

Reel Inequality Hollywood Actors And Racism

Heartfelt personal accounts from Asian American women on their experiences with skin color bias, from being labeled “too dark” to becoming empowered to challenge beauty standards “I have a vivid memory of standing in my grandmother’s kitchen, where, by the table, she closely watched me as I played. When I finally looked up to ask why she was staring, her expression changed from that of intent observer to one of guilt and shame. . . . ‘My anak (dear child),’ she began, ‘you are so beautiful. It is a shame that you are so dark. No Filipino man will ever want to marry you.’”—“Shade of Brown,” Noelle Marie Falcis

How does skin color impact the lives of Asian American women? In Whiter, thirty Asian American women provide first-hand accounts of their experiences with colorism in this collection of powerful, accessible, and brutally honest essays, edited by Nikki Khanna. Featuring contributors of many ages, nationalities, and professions, this compelling collection covers a wide range of topics, including light-skin privilege, aspirational whiteness, and anti-blackness. From skin-whitening creams to cosmetic

surgery, Whiter amplifies the diverse voices of Asian American women who continue to bravely challenge the power of skin color in their own lives.

*Comedy is a brutal business. When comedians define success, they don't talk about money--they talk about not quitting. They work in a business where even big names work for free, and the inequalities of race, class, and gender create real barriers. But they also work in a business where people still believe that hard work and talent lead to the big time. How do people working in comedy sustain these contradictions and keep laughing? In *Behind the Laughs*, Michael P. Jeffries brings readers into the world of comedy to reveal its dark corners and share its buoyant lifeblood. He draws on conversations with comedians, as well as club owners, bookers, and managers, to show the extraordinary social connections professional humor demands. Not only do comedians have to read their audience night after night, but they must also create lasting bonds across the profession to get gigs in the first place. Comedy is not a meritocracy, and its rewards are not often fame and fortune. Only performers who know the rules of their community are able to make it a career.*

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The year was 1896, the woman was Alice Guy-Blaché, and the film was The Cabbage Fairy. It was less than a minute long. Guy-Blaché, the first female director, made hundreds of movies during her career. Thousands of women with passion and commitment to storytelling followed in her footsteps. Working in all aspects of the movie industry, they collaborated with others to create memorable images on the screen. This book pays tribute to the spirit, ambition, grit and talent of these filmmakers and artists. With more than 1200 women featured in the book, you will find names that everyone knows and loves—the movie legends. But you will also discover hundreds and hundreds of women whose names are unknown to you: actresses, directors, stuntwomen, screenwriters, composers, animators, editors, producers, cinematographers and on and on. Stunning photographs capture and document the women who worked their magic in the movie business. Perfect for anyone who enjoys the movies, this photo-treasury of women and film is not to be missed.

Introduction: so you want to go public? -- Writing beyond the academy -- Telling stories about your research -- Books for general audiences -- The digital turn -- Building an audience --

The perils of going public -- Making it count, making a difference

The Portrayal of the Native American in Film

Confronting Hollywood's Construction Of Afro-american Culture

Authors of Colour in the United Kingdom

The Cunning of Uncertainty

The Hollywood Jim Crow

Inclusive Young Adult Fiction

In October 2017, actress Alyssa Milano sparked the #MeToo movement. The ensuing protests quickly encompassed far more than Harvey Weinstein and the entertainment industry. They expressed women's outrage at male workplace behavior in every sector and social class and even helped elect a new generation of women leaders in 2018. But what has been the effect of #MeToo in the entertainment industry itself? This book traces the movement's influence on the stories being told, on changing representations of women's lives and bodies, and on the slow changes among the producers who shape the stories. Analyzing a wide set of TV and film genres--including crime, legal and medical dramas, comedies, horror and reality programming--this book covers the complex ways

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that media respond to social movements: They sometimes give voice to brand-new or previously silenced stories, but just as often make facile references that can blunt the potential for change, or even fuel cultural backlash.

Analyzes specific films to demonstrate how they participate in the process of racism.

Reframing difference is the first major study of two overlapping strands of contemporary French cinema, cinema beur (films by young directors of Maghrebi immigrant origin) and cinema de banlieue (films set in France's disadvantaged outer-city estates). Carrie Tarr's insightful account draws on a wide range of films, from directors such as Mehdi Charef, Mathieu Kassovitz and Djamel Bensalah. Her analyses compare the work of male and female, majority and minority film-makers, and emphasise the significance of authorship in the representation of gender and ethnicity. Foregrounding such issues as the quest for identity, the negotiation of space and the recourse to memory and history, she argues that these films challenge and reframe the symbolic spaces of French culture, addressing issues of ethnicity and difference which are central to today's debates about what it means to be French. This timely book is essential reading for anyone interested in the relationship between cinema and citizenship in a multicultural society.

