

Hittin The Trail For Halleluja

Gary D. Rhodes,David J. Hogan

The Palgrave Encyclopedia of American Horror Film Shorts Gary D. Rhodes, David J. Hogan, 2022-07-26 The Palgrave Encyclopedia of American Horror Film Shorts chronicles for the first time over 1,500 horror and horror-related short subjects theatrically released between 1915, at the dawn of the feature film era when shorts became a differentiated category of cinema, and 1976, when the last of the horror-related shorts were distributed to movie theaters. Individual entries feature plot synopses, cast and crew information, and – where possible – production histories and original critical reviews. A small number of the short subjects catalogued herein are famous; such as those featuring the likes of Buster Keaton, Laurel and Hardy, The Three Stooges, Bugs Bunny, and Daffy Duck; but the bulk are forgotten. The diverse content of these shorts includes ghosts, devils, witches, vampires, skeletons, mad scientists, monsters, hypnotists, gorillas, dinosaurs, and so much more, including relevant nonfiction newsreels. Their rediscovery notably rewrites many chapters of the history of horror cinema, from increasing our understanding of the sheer number horror films that were produced and viewed by audiences to shedding light on particular subgenres and specific narrative and historical trends.

Racism in American Popular Media Brian D. Behnken, Gregory D. Smithers, 2015-03-24 This book examines how the media—including advertising, motion pictures, cartoons, and popular fiction—has used racist images and stereotypes as marketing tools that malign and debase African Americans, Latinos, American Indians, and Asian Americans in the United States. Were there damaging racist depictions in *Gone with the Wind* and children's cartoons such as Tom and Jerry and Mickey Mouse? How did widely known stereotypes of the Latin lover, the lazy Latino, the noble savage and the violent warrior American Indian, and the Asian as either a martial artist or immoral and tricky come about? This book utilizes an ethnic and racial comparative approach to examine the racism evidenced in multiple forms of popular media, enabling readers to apply their critical thinking skills to compare and analyze stereotypes, grasp the often-subtle sources of racism in the everyday world around us, and understand how racism in the media was used to unite white Americans and exclude ethnic people from the body politic of the United States. Authors Brian D. Behnken and Gregory D. Smithers examine the popular media from the late 19th century through the 20th century to the early 21st century. This broad coverage enables readers to see how depictions of people of color, such as Aunt Jemima, have been consistently stereotyped back to the 1880s and to grasp how those depictions have changed over time. The book's chapters explore racism in the popular fiction, advertising, motion pictures, and cartoons of the United States, and examine the multiple groups affected by this racism, including African Americans, Latino/as, Asian Americans, and American Indians. Attention is also paid to the efforts of minorities—particularly civil rights activists—in challenging and combating racism in the popular media.

The First Hollywood Sound Shorts, 1926–1931 Edwin M. Bradley, 2009-04-27 This study of early sound shorts begins with an explanation of the development of sound motion pictures in Hollywood by such influential companies as Warner Bros. and Fox, with an emphasis on short subjects, leading up to the first few months when all of the major studios were capable of producing them. The next chapters discuss the impact on other mass entertainments, the development of audible news reels and other non-fiction shorts, as well as the origins of animated sound subjects. A comprehensive list of pre-1932 American-made shorts completes the volume.

Catalog of Copyright Entries Library of Congress. Copyright Office, 1959

The Blackface Minstrel Show in Mass Media Tim Brooks, 2019-11-22 The minstrel show occupies a complex and controversial space in the history of American popular culture. Today considered a shameful relic of America's racist past, it nonetheless offered many black performers of the 19th and early 20th centuries their only opportunity to succeed in a white-dominated entertainment world, where white performers in blackface had by the 1830s established minstrelsy as an enduringly popular national art form. This book traces the often overlooked history of the modern minstrel show through the advent of 20th century mass media--when stars like Al Jolson, Bing Crosby and Mickey Rooney continued a long tradition of affecting black music, dance and theatrical styles for mainly white audiences--to its abrupt end in the 1950s. A companion two-CD reissue of recordings discussed in the book is available from Archeophone Records at www.archeophone.com.

