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| Autore | Friedman Ryan Jay |
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| Descrizione fisica | 1 online resource (265 p.) |
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| Lingua di pubblicazione | Inglese |
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| Livello bibliografico | Monografia |
| Note generali | Description based upon print version of record. |
| Nota di bibliografia | Includes bibliographical references and index. |
| Nota di contenuto | Introduction : Negro talking pictures -- "Black became the fad" : white highbrow culture and Negro films -- "The Negro invades Hollywood" : the great migration, the studios, and the performance of African American social mobility -- On (with the) show : race and female bodily spectacle in early Hollywood sound film -- The unhomely plantation : racial phantasmagoria in Hallelujah -- Blackness without African Americans : Check and double check and the dialectics of cinematic blackface -- Conclusion : "the required Negro motif" after the transition to sound. |
| Sommario/riassunto | In 1929 and 1930, during the Hollywood studios' conversion to synchronized-sound film production, white-controlled trade magazines and African American newspapers celebrated a "'vogue'" for "'Negro films.'" "'Hollywood's African American Films'" argues that the movie business turned to black musical performance to both resolve technological and aesthetic problems introduced by the medium of "'talking pictures'" and, at the same time, to appeal to the white "'Broadway'" audience that patronized their most lucrative first-run theaters. Ryan Jay Friedman asserts that these transitional film |