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The cinematic trope of the white savior film--think of Sandra Bullock in *The Blind Side*, Kevin Costner in *Dances with Wolves*, or Tom Cruise in *The Last Samurai*--features messianic characters in unfamiliar or hostile settings discovering something about themselves and their culture in the process of saving members of other races from terrible fates. In *The White Savior Film*, Matthew Hughey provides a cogent, multipronged analysis of this subgenre of films to investigate the underpinnings of the Hollywood-constructed images of idealized (and often idealistic) white Americans. Hughey considers the production, distribution, and consumption of white savior films to show how the dominant messages of sacrifice, suffering, and redemption are perceived by both critics and audiences. Examining the content of fifty films, nearly 3,000 reviews, and interviews with viewer focus groups, he accounts for the popularity of this subgenre and its portrayal of "racial progress." *The White Savior Film* shows how we as a society create and understand these films and how they reflect the political and cultural contexts of their time.

Asian American Women on Skin Color and Colorism

A Guide for Social Scientists

The Cultural Politics of Colorblind TV Casting

All Media Are Social

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Wake Me when It's Funny

Cinema Studies: The Key Concepts

Behind the Laughs

Jenna Fischer's Hollywood journey began at the age of 22 when she moved to Los Angeles from her hometown of St. Louis. With a theater degree in hand, she was determined, she was confident, she was ready to work hard. So, what could go wrong? Uh, basically everything. The path to being a professional actor was so much more vast and competitive than she'd imagined. It would be eight long years before she landed her iconic role on The Office, nearly a decade of frustration, struggle, rejection and doubt. If only she'd had a handbook for the aspiring actor. Or, better yet, someone to show her the way—an established actor who could educate her about the business, manage her expectations, and reassure her in those moments of despair. Jenna wants to be that person for you. With amusing candor and wit, Fischer spells out the nuts and bolts of getting established in the profession, based on her own memorable and hilarious experiences. She tells you how to get the right headshot, what to look for in representation, and the importance of joining forces with other like-minded artists and creating your own work—invaluable advice personally acquired from her many years of struggle. She provides helpful hints on how to be gutsy and take risks, the tricks to good auditioning and callbacks, and how not to fall for certain scams (auditions in a guy's apartment are probably not legit—or

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at least not for the kind of part you're looking for!). Her inspiring, helpful guidance feels like a trusted friend who's made the journey, and has now returned to walk beside you, pointing out the pitfalls as you blaze your own path towards the life of a professional actor.

Aimed at both the head and the heart, The Defining Moment plumbs the depths of the most memorable characters ever to appear on the screen, the stage or the page. The book focuses on those moments so pivotal in a character's formation that they create a distinct boundary of before and after, moments without which the character couldn't exist and moments through which characters can transform before our eyes. Writers, actors and storytellers of all stripes will discover a powerful new key to unlock any character they seek to develop, write or portray. They may even unlock a deeper understanding of themselves.

Features:

- The first in-depth study of the essential principles that will redefine the way storytellers understand their characters and themselves.*
- Essential insights into the forces that create character*
- Dozens of examples of character-defining moments from film, television, theater and literature*
- An exploration of pivotal moments: birth, death, discovery, decision-making, injury and healing*
- An examination of how writers and actors employ defining moments in their deepest and most unforgettable works*
- Insights into how directors, editors, cinematographers and composers dramatize key moments*
- Practical exercises for defining and redefining character*
- Tips for discovering the moments that matter*

