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Nota di contenuto	Foreword by Michael T. Martin -- Introduction: new visions of opportunity -- Race matters: the evolution of race filmmaking -- "Have you talent?": Norman's early career -- "Not a white man in the cast": Norman's early race films -- "Taking two hides from the ox": The bulldogger and The crimson skull -- "A risky experiment": Zircon and regeneration -- "You know we have the goods": The flying ace and Black gold -- "It takes a darn good one to stick": Norman's later career -- Afterword -- Appendix 1: shooting script: The green eyed monster -- Appendix 2: shooting script (fragment) and scenario: The bulldogger -- Appendix 3: shooting script: The crimson skull.
Sommario/riassunto	In the early 1900's, so-called race filmmakers set out to produce black-oriented pictures to counteract the racist caricatures that had dominated cinema from its inception. Richard E. Norman, a southern-born white filmmaker, was one such pioneer. From humble beginnings as a roving ""home talent"" filmmaker, recreating photo plays that starred local citizens, Norman would go on to produce high-quality feature-length race pictures. Together with his better-known contemporaries Oscar Micheaux and Noble and George Johnson, Richard E. Norman helped to define early race film making. Making use of

