in popular culture he separates cinematic myth from historical reality the myth of the Euro American controlled cinematic portrayal of black men versus the actual black male experience Through intense archival research Butters reconstructs many lost films expanding the discussion of race and representation beyond the debate about good and bad imagery to explore the construction of masculine identity and the use of race as device in the context of Western popular culture He particularly examines the filmmaking of Oscar Micheaux the most prolific and controversial of all African American silent film directors and creator of the recently rediscovered *Within Our Gates* the legendary film that exposed a virtual litany of white abuses toward blacks *Black Manhood on the Silent Screen* is unique in that it takes contemporary and original film theory applies it to the distinctive body of African American independent films in the silent era and relates the meaning of these films to larger political social and intellectual events in American society By showing how both white and black men have defined their own sense of manhood through cinema it examines the intersection of race and gender in the movies and offers a deft interweaving of film theory American history and film history

Black Writers Sharon Malinowski, 1994 This text presents comprehensive coverage of more than 400 of the most studied black authors from the Harlem Renaissance social and political activists and foreign black writers of interest to American Audiences

Philosophy, Black Film, Film Noir, 2008 Examines how African American as well as international films deploy film noir techniques in ways that encourage philosophical reflection Combines philosophy film studies and cultural studies Provided by publisher

Passing and Posing Between Black and White Lisa Gotto, 2021 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 *The Schomburg Center Guide to Black Literature* Roger M. Valade,1996 Cont On a general topic such as Discrimination a brief treatment is followed by a discussion of black authors who have written scholarly and popular works on discrimination and how the topic is reflected in creative works Literary terms and genres are defined and explained in the context of black literature Additional features include a chronology of events in black history and black literary history and an essay on the Schomburg Center An index lists titles names and subjects covered in the text Booklist [Access to History: Civil Rights and Race Relations in the USA 1850-2009 for Edexcel](#) Vivienne Sanders,2016-05-23 Exam Board AQA Edexcel OCR WJEC Level A level Subject History First Teaching September 2015 First Exam June 2016 Endorsed for Edexcel Give your students the best chance of success with this tried and tested series combining in depth analysis engaging narrative and accessibility Access to History is the most popular trusted and wide ranging series for A level History students This title Supports the content and assessment requirements of the 2015 A level History specifications Contains authoritative and engaging content Includes thought provoking key debates that examine the opposing views and approaches of historians Provides exam style questions and guidance for each relevant specification to help students understand how to apply what they have learnt This title is suitable for a variety of courses including Edexcel Civil Rights and Race Relations in The USA 1850 2009 **Books by African-American Authors and Illustrators for Children and Young Adults** Helen E. Williams,1991 Williams helps to fill a void by providing background information on the contributions of African Americans to children s and young adult literature Identifying books written and illustrated by black writers and artists her book helps to identify those works especially appropriate for caregivers and young readers their parents teachers and other nurturers and to provide meaningful responses to questions regarding the identification or indigenous textual and graphic materials for young readers and students The contents represent numerous works published during the 20th century up to the beginning of 1990

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 about 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

African American Theater Buildings Eric Ledell Smith,2003 African American theater buildings were theaters owned or managed by blacks or whites for an African American audience Such theaters were nickelodeons vaudeville houses musical houses and neighborhood movie theaters Although nearly 2000 African American theater buildings existed in the 20th century very little has been written about them The 1 850 theater buildings owned or managed from 1900 to 1960 are arranged by state then by city and then alphabetically under the name by which they were known to African American audiences The street address dates of operation number of seats architect whether it was a member of TOBA Theater Owners Booking Association type of theater nickelodeon vaudeville musical drama or picture alternate name s race and name of manager or owner whether the audience was mixed and the fate of the theater are the details given for each Commentary by theater historians is also provided

Uplift Cinema Allyson Nadia Field,2015-05-22 In Uplift Cinema Allyson Nadia Field recovers the significant yet forgotten legacy of African American filmmaking in the 1910s Like the racial uplift project this cinema emphasized economic self sufficiency education and respectability as the keys to African American progress Field discusses films made at the Tuskegee and Hampton Institutes to promote education as well as the controversial The New Era which was an antiracist response to D W Griffith's The Birth of a Nation She also shows how Black filmmakers in New York and Chicago engaged with uplift through the promotion of Black modernity Uplift cinema developed not just as a response to onscreen racism but constituted an original engagement with the new medium that has had a deep and lasting significance for African American cinema Although none of these films survived Field's examination of archival film ephemera presents a method for studying lost films that opens up new frontiers for exploring early film culture

African American History and Life, 1877-1954 Jean Kemble,British Library,2000 *American Film* ,1977 Journal of the film and television arts

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

Film Robert Armour,1980-12-11 Product information not available

World Film Directors: 1890-1945 John Wakeman,1987 A two volume biographical critical dictionary of major filmmakers from all countries covering the entire history of the medium from 1890 to the present Each director is treated in a separate essay that includes a detailed chronological account of the subject s life and work and a summary of critical opinion Includes filmography and a selective bibliography of books and articles

Films in Review ,1978

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