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most Deeply personal stories from the authors' lives to illustrate the variety of moments that define us. For every storyteller, no matter their medium, The Defining Moment will redefine the way they understand their characters and themselves. In this second edition essential guide some 150 key genres, movements, theories and production terms are explained and analysed with depth and clarity. The story of racial hierarchy in the American film industry The #OscarsSoWhite campaign, and the content of the leaked Sony emails which revealed, among many other things, that a powerful Hollywood insider didn't believe that Denzel Washington could "open" a western genre film, provide glaring evidence that the opportunities for people of color in Hollywood are limited. In The Hollywood Jim Crow, Maryann Erigha tells the story of inequality, looking at the practices and biases that limit the production and circulation of movies directed by racial minorities. She examines over 1,300 contemporary films, specifically focusing on directors, to show the key elements at work in maintaining "the Hollywood Jim Crow." Unlike the Jim Crow era where ideas about innate racial inferiority and superiority were the grounds for segregation, Hollywood's version tries to use economic and cultural explanations to justify the underrepresentation and stigmatization of Black filmmakers. Erigha exposes the key elements at work in maintaining Hollywood's racial hierarchy, namely the relationship between genre and race, the ghettoization of Black directors to black films, and how Blackness is perceived by the Hollywood producers and

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studios who decide what gets made and who gets to make it. Erigha questions the notion that increased representation of African Americans behind the camera is the sole answer to the racial inequality gap. Instead, she suggests focusing on the obstacles to integration for African American film directors. Hollywood movies have an expansive reach and exert tremendous power in the national and global production, distribution, and exhibition of popular culture. The Hollywood Jim Crow fully dissects the racial inequality embedded in this industry, looking at alternative ways for African Americans to find success in Hollywood and suggesting how they can band together to forge their own career paths.

Hollywood's Indian

Breaking It Down

The Subject of Film and Race

Dubious Gastronomy

Reframing difference

Reel Bad Arabs

The Racial Politics of the Movie Industry

We are all experts about Hollywood. We have to be, given its iconic power as the global source of so much entertainment. Designed to add to existing expertise as a movie-goer, The Contemporary Hollywood Reader enables

students to enter into the thematic, critical, artistic, economic, and political debates on Hollywood. The Contemporary Hollywood Reader is a dynamic selection of scholarly writings on Hollywood from the post-World War II period onwards, divided into three sections, each with contextualizing introductions from the Editor. The sections, Production, Text, and Circulation, address all the major perspectives on Hollywood allowing equal attention to the field, in both thematic and disciplinary senses. In this collection, Toby Miller offers a plural, open guide to major scholarly tendencies in writing about Hollywood with a mixture of familiar and less familiar works. While the Reader draws on research undertaken within US-UK film or cinema studies, it also ventures further afield, bringing together the most stimulating materials available on the subject.

Naráyana's best-seller gives its reader much more than "Friendly Advice." In one handy collection—closely related to the world-famous Pañcatantra or Five Discourses on

Worldly Wisdom –numerous animal fables are interwoven with human stories, all designed to instruct wayward princes. Tales of canny procuresses compete with those of cunning crows and tigers. An intrusive ass is simply thrashed by his master, but the meddlesome monkey ends up with his testicles crushed. One prince manages to enjoy himself with a merchant's wife with her husband's consent, while another is kicked out of paradise by a painted image. This volume also contains the compact version of King Vikrama's Adventures, thirty-two popular tales about a generous emperor, told by thirty-two statuettes adorning his lion-throne. Co-published by New York University Press and the JJC Foundation For more on this title and other titles in the Clay Sanskrit series, please visit

<http://www.claysanskritlibrary.org>

This volume offers strategic approaches to auditioning for women, men, and non-binary actors of the global majority. It provides a fresh approach from the perspectives of two directors of color who are also actors working in theater,

film, and television.

Uncertainty is interwoven into human existence. It is a powerful incentive in the search for knowledge and an inherent component of scientific research. We have developed many ways of coping with uncertainty. We make promises, manage risks and make predictions to try to clear the mists and predict ahead. But the future is inherently uncertain - and the mist that shrouds our path an inherent part of our journey. The burning question is whether our societies can face up to uncertainty, learn to embrace it and whether we can open up to a constantly evolving future. In this new book, Helga Nowotny shows how research can thrive at the cusp of uncertainty. Science, she argues, can eventually transform uncertainty into certainty, but into certainty which remains always provisional. Uncertainty is never completely static. It is constantly evolving. It encompasses geological time scales and, at the level of human experience, split-second changes as cells divide. Life and death decisions are taken in the blink of the eye,

while human interactions with the natural environment may reveal their impact over millennia. Uncertainty is cunning. It appears at unexpected moments, it shuns the straight line, takes the oblique route and sometimes the unexpected short-cut. As we acknowledge the cunning of uncertainty, its threats retreat. We accept that any scientific inquiry must produce results that are provisional and uncertain. This message is vital for politicians and policy-makers: do not be tempted by small, short-term, controllable gains to the exclusion of uncertain, high-gain opportunities. Wide-ranging in its use of examples and enriched by the author's experience as President of the European Research Council, one of the world's leading funding organisations for fundamental research. *The Cunning of Uncertainty* is a must-read for students and scholars of all disciplines, politicians, policy-makers and anyone concerned with the fundamental role of knowledge and science in our societies today.

