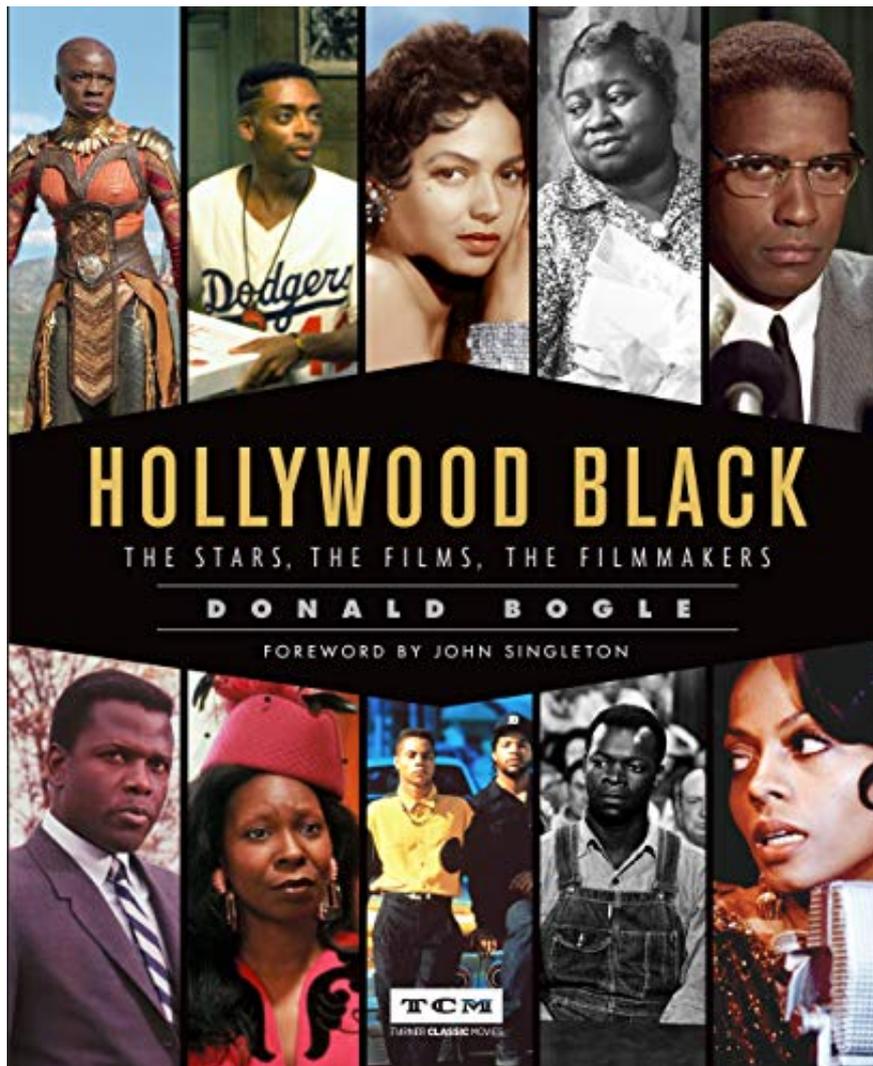


Hollywood Black (Turner Classic Movies): The Stars, the Films, the Filmmakers

by
Donald Bogle



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Synopsis

The films, the stars, the filmmakers—all get their due in *Hollywood Black*, a sweeping overview of blacks in film from the silent era through *Black Panther*, with striking photos and an engrossing history by award-winning author Donald Bogle. The story opens in the silent film era, when white actors in blackface often played black characters, but also saw the rise of independent African American filmmakers, including the remarkable Oscar Micheaux. It follows the changes in the film industry with the arrival of sound motion pictures and the Great Depression, when black performers such as Stepin Fetchit and Bill "Bojangles" Robinson began finding a place in Hollywood. More often than not, they were saddled with rigidly stereotyped roles, but some gifted performers, most notably Hattie McDaniel in *Gone With the Wind* (1939), were able to turn in significant performances. In the coming decades, more black talents would light up the screen. Dorothy Dandridge became the first African American to earn a Best Actress Oscar nomination for *Carmen Jones* (1954), and Sidney Poitier broke ground in films like *The Defiant Ones* and 1963's *Lilies of the Field*. *Hollywood Black* reveals the changes in images that came about with the evolving social and political atmosphere of the US, from the Civil Rights era to the Black Power movement. The story takes readers through Blaxploitation, with movies like *Shaft* and *Super Fly*, to the emergence of such stars as Cicely Tyson, Richard Pryor, Eddie Murphy, and Whoopi Goldberg, and of directors Spike Lee and John Singleton. The history comes into the new millennium with filmmakers Barry Jenkins (*Moonlight*), Ava Du Vernay (*Selma*), and Ryan Coogler (*Black Panther*); megastars such as Denzel Washington, Will Smith, and Morgan Freeman; as well as Halle Berry, Angela Bassett, Viola Davis, and a glorious gallery of others. Filled with evocative photographs and stories of stars and filmmakers on set and off, *Hollywood Black* tells an underappreciated history as it's never before been told.