Forgeries of Memory and Meaning Cedric J. Robinson, 2012-09-01 Cedric J. Robinson offers a new understanding of race in America through his analysis of theater and film of the early twentieth century. He argues that economic, political, and cultural forces present in the eras of silent film and the early talkies firmly entrenched limited representations of African Americans. Robinson grounds his study in contexts that illuminate the parallel growth of racial beliefs and capitalism, beginning with Shakespearean England and the development of international trade. He demonstrates how the needs of American commerce determined the construction of successive racial regimes that were publicized in the theater and in motion pictures, particularly through plantation and jungle films. In addition to providing new depth and complexity to the history of black representation, Robinson examines black resistance to these practices. Whereas D. W. Griffith appropriated black minstrelsy and romanticized a national myth of origins, Robinson argues that Oscar Micheaux transcended uplift films to create explicitly political critiques of the American national myth. Robinson's analysis marks a new way of approaching the intellectual, political, and media racism present in the beginnings of American narrative cinema.

Behind the Screen Brynn W. Shiovitz, 2023-03-31 How and why was outdated racial content - and specifically blackface minstrelsy - not only permitted, but in fact allowed to thrive during the 1930s and 1940s despite the rigid motion picture censorship laws which were enforced during this time? Introducing a new theory of covert minstrelsy, this book illuminates Hollywood's practice of capitalizing on the Africanist aesthetic at the expense of Black lived experience. Through close examination of the musicals made during this period, this book shows how Hollywood utilized a series of covert guises or subterfuges-complicated and further masked by a film's narrative framing and novel technology to distract both censors and audiences from seeing the ways in which they were being fed a nineteenth-century White narrative of Blackness. Drawing on the annals of Hollywood's most popular and its extremely rare films, *Behind the Screen* uncovers a half century of blackface application by delicately removing the individual layers of disguise through close analyses of films which paint tap dance, swing, and other predominantly Africanist forms in a negative light. This book goes beneath the image of recognizable White performers including Al Jolson, Eddie Cantor, Fred Astaire, and Eleanor Powell, exploring the high cost of their onscreen representational politics. The book also recuperates the stories of several of the Black artists whose labor was abused during the choreographic and filming process. Some of the many newly documented stories include those of The Three Chocolateers, The Three Eddies, The Three Gobs, The Peters Sisters, Jeni Le Gon, and Cora La Redd. In stripping away the various disguises involved during Hollywood's Golden Age, *Behind the Screen* recovers the visibility of Black artists whose names Hollywood omitted from the credits and whose identities America has written out of the national narrative.

Race in American Television [2 volumes] David J. Leonard, Stephanie Troutman Robbins, 2021-01-26 This two-volume encyclopedia explores representations of people of color in American television. It includes overview essays on early, classic, and contemporary television and the challenges for, developments related to, and participation of minorities on and behind the screen. Covering five decades, this encyclopedia highlights how race has shaped television and how television has shaped society. Offering critical analysis of moments and themes throughout television history, *Race in American Television* shines a spotlight on key artists of color, prominent shows, and the debates that have defined television since the civil rights movement. This book also examines the ways in which television has been a site for both reproduction of stereotypes and resistance to them, providing a basis for discussion about racial issues in the United States. This set provides a significant resource for students and fans of television alike, not only educating but also empowering readers with the necessary tools to consume and watch the small screen and explore its impact on the evolution of racial and ethnic stereotypes in U.S. culture and beyond. Understanding the history of American television contributes to deeper knowledge and potentially helps us to better apprehend the plethora of diverse shows and programs on Netflix, Hulu, YouTube, and other platforms today.

The Social History of the American Family Marilyn J. Coleman, Lawrence H. Ganong, 2014-09-02 The American family has come a long way from the days of the idealized family portrayed in iconic television shows of the 1950s and 1960s. The four volumes of *The Social History of the American Family* explore the vital role of the family as the fundamental social unit across the span of American history. Experiences of family life shape so much of an individual's development and identity, yet the patterns of family structure, family life, and family transition vary across time,