A Survival Guide

Sensitive Reading

The White Savior Film

An Asian American Reckoning

Power Women

Reel Latinxs

Gender and Power in the Entertainment Industry

This book fills a significant gap in the critical conversation on race in media by extending interrogations of racial colorblindness in American television to the industrial practices that shape what we see on screen. Specifically, it frames the practice of colorblind casting as a potent lens for examining the interdependence of 21st century post-racial politics and popular culture. Applying a 'production as culture' approach to a series of casting case studies from American primetime dramatic television, including ABC's Grey's Anatomy and The CW's The Vampire Diaries, Kristen Warner complicates our understanding of the cultural processes that inform casting and expounds the aesthetic and pragmatic industrial viewpoints that perpetuate limiting or downright exclusionary hiring norms. She also examines the material effects of actors of color who knowingly participate in this system and justify their limited roles as a consequence of employment, and finally speculates on what alternatives, if any, are available to correct these practices. Warner's insights are a valuable addition to scholarship in media industry studies, critical race theory, ethnic studies, and audience reception, and will also appeal to those with a general interest in race in popular culture.

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How do Christian women navigate the call to both the academy and motherhood? In this unique resource by and for Christian academic mothers, contributors combine research with personal stories to provide wisdom, encouragement, and solidarity. Hear from women with a similar vocational journey who come from different backgrounds, academic disciplines, and stages of parenting and career.

This is the deliciously entertaining memoir by the coal miner's son who became an international star of stage, screen, and television. Keel speaks his mind about his many co-stars, including Judy Garland, Betty Hutton, Tammy Grimes and Katherine Greyson, to name a few.

A groundbreaking book that dissects a slanderous history dating from cinema's earliest days to contemporary Hollywood blockbusters that feature machine-gun wielding and bomb-blowing "evil" Arabs Award-winning film authority Jack G. Shaheen, noting that only Native Americans have been more relentlessly smeared on the silver screen, painstakingly makes his case that "Arab" has remained Hollywood's shameless shorthand for "bad guy," long after the movie industry has shifted its portrayal of other minority groups. In this comprehensive study of over one thousand films, arranged alphabetically in such chapters as "Villains," "Sheikhs," "Cameos," and "Cliffhangers," Shaheen documents the tendency to portray Muslim Arabs as Public Enemy #1—brutal, heartless, uncivilized Others bent on terrorizing civilized Westerners. Shaheen examines how and why such a stereotype has grown and spread in the film industry and what may be done to change Hollywood's defamation of Arabs.

Hollywood Actors and Racism

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Sociological Perspectives on Mass Media

Reel Racism

It Would be So Nice If You Weren't Here

Hollywood

Community and Inequality in Comedy

Chinese in Hollywood

When the 2016 Oscar acting nominations all went to whites for the second consecutive year, #OscarsSoWhite became a trending topic. Yet these enduring racial biases afflict not only the Academy Awards, but also Hollywood as a whole. Why do actors of color, despite exhibiting talent and bankability, continue to lag behind white actors in presence and prominence? Reel Inequality examines the structural barriers minority actors face in Hollywood, while shedding light on how they survive in a racist industry. The book charts how white male gatekeepers dominate Hollywood, breeding a culture of ethnocentric storytelling and casting. Nancy Wang Yuen interviewed nearly a hundred working actors and drew on published interviews with celebrities, such as Viola Davis, Chris Rock, Gina Rodriguez, Oscar Isaac, Lucy Liu, and Ken Jeong, to explore how racial

