

1. Record Nr.	UNINA9910807191503321
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Titolo	Hollywood's African American films [[electronic resource]] : the transition to sound / / Ryan Jay Friedman
Pubbl/distr/stampa	New Brunswick, N.J., : Rutgers University Press, c2011
ISBN	1-283-86437-1 0-8135-5080-7
Edizione	[1st ed.]
Descrizione fisica	1 online resource (265 p.)
Disciplina	791.43 791.43652996073
Soggetti	African Americans in motion pictures African Americans in the motion picture industry Motion pictures - United States - History - 20th century Race in motion pictures
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
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

