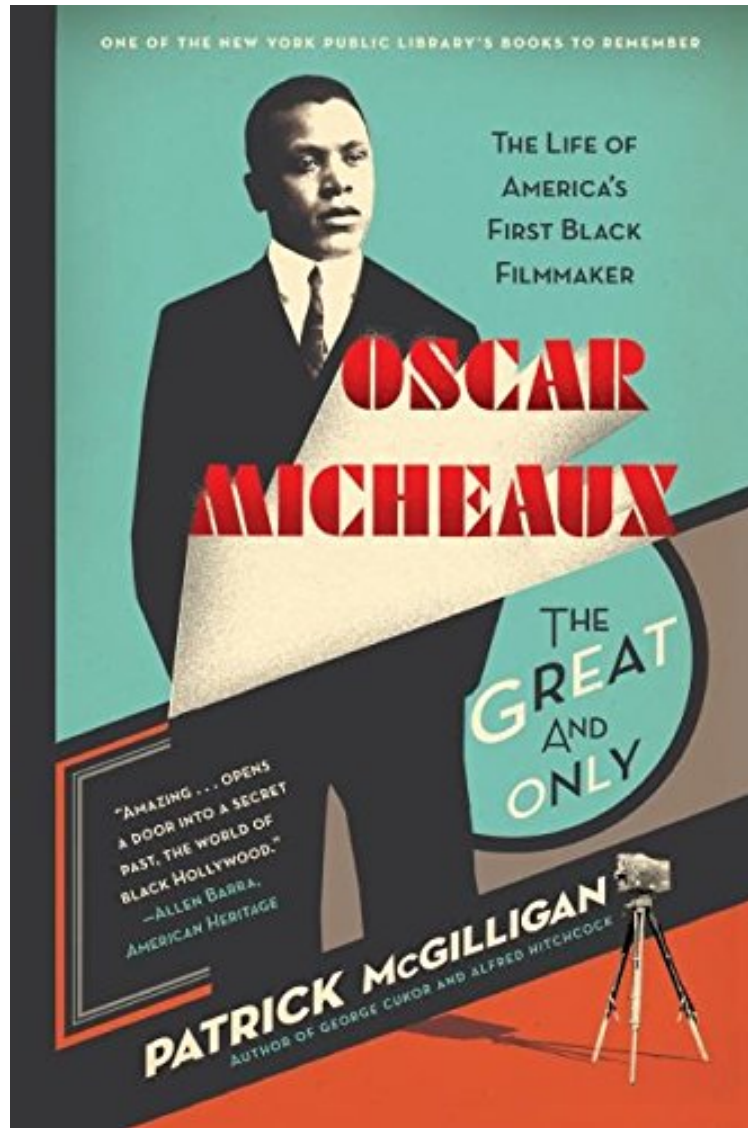


(Free and download) Oscar Micheaux: The Great and Only: The Life of America's First Black Filmmaker

Oscar Micheaux: The Great and Only: The Life of America's First Black Filmmaker

Patrick McGilligan

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Patrick McGilligan : Oscar Micheaux: The Great and Only: The Life of America's First Black Filmmaker
before purchasing it in order to gauge whether or not it would be worth my time, and all praised Oscar Micheaux: The Great and Only: The Life of America's First Black Filmmaker:

0 of 0 people found the following review helpful. Fascinating, moving biography By J. Hundley Yikes - I thought I'd reviewed this some time back. In any case, this is a fascinating, thoughtful, well-researched and movingly written

biography of film pioneer Micheaux. I confess to knowing next to nothing about the man, his career, or films prior having my interest piqued and then satisfied by this book, whose biography of Hitchcock is also superior. In short, this is a first-rate life of a fascinating and multi-faceted life. Film-making was only the half of it. If you have any interest in early American film or early 20th Century US cultural / social history, you find much here to reward your reading. 0 of 0 people found the following review helpful. Wow what a perseverer By Vincent Ivory Great book and history I was not aware of 0 of 0 people found the following review helpful. Dry but informative By Patrick McSherry There's no strong style in this book, very straightforward. It's clear the author is a big Micheaux fan but is not afraid to be critical when necessary. Recommended for Micheaux fans, but I was hoping for more insight into the film industry as a whole during the early 20th century instead of just an account of his life.