Sort review

"This book engagingly chronicles the challenges and achievements of African Americans in Hollywood....Bogle's narrative style makes for absorbing reading, and the book's glossy, photo-filled pages will further attract readers."—Booklist "Utterly essential and sophisticated..."—Jeff Simon, Buffalo News "The leading scholar and historian on African Americans in film puts it all in one volume in this well-illustrated study."—Milwaukee Journal Sentinel "A superb and detailed book that both educates and informs. I can't recommend this title enough."—DVDCorner.net "No one knows more (or has written more extensively) about the history of African-Americans' contributions to cinema than Donald Bogle."—Leonard Maltin, LeonardMaltin.com --This text refers to the hardcover edition. About the Author Donald Bogle is one of the foremost authorities on African Americans in films and entertainment history. His nine books include the groundbreaking *Toms, Coons, Mulattoes, Mammies, and Bucks*; the award-winning *Bright Boulevards*, *Bold Dreams*; the bestselling *Dorothy Dandridge: A Biography*; and *Brown Sugar*,

which the author adapted into a PBS documentary series. Bogle has appeared on numerous television and radio programs; and in such documentaries as Spike Lee's Jim Brown: All-American. He was a special commentator and consultant for Turner Classic Movies' award-winning series Race and Hollywood. Bogle teaches at the University of Pennsylvania and New York University's Tisch School of the Arts. He lives in Manhattan. Turner Classic Movies is the definitive resource for the greatest movies of all time. We entertain and enlighten to show how the entire spectrum of classic movies, movie history, and movie-making touches us all and influences how we think and live today. --This text refers to the hardcover edition.

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What people say about this book

Bayleigh, "1900-2018 a Journey Worth Taking. This is an amazing book that is full of information about the many black actors and actresses that have played such an important part in the movie industry. I love watching Donald Bogle, whenever he is on TCM discussing a movie. This book provides information about not only the people but also the movies. I knew that he was an expert on classical movies but in this book you realize that he has important insight into movies that from every decade. This is the kind of book that you will read over and over. It is an invaluable resource. It is interesting and easy to read. The book is worth it just for the pictures. This is one book that you do not want on a Kindle or Nook or other devices. I think that you would not enjoy the pictures as much. There are pictures of actors and actresses from various time periods. I know it is sometimes hard to believe reviews, but once you have it you will understand why there are so many 5 star ratings."

Mr. Coleman, "Significant Book. This is an informative book for anyone wanting to know about the history of African Americans in the film industry. I am senior and grew up with many of the 1950s actors and beyond. Any one under 35 would find this book exceptionally informative for the history. Denzel did not just appear...there were many who paved the way for his success and without them he would not be who he is. Same for Halle Berry and all other modern day actresses."

A.E., "Donald Bogle Continues His Masterful Examination of Black Hollywood. Just received my copy yesterday and it's a beautiful book. Donald Bogle is the preeminent biographer of Black Hollywood and his devotion to his subject matter is on brilliant display. The layout is a fascinating, engaging and awe-inspiring trek from the cotton fields to Wakanda. The photos are gorgeous. The foreword by the now late John Singleton is bittersweet yet touching. Mr. Bogle has tirelessly chronicled Black Hollywood without selfishly inserting himself into its narrative but I hope he'll share his expertise of his own experience one day because he's seamless intertwined in his subject now."

Larry David Wilson, "The history of black Hollywood is reflective of the history of the USA. Donald Bogle has written an astounding history of the presence of African Americans in American cinema from "the early years" to the "new millennium" (the 1910s to the 2010s, a century of film-making). Bogle is a noted film and television historian whose focus is on documentation of the contributions of African Americans to these two media over the course of their respective existences. I would like to make clear that I am reviewing the outstanding book Hollywood Black from the viewpoint of a male Caucasian who has grown up in the America that has existed since 1940. I am a member of that societal group that is supposed to be running the show, determining life's trajectory for the other societal groups, both gender-based and race-based. I am happy to acknowledge, however, that I have enough trouble determining my own