space, and socioeconomic contexts. Both the definition of who or what counts as family and representations of the “ideal” family have changed over time to reflect changing mores, changing living standards and lifestyles, and increased levels of social heterogeneity. Available in both digital and print formats, this carefully balanced academic work chronicles the social, cultural, economic, and political aspects of American families from the colonial period to the present. Key themes include families and culture (including mass media), families and religion, families and the economy, families and social issues, families and social stratification and conflict, family structures (including marriage and divorce, gender roles, parenting and children, and mixed and non-modal family forms), and family law and policy. Features: Approximately 600 articles, richly illustrated with historical photographs and color photos in the digital edition, provide historical context for students. A collection of primary source documents demonstrate themes across time. The signed articles, with cross references and Further Readings, are accompanied by a Reader’s Guide, Chronology of American Families, Resource Guide, Glossary, and thorough index. The Social History of the American Family is an ideal reference for students and researchers who want to explore political and social debates about the importance of the family and its evolving constructions.

Fairy Tales with a Black Consciousness Vivian Yenika-Agbaw, Ruth McKoy Lowery, Laretta Henderson, 2013-06-19 The all new essays in this book discuss black cultural retellings of traditional, European fairy tales. The representation of black protagonists in such tales helps to shape children's ideas about themselves and the world beyond--which can ignite a will to read books representing diverse characters. The need for a multicultural text set which includes the multiplicity of cultures within the black diaspora is discussed. The tales referenced in the text are rich in perspective: they are Aesop's fables, Cinderella, Rapunzel and Ananse. Readers will see that stories from black perspectives adhere to the dictates of traditional literary conventions while still steeped in literary traditions traceable to Africa or the diaspora.

The Animated Film Collector's Guide David Kilmer, 1997 In the age of video, nearly every film ever made is available on video somewhere. The only problem is finding it. This guide lists, both title and producer, nearly 3000 animated films, the sources of their video copies, with the sources' telephone, fax numbers, postal address, and e-mail. Included are many hard-to-find films. This is the only source of information you will need to track it down. An added bonus is a listing of more than 200 films that have won major prizes at animation festivals and/or placed on animation polls.

Catalog of Copyright Entries, 1932

Vitaphone Films Roy Liebman, 2015-05-20 The headline of the Variety extra on October 27, 1926, proclaimed “Vitaphone1 Thrills L.A.!” Vitaphone, a subsidiary of Warner Bros. formed in association with Western Electric, was one of the major producers of talkies, even though its sound-on-disc technology barely lasted four years. The Vitaphone features and shorts that have survived intact, or that have been so carefully restored, preserve much of the show business history that might otherwise have been lost with the industry’s fast-paced advances in movie making. This book is a catalogue of Vitaphone features and shorts. The first section lists the features and shorts by release number. The New York productions (1926–1940) are listed first, followed by the West Coast productions (1927–1970). For shorts, the following particulars, if known and if applicable, are given: title, alternate title(s), instrumental and vocal selections performed on screen, composer(s) and performers of instrumental and vocal selections, release date and synopsis of the film, names of major cast members and directors, set information if two or fewer sets were used, and the amount paid to early performers. For features, entries list release dates, genre, and major cast members. The section on performers includes only those who appeared in shorts, listing dates and places of birth when known.

On Disney Ute Dettmar, Ingrid Tomkowiak, 2022-08-08 Disney – This name stands not only for a company that has had global reach from its early days, but also for a successful aesthetic programme and ideological positions that have had great commercial success but at the same time have been frequently criticised. Straddling traditionalism and modernism, Disney productions have proven adaptable to social discourses and technical and media developments throughout its history. This volume brings together scholars from several European countries to explore various dimensions that constitute ‘Disney.’ In line with current media and cultural studies research, the chapters deal with human-human and human-animal relations, gender and diversity, iconic characters and narratives, Disney’s contribution to cultural and visual heritage, and transmedial and transfictional spaces of experience and practices of participation associated with Disney story worlds.