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stereotypes categorize and constrain actors. Their stories reveal the day-to-day racism actors of color experience in talent agents' offices, at auditions, and on sets. Yuen also exposes sexist hiring and programming practices, highlighting the structural inequalities that actors of color, particularly women, continue to face in Hollywood. This book not only conveys the harsh realities of racial inequality in Hollywood, but also provides vital insights from actors who have succeeded on their own terms, whether by sidestepping the system or subverting it from within. Considering how their struggles impact real-world attitudes about race and diversity, Reel Inequality follows actors of color as they suffer, strive, and thrive in Hollywood. Latinx representation in the popular imagination has infuriated and befuddled the Latinx community for decades. These misrepresentations and stereotypes soon became as American as apple pie. But these cardboard cutouts and examples of lazy storytelling could never embody the rich traditions and histories of Latinx peoples. Not seeing real Latinxs on TV and film reels as kids inspired the authors to dive deep into the world of mainstream television and film to uncover examples of

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representation, good and bad. The result: a riveting ride through televisual and celluloid reels that make up mainstream culture. As pop culture experts Frederick Luis Aldama and Christopher González show, the way Latinx peoples have appeared and are still represented in mainstream TV and film narratives is as frustrating as it is illuminating. Stereotypes such as drug lords, petty criminals, buffoons, and sexed-up lovers have filled both small and silver screens—and the minds of the public. Aldama and González blaze new paths through Latinx cultural phenomena that disrupt stereotypes, breathing complexity into real Latinx subjectivities and experiences. In this grand sleuthing sweep of Latinx representation in mainstream TV and film that continues to shape the imagination of U.S. society, these two Latinx pop culture authorities call us all to scholarly action.

The director, television producer, and actor recounts his rise to success in Hollywood and offers advice on making it in show business

Hollywood has long exerted an international influence on the global imagination. In the first half of the 20th century,

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Chinese American actors who aspired to a career in Hollywood found their opportunities limited to roles that propagated Asian stereotypes. Meanwhile, many Chinese roles were given to non-Asian actors playing yellowface. It has been a long, hard road for Chinese in Hollywood who have striven to build meaningful careers behind and in front of the camera. This book focuses on the contributions of Chinese and Chinese Americans to the film and television industries as well as those who lived and worked in the Hollywood area. Vintage photographs celebrate pioneers such as Anna May Wong, Tyrus Wong, Milton Quon, James Wong Howe, and many more. From the silent film era to the present, the history of Chinese in Hollywood will surpass 100 years.

Representation in U.S. Film and TV

Representing Race, Class, Gender, and Sexuality at the Movies

Classic Hollywood, Classic Whiteness

Minor Feelings

Black Los Angeles

The Defining Moment

Innovation Beyond Hollywood and the Rise of Web Television

The Subject of Film and Race is the first comprehensive intervention into how film critics and

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scholars have sought to understand cinema's relationship to racial ideology. In attempting to do more than merely identify harmful stereotypes, research on 'films and race' appropriates ideas from post-structuralist theory. But on those platforms, the field takes intellectual and political positions that place its anti-racist efforts at an impasse. While presenting theoretical ideas in an accessible way, Gerald Sim's historical materialist approach uniquely triangulates well-known work by Edward Said with the Neo-Marxian writing about film by Theodor Adorno and Fredric Jameson. *The Subject of Film and Race* takes on topics such as identity politics, multiculturalism, multiracial discourse, and cyborg theory, to force film and media studies into rethinking their approach, specifically towards humanism and critical subjectivity. The book illustrates theoretical discussions with a diverse set of familiar films by John Ford, Michael Mann, Todd Solondz, Quentin Tarantino, Keanu Reeves, and others, to show that we must always be aware of capitalist history when thinking about race, ethnicity, and films.

California roll, Chinese take-out, American-made kimchi, dogmeat, monosodium glutamate, SPAM—all are examples of what Robert Ji-Song Ku calls “dubious” foods. Strongly associated with Asian and Asian American gastronomy, they are commonly understood as ersatz, depraved, or simply bad. In *Dubious Gastronomy*, Ku contends that these foods share a spiritual fellowship with Asians in the United States in that the Asian presence, be it culinary or corporeal, is often considered watered-down, counterfeit, or debased manifestations of the “real thing.” The American expression of Asianness is defined as doubly inauthentic—as insufficiently Asian and unreliably American when measured against a largely ideological if not entirely political standard

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of authentic Asia and America. By exploring the other side of what is prescriptively understood as proper Asian gastronomy, Ku suggests that Asian cultural expressions occurring in places such as Los Angeles, Honolulu, New York City, and even Baton Rouge are no less critical to understanding the meaning of Asian food—and, by extension, Asian people—than culinary expressions that took place in Tokyo, Seoul, and Shanghai centuries ago. In critically considering the impure and hybridized with serious and often whimsical intent, *Dubious Gastronomy* argues that while the notion of cultural authenticity is troubled, troubling, and troublesome, the apocryphal is not necessarily a bad thing: The dubious can be and is often quite delicious. *Dubious Gastronomy* overlaps a number of disciplines, including American and Asian American studies, Asian diasporic studies, literary and cultural studies, and the burgeoning field of food studies. More importantly, however, the book fulfills the critical task of amalgamating these areas and putting them in conversation with one another. Written in an engaging and fluid style, it promises to appeal a wide audience of readers who seriously enjoys eating—and reading and thinking about—food.