Oscar Micheaux was the Jackie Robinson of film, the black D. W. Griffith a bigger-than-life American folk hero whose important life story has been nearly forgotten today. The son of freed slaves, he roamed America as a Pullman porter before making his first mark as a homesteader in South Dakota and going on from there to become the king of the "race cinema" industry, producing and/or directing nearly forty films during a time of Jim Crow segregation when African-American artists were not welcome in Hollywood. In this groundbreaking new biography, award-winning film historian Patrick McGilligan offers a vivid and fascinating portrait of a true pioneer of American culture who was equal parts visionary, hustler, huckster, innovator, and raffish Barnum-like showman and the first great African-American filmmaker.

From Publishers Weekly At a time when Hollywood was so white that conditions would have had to be improved one hundredfold before it could even qualify as Jim Crow, Micheaux (1884-1951) was forced to pursue his creative ambitions as an independent filmmaker in the race picture market. McGilligan, the author of several acclaimed biographies of film directors (George Cukor: A Double Life), returns again and again to the image of Micheaux as a lone wolf, churning out two or three pictures a year at his peak while barely managing to stay ahead of creditors. And it wasn't just the all-black casts that put his films outside the mainstream; the stories often ran afoul of censors and critics for their uncompromising portrayals of contemporary African-American society. McGilligan sketches a crucial portrait of his subject's life before motion pictures, including an attempt to work a South Dakota homestead and a failed marriage that would provide the impulse for much of his creative output. The story isn't always as detailed as readers might like, but that's due to the limited available historical record. McGilligan does a fine job of reaffirming Micheaux's significance beyond the appreciation of cineastes. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Booklist The author of George Cukor (1991) and Alfred Hitchcock (2003) here limns a far less renowned but equally compelling figure: Oscar Micheaux, foremost director of race films, featuring all-black casts and aimed at black audiences during the era of segregation. After stints as a Pullman porter and homestead farmer, Micheaux, the son of freed slaves, penned autobiographical novels. When Hollywood wouldn't buy his stories, he took up filmmaking in 1919. The quality of his efforts was restricted by financial constraints and the limitations of his talents (McGilligan implies he was more skilled at marketing movies than at making them), yet they shed valuable light on the harsh realities of African American life. Despite thorough research, gaps remain in McGilligan's account. But then, two-thirds of Micheaux's 40-plus films are lost, and the rest survive only as truncated by censorship. Micheaux's career began to fizzle, along with race films, in the late 1930s, and he died in obscurity in 1951. Rediscovered decades later, he is now considered, as McGilligan puts it, the Jackie Robinson of American film. Flagg, Gordon McGilligan deftly assembles the sterling research of scholars of early black filmmaking into an enormously moving and compelling account of a quixotic life defined by arduous toil and perpetual optimism. (DGA Quarterly) a well researched, passionately felt and endlessly fascinating look at a singular American life. (Kirkus s) McGilligan has made this incredible, half-forgotten life newly available to us all. (The Guardian) An enormously moving and compelling account of a quixotic life defined by arduous toil and perpetual optimism. (Directors Guild Association Quarterly) McGilligan does a fine job of reaffirming Micheaux's significance beyond the appreciation of cineastes. (Publishers Weekly) In the skilled hands of Patrick McGilligan, Oscar Micheaux's life story bristles and takes flight. (Pearl Bowser, author of Writing Himself into History: Oscar Micheaux, His Silent Films and His Audiences) a lively, readable tale (New York Times Book) Praise for Alfred Hitchcock: Staggering illuminating The Master of Suspense finally gets and authoritative life. (Kirkus s (starred)) Praise for Alfred Hitchcock: Enthralling, scholarly, and candid. (Publishers Weekly) Praise for Alfred Hitchcock: Magnificently exhaustive, absolutely definitive, marvelously magisterial (Los Angeles Times Book) Praise for Alfred Hitchcock: A hugely satisfying portrait of the artist. (Entertainment Weekly)