Cartoon Voices of the Golden Age, Vol. 2 Keith Scott, 2022-10-03 Cartoon voices of the golden age, 1930-70 Volume Two of CARTOON VOICES is the massive reference companion to Volume One. This is the information for which animation enthusiasts have been waiting. Based on thirty two years of painstaking research in archives and libraries, this volume features an exhaustive listing of thousands of theatrical cartoons, containing never-before-published voice credits for hundreds of obscure acting talents who until now remained unidentified. The listings herein cover the Golden Age output and voice talent of the following major film studios: Warner Bros. (the immortal Looney Tunes and Merrie Melodies), MGM (cartoons by giants like Hanna-Barbera and Tex Avery), Columbia (the often oddball Screen Gems cartoons), UPA (home of Mister Magoo), Universal (the Walter Lantz Cartunes), Walt Disney Productions (both shorts and feature-length films of the Golden Age supervised by Walt), and from New York & Miami, Paramount’s releases of the great Max Fleischer cartoons. While various vintage cartoon voice mysteries are still to be solved, the one-of-a-kind information in this volume finally confirms hundreds of hitherto uncredited voice artists for the first time in decades. Keith Scott has spent over forty years as an internationally recognized cartoon voice actor and impressionist. He narrated two George of the Jungle movies, and was the voice of both Bullwinkle J. Moose and the Narrator in The Adventures of Rocky and Bullwinkle. He is the author of The Moose That Roared and many articles on animation and Hollywood radio history.

Film Composers in America Clifford McCarty, 2000 Film Composers in America is a landmark in the history of film. Here, renowned film scholar Clifford McCarty has attempted to identify every known composer who wrote background musical scores for films in the United States between 1911 and 1970. With information on roughly 20,000 films, the book is an essential tool for serious students of film and a treasure trove for film fans. It spans all types of American films, from features, shorts, cartoons, and documentaries to nontheatrical works, avant-garde films, and even trailers. Meticulously researched over 45 years, the book documents the work of more than 1,500 composers, from Robert Abramson to Josiah Zuro, including the first to score an American film, Walter C. Simon. It includes not only Hollywood professionals but also many composers of concert music--as well as popular music and other genres--whose cinematic work has never before been fully catalogued. The book also features an index that lets readers quickly find the composer for any American film through 1970. To recover this history, much of which was lost or never recorded, McCarty corresponded with or interviewed hundreds of composers, arrangers, orchestrators, musical directors, and music librarians. He also conducted extensive research in the archives of the seven largest film studios--Columbia, MGM, Paramount, RKO, 20th Century-Fox, Universal, and Warner Bros.--and wherever possible, he based his findings on the most reliable evidence, that of the manuscript scores and cue sheets (as opposed to less accurate screen credits). The result is the definitive guide to the composers and musical scores for the first 60 years of American film.

Of Fear and Strangers: A History of Xenophobia George Makari, 2021-09-14 Winner of the Anisfield-Wolf Book Award A Bloomberg Best Nonfiction Book of 2021 A startling work of historical sleuthing and synthesis, *Of Fear and Strangers* reveals the forgotten histories of xenophobia—and what they mean for us today. By 2016, it was impossible to ignore an international resurgence of xenophobia. What had happened? Looking for clues, psychiatrist and historian George Makari started out in search of the idea’s origins. To his astonishment, he discovered an unfolding series of never-told stories. While a fear and hatred of strangers may be ancient, he found that the notion of a dangerous bias called xenophobia arose not so long ago. Coined by late-nineteenth-century doctors and political commentators and popularized by an eccentric stenographer, xenophobia emerged alongside Western nationalism, colonialism, mass migration, and genocide. Makari chronicles the concept’s rise, from its popularization and perverse misuse to its spread as an ethical principle in the wake of a series of calamities that culminated in the Holocaust, and its sudden reappearance in the twenty-first century. He investigates xenophobia’s evolution through the writings of figures such as Joseph Conrad, Albert Camus, and Richard Wright, and innovators like Walter Lippmann, Sigmund Freud, Jean-Paul Sartre, Simone de Beauvoir, and Frantz Fanon. Weaving together history, philosophy, and psychology, Makari offers insights into varied, related ideas such as the conditioned response, the stereotype, projection, the Authoritarian Personality, the Other, and institutional bias. Masterful, original, and elegantly written, *Of Fear and Strangers* offers us a unifying paradigm by which we might more clearly comprehend how irrational anxiety and contests over identity sweep up

groups and lead to the dark headlines of division so prevalent today.
American Song Ken Bloom,2001
American Song: Indexes. Collaborator index, song index, chronological index Ken Bloom,2001
Reading the Rabbit Kevin S. Sandler,1998 On cartoon animation

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