life's trajectory not to worry about trying to lord over the lives of other people. At least that is the way it is working out these days. Though I am a professional scientist, now in retirement, I maintain an interest in cinema, especially that of the period of the 1930s, 1940s, and 1950s. Bogle's history, however, contains essentially a century of coverage and extends through a remarkable series of changes in how the lives of African Americans have been portrayed on the screen that is reflective of the changes that have occurred (and haven't occurred) in lives of those Americans who happened to have been born black or somewhere in between black and white. Perhaps the most important insight into African-American images on the screen is how the white people who have directed the progress of film in the United States have determined that African-Americans should be pictured on that screen. Bogle has divided those roles into a set of stereotypical categorizations that provided the title of his earlier book, the 2016 *Toms, Coons, Mulattoes, Mammies, and Bucks: An Interpretive History of Blacks in American Film*. So, the history Bogle recounts extends from a time of ignominy when black people were portrayed by white people performing in blackface, as in the infamous D. W. Griffith 1915 film *The Birth of a Nation*, a telling title if ever there was one, to one today when, at long last, some efforts are being made to picture the lives of black Americans as those of whole people who are attempting to craft lives of dignity and purpose, just like all the rest of us. Nonetheless, the stereotypes persist and can be identified in even films being produced in the present time. Moving forward from the time when black people were portrayed by black-face whites, the studio system distributed films that pictured black lives as largely peripheral to those of the white people who were the "stars" of the pictures. So, Bogle takes us through the history of American cinema decade by decade from the "early years" through the decades of the 1930s, 1940s, 1950s, 1960s, 1970s, 1980s, 1990s, and on into the "new millennium. One of the most important films of the 1930s was the well-known *Gone with the Wind*, which presented a stilted view of the Old South in the years surrounding the Civil War. As noted by Bogle, one of the most striking portrayals in that film was that of Hattie McDaniel as Mammy, a domestic servant who looked after the needs of Scarlett O'Hara, who was the first black person to be honored with an Oscar (and the only one for a long time thereafter). Strangely enough, McDaniel's character bore the name of one of Bogle's stereotypes. As pivotal as McDaniel's character's role was to the GWTW story, that character had no existence except as a servant to Scarlett. For example, where did Mammy sleep? Where did she take care of her calls from nature? What and where did she eat? What did she do when she was not dressing Scarlett? And so forth and so on. The process of moving to a point when the sum total of the lives of black Americans were brought to the screen was a very long one, one in fact that is still evolving. So, Hattie McDaniel personified the "Mammy" stereotype in *GWTW* released in 1939. In real life, however, when the time came for her to be honored at the Oscars celebration, she was forced to sit apart from the other guests because she was black and her speech, short though it was, exemplified the position she occupied in the white-dominated society in which she existed, when she said "she always hoped she'd be a credit to her industry—and to her race." How many times over my life in the land of the free and the home

of the brave have I heard this phrase, “being a credit to his or her race”?, with the idea that black people could reach no higher in life than to be a “credit to their race.” Who was it who determined whether the credit was to be given...or withheld. Other black people? Well, guess again. Of course, the “credit” was given by white people, who, after all, were not really interested in the giving of such “credit.” Rather, if I can judge from my own upbringing in the Midwestern United States, black people were supposed to live up to the stereotypical roles white people gave them. I am unable to forget that I was told as a young boy growing up in central Illinois that the regrettable conditions of life in the “black areas” of town existed “because that is the way those people choose to live.” Admittedly, I was told such things when I was in my teenage years, but let’s fast-forward to the present to the point when as a retired academic I have been told that “there would be no crime in the town” in which I grew up “were there no black people there.” Bogle’s history proceeds through times when “mulatto” characters, played most famously by white actresses, were trying “to pass for white” in films like the remake of “Imitation of Life” or “Pinky.” I would have to write a very long review to give proper attention to all this incredible piece of work has to offer to the reader. I think the best thing I can do in my review is to suggest to people who have any interest in American cinema or society in the United States in general to buy this book, read it carefully and thoroughly, set it aside for a while, and then read it again. That way, what was missed the first time around can be appreciated the second time. The reader can be well assured that the time will be well spent.”

Cynthia, “Great Historical Account. If you are interested in knowing the history of Black actors, films, and filmmakers, this book is for you. I saw it being advertised on Turner Classic Movies and ordered one. My mother was so engrossed in my book, that I ordered another one for her. :-) The book has great pictures of many different actors and actresses and lots of background information. I'm still going through it and liking everything I'm seeing. This is a value-added book to anyone's book collection.”

Gail LV06, “For Anyone Who Appreciates Entertainment Industry History. I bought this for my daughter, who is a Black movies aficionado. She is thrilled with it. I took a glance through it and saw that it's interesting, high-quality, well-organized, well-written, and has beautiful photos. This is the kind of book you keep. I'd bet it will be worth a lot of money in future decades; that is, for anyone able to part with it. Not sure I could. It's a real treat.”

Will the shopper, “All the Black History in Hollywood. Loved the book and completed it already after receiving it May 9th. Very well written and informative with plenty of details. This is a must read for People who have interest in the advancement of blacks in the industry.”

Raymond, “Survival resilience talent triumph. A great retrospective of historic resource for the development of the performers actors actresses and filmmakers that were gifted and an

everlasting spectrum for today and tomorrow's new generation.”

Reginaldo Rogério Rosa, “Black cinema. O livro é lindo, adorei, fiquei chateado com a demora no envio, algo que nunca aconteceu antes. Livro caro, mas valeu cada centavo.”

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