

1. Record Nr.	UNISA996248206003316
Autore	Weisenfeld Judith
Titolo	Hollywood be thy name [[electronic resource]] : African American religion in American film, 1929-1949 // Judith Weisenfeld
Pubbl/distr/stampa	Berkeley, : University of California Press, c2007
ISBN	1-282-36023-X 9786612360237 0-520-94066-0
Descrizione fisica	1 online resource (357 p.)
Collana	A George Gund Foundation book in African American studies
Disciplina	791.43/652996073
Soggetti	African Americans in motion pictures Religion in motion pictures Motion pictures - United States Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	"The George Gund Foundation imprint in African American studies"--P. [ii].
Nota di bibliografia	Includes bibliographical references (p. 319-329) and index. Includes filmography: p. 239-240.
Nota di contenuto	Frontmatter -- Contents -- Illustrations -- Acknowledgments -- Introduction -- 1. "Taint What You Was, It's What You Is Today": Hallelujah and the Politics of Racial Authenticity -- 2. "De Lawd' a Natchel Man": The Green Pastures in the American Cultural Imagination -- 3. "A Mighty Epic of Modern Morals": Black-Audience Religious Films -- 4. "Saturday Sinners and Sunday Saints": Urban Commercial Culture and the Reconstruction of Black Religious Leadership -- 5. "A Long, Long Way": Religion and African American Wartime Morale -- 6. "Why Didn't They Tell Me I'm a Negro?": Lost Boundaries and the Moral Landscape of Race -- Conclusion -- Filmography -- Notes -- Select Bibliography -- Index
Sommario/riassunto	From the earliest years of sound film in America, Hollywood studios and independent producers of "race films" for black audiences created stories featuring African American religious practices. In the first book to examine how the movies constructed images of African American religion, Judith Weisenfeld explores these cinematic representations

and how they reflected and contributed to complicated discourses about race, the social and moral requirements of American citizenship, and the very nature of American identity. Drawing on such textual sources as studio production files, censorship records, and discussions and debates about religion and film in the black press, as well as providing close readings of films, this richly illustrated and meticulously researched book brings religious studies and film history together in innovative ways.