"The Auntie Sewing Squad Guide to Mask Making, Radical Care, and Racial Justice is a community manifesto of essays, poems, recipes, and art describing people who stepped up in the absence of government leadership. In March 2020, when the US government failed to provide personal protective equipment in the face of COVID-19, the Auntie Sewing Squad emerged to meet a critical need--sewing masks--and to critique the US government failure to protect the public's health. Led primarily by Asian American women and other women of color, including

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some who learned to sew from refugee mothers and grandmothers working in sweatshops, the Auntie Sewing Squad openly tells a history of exploited immigrant labor, while turning it on its head. The Auntie Sewing Squad became a cadre of dispersed mask-sewers who nimbly funneled masks to asylum seekers, indigenous communities, incarcerated people, and many others in need of protection. Sewing masks became a way not only to meet a public health need, but also to come together in mutual aid and to support cross-racial solidarity and political action in a moment of social upheaval"--

This book examines 'diversity', or the lack thereof, in young adult fiction (YA) publishing. It focuses on cultural hegemony in the United Kingdom and explores how literary culture aimed at young adults reproduces and perpetuates 'racial' and ethnic cultural hierarchies. Diversity is described by the We Need Diverse Books project as 'all diverse experiences, including (but not limited to) LGBTQIA, Native, people of color, gender diversity, people with disabilities, and ethnic, cultural, and religious minorities'. This study focuses on people of colour. While previous studies have looked at the representation of ethnic minorities in books for children and young adults, this book examines the experiences of 'own voice' cultural producers that create a counter-narrative. Specifically, this book will investigate the output and experiences of British young adult fiction authors of colour (BAME authors) published in the UK during the period 2006-2016, drawing upon semi-structured interviews with a sample of authors.

The Actor's Life

Audition Techniques for Actors of the Global Majority

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Shaping the Future of African American Film

America on Film

The Limits of #MeToo in Hollywood

The Fifty Worst Movies of All Time (and how They Got that Way)

Directing Feature Films

The pitfalls and pleasures of an actor's life are discussed candidly by a talented actor, who recounts the highlights--and not so great moments--of his more than thirty years in show business

NEW YORK TIMES BESTSELLER • PULITZER PRIZE FINALIST • NATIONAL BOOK CRITICS CIRCLE AWARD WINNER • ONE OF TIME'S 100 MOST INFLUENTIAL PEOPLE • A ruthlessly honest, emotionally charged, and utterly original exploration of Asian American consciousness "Brilliant . . . To read this book is to become more human."—Claudia Rankine, author of *Citizen* In development as a television series starring and adapted by Greta Lee • One of Time's 10 Best Nonfiction Books of the Year • Named One of the Best Books of the Year by The New York Times, The Washington Post, NPR, New Statesman, BuzzFeed, Esquire, The New York Public Library, and Book Riot Poet and essayist Cathy Park Hong fearlessly and provocatively blends memoir, cultural criticism, and history to expose fresh truths about racialized consciousness in America. Part memoir and part cultural criticism, this collection is vulnerable, humorous, and provocative—and its relentless and riveting pursuit of vital questions around family and friendship, art and politics, identity and individuality, will change the way you think about our world. Binding these essays together

