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Nota di contenuto	Cover -- Title Page -- Copyright -- Dedication -- Contents -- Acknowledgments -- Prologue: What Might Be Josephine Baker's Film History -- Introduction: Hey! Ha! Shimmy My Bananas! Refracting Baker's Image -- 1. Traveling Shoes: Baker's Migrations and the Conundrums of Sweet Paris -- 2. Shouting at Shadows: The Black American Press, French Colonial Culture, and La sirene des tropiques -- 3. Unintended Exposures: Baker's Prismatic Ethnological Performance in Zouzou -- 4. Seeing Double: Parody and Desire in Le pompier de Folies Bergere and Princesse Tam-Tam -- Epilogue: Long Live Josephine Baker! -- Bibliography -- Index -- About the Author.
Sommario/riassunto	"Josephine Baker, the first black woman to star in a major motion picture, was both liberated and delightfully undignified, playfully vacillating between allure and colonialist stereotyping. Nicknamed the "Black Venus," "Black Pearl," and "Creole Goddess," Baker blended the sensual and the comedic when taking 1920s Europe by storm. Back home in the United States, Baker's film career brought hope to the

black press that a new cinema centered on black glamour would come to fruition. In *Josephine Baker's Cinematic Prism*, Terri Simone Francis examines how Baker fashioned her celebrity through cinematic reflexivity, an authorial strategy in which she placed herself, her persona, and her character into visual dialogue. Francis contends that though Baker was an African American actress who lived and worked in France exclusively with a white film company, white costars, white writers, and white directors, she holds monumental significance for African American cinema as the first truly global black woman film star. Francis also examines the double-talk between Baker and her characters in *Le Pompier de Folies Bergere*, *La Sirene des Tropiques*, *Zou Zou*, *Princesse Tam Tam*, and *The French Way*, whose narratives seem to undermine the very stardom they offered. In doing so, Francis artfully illuminates the most resonant links between emergent African American cinephilia, the diverse opinions of Baker in the popular press, and African Americans' broader aspirations for progress toward racial equality. Examining an unexplored aspect of Baker's career, *Josephine Baker's Cinematic Prism* deepens the ongoing conversation about race, gender, and performance in the African Diaspora"--