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is Hong's theory of "minor feelings." As the daughter of Korean immigrants, Cathy Park Hong grew up steeped in shame, suspicion, and melancholy. She would later understand that these "minor feelings" occur when American optimism contradicts your own reality—when you believe the lies you're told about your own racial identity. Minor feelings are not small, they're dissonant—and in their tension Hong finds the key to the questions that haunt her. With sly humor and a poet's searching mind, Hong uses her own story as a portal into a deeper examination of racial consciousness in America today. This intimate and devastating book traces her relationship to the English language, to shame and depression, to poetry and female friendship. A radically honest work of art, *Minor Feelings* forms a portrait of one Asian American psyche—and of a writer's search to both uncover and speak the truth. Praise for *Minor Feelings* "Hong begins her new book of essays with a bang. . . . The essays wander a variegated terrain of memoir, criticism and polemic, oscillating between smooth proclamations of certainty and twitches of self-doubt. . . . *Minor Feelings* is studded with moments [of] candor and dark humor shot through with glittering self-awareness."—The New York Times "Hong uses her own experiences as a jumping off point to examine race and emotion in the United States."—Newsweek "Powerful . . . [Hong] brings together memoiristic personal essay and reflection, historical accounts and modern reporting, and other works of art and writing, in order to amplify a multitude of voices and capture Asian America as a collection of contradictions. She does so with sharp wit and radical transparency."—Salon

Offering both in-depth analyses of specific films and overviews of the industry's output, *Hollywood's Indian* provides insightful characterizations of the depiction of the Native

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Americans in film. This updated edition includes a new chapter on *Smoke Signals*, the groundbreaking independent film written by Sherman Alexie and directed by Chris Eyre. Taken as a whole the essays explore the many ways in which these portrayals have made an impact on our collective cultural life.

Learn how to read a script, find its core, determine your vision, communicate with writers, actors, designers, cinematographers, editors, composers, and all the members of your creative team in order to insure that your vision reaches the screen.

Beur and banlieue filmmaking in France

Content, Critics, and Consumption

How to Break Into Show Business and Stay There

Open TV

Reel Inequality

American Dreams and Racial Realities

My Life in Show Business

America on Film: Representing Race, Class, Gender, and Sexuality in the Movies, 2nd Edition is a lively introduction to issues of diversity as represented within the American cinema. Provides a comprehensive overview of the industrial, socio-cultural, and aesthetic factors that contribute to cinematic representations of race, class, gender, and sexuality Includes over 100 illustrations, glossary of key terms, questions for discussion, and lists for further reading/viewing Includes new case studies of a number of films, including Crash, Brokeback Mountain, and

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Quinceañera

In Hollywood, we hear, it's all about the money. It's a ready explanation for why so few black films get made—no crossover appeal, no promise of a big payoff. But what if the money itself is color-coded? What if the economics that governs film production is so skewed that no film by, about, or for people of color will ever look like a worthy investment unless it follows specific racial or gender patterns? This, Monica Ndounou shows us, is precisely the case. In a work as revealing about the culture of filmmaking as it is about the distorted economics of African American film, Ndounou clearly traces the insidious connections between history, content, and cash in black films. How does history come into it? Hollywood's reliance on past performance as a measure of potential success virtually guarantees that historically underrepresented, underfunded, and undersold African American films devalue the future prospects of black films. So the cycle continues as it has for nearly a century. Behind the scenes, the numbers are far from neutral. Analyzing the onscreen narratives and off-screen circumstances behind nearly two thousand films featuring African Americans in leading and supporting roles, including such recent productions as Bamboozled, Beloved, and Tyler Perry's Diary of a Mad Black Woman, Ndounou exposes the cultural and racial constraints that limit not just the production but also the expression and creative freedom of black films.

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Her wide-ranging analysis reaches into questions of literature, language, speech and dialect, film images and narrative, acting, theater and film business practices, production history and financing, and organizational history. By uncovering the ideology behind profit-driven industry practices that reshape narratives by, about, and for people of color, this provocative work brings to light existing limitations—and possibilities for reworking stories and business practices in theater, literature, and film.

*From TV to smartphone apps to movies to newspapers, mass media are nearly omnipresent in contemporary life and act as a powerful social institution. In this introduction to media sociology, Lindner and Barnard encourage readers to think critically about the power of big media companies, state-media relations, new developments in journalism, representations of race, class, gender, and sexuality in media, and what social media may or may not be doing to our brains, among other topics. Each chapter explores pressing questions about media by carefully excavating the results of classic and contemporary social scientific studies. The authors bring these findings to life with anecdotes and examples ripped from headlines and social media newsfeeds. By synthesizing research on new media and traditional media, entertainment media and news, quantitative and qualitative studies, *All Media Are Social* offers a succinct and accessibly-written analysis of*

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both enduring patterns and some of the newest developments in mass media. With strong emphases on theory and methods, Lindner and Barnard provide students and general readers alike with the tools to better understand the ever-changing media landscape.

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