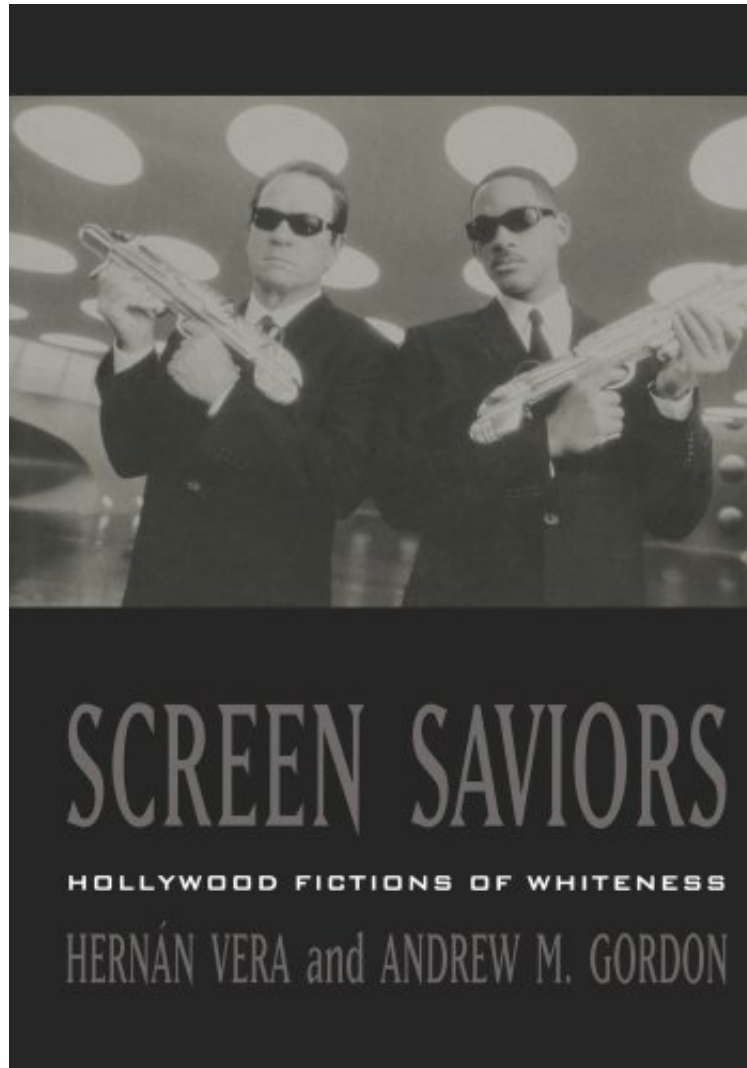


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Screen Savors: Hollywood Fictions of Whiteness

Hernan Vera, Andrew Gordon

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Hernan Vera, Andrew Gordon : Screen Savors: Hollywood Fictions of Whiteness before purchasing it in order to gage whether or not it would be worth my time, and all praised Screen Savors: Hollywood Fictions of Whiteness:

16 of 20 people found the following review helpful. Incisive Minds at WorkBy David WalleyThis is a neat and smart piece of work on American film. The authors have done their homework, their discussions of seminal Sixties and Seventies films is outstanding. Once you've read about what they have to say about the "Lethal Weapon" series, you'll never look at it the same. Which is a good thing for modern film is a carrier of all kinds of ideas, some of them are obvious, some are subliminal and it helps to know how to recognize both. Obviously the authors have spent a lot of time thinking about certain kinds of films and their intellectual impact. Their style is accessible, and though the terms

they tend to use come from the very specialized worlds of contemporary academia, one grows to understand not only why they are used, but what they really mean. I recommend this book for specialists who need to reify their own critical radar as well as for movie buffs anxious to broaden their understanding of the subtexts behind the films they have grown to love. 4 of 7 people found the following review helpful. Hollywood; A purveyor of White Supremacist Ideals By B. Maina Vera and Gordon illustrate in detail how Hollywood remains a vehicle for Euro-centrism and White supremacist ideals from 1905 to the present. Blacks and other people of color continue to be presented in villainous roles as gangsters, pimps, addicts and prostitutes. Ironically even when they get to play professional roles as lawyers, doctors; there is always some dysfunctional meme e.g. drug addiction, abuse, infidelity, gambling e.t.c. Because these movies are viewed worldwide, it's easy to see why other non-white cultures have managed to internalize hatred towards black people even while 90% of them have never had any interactions. Juxtapose this with white main actors whose roles symbolize morality, intelligence, family values etc. It's a must read for all people of the world. 2 of 16 people found the following review helpful. Um...Right By nooobama Anybody notice how every Godly, wise, and honorable character who shows the dumb s***e men in movies what to do is black? It's so prevalent that Spike Lee made up a name for it -- He calls it the "magic negro" part. (No, Rush Limbaugh did not come up with that as a slur.) Another cloying, outdated book about how whites are "privileged." Uh huh. I'm sure all the poor people in trailer parks here in Missouri would totally agree. Time to get off the race wagon, academics. The subject is all used up, and you're starting to sound just plain dopey.

Screen Savors studies how the self of whites is imagined in Hollywood movies by white directors featuring white protagonists interacting with people of another color. This collaboration by a sociologist and a film critic, using the new perspective of critical "white studies," offers a bold and sweeping critique of almost a century's worth of American film, from *Birth of Nation* (1915) through *Black Hawk Down* (2001). *Screen Savors* studies the way in which the social relations that we call "race" are fictionalized and pictured in the movies. It argues that films are part of broader projects that lead us to ignore or deny the nature of the racial divide in which Americans live. Even as the images of racial and ethnic minorities change across the twentieth century, Hollywood keeps portraying the ideal white American self as good-looking, powerful, brave, cordial, kind, firm, and generous: a natural-born leader worthy of the loyalty of those of another color. The book invites readers to conduct their own analyses of films by showing how this can be done in over 50 Hollywood movies. Among these are some films about the Civil War *Birth of a Nation*, *Gone with the Wind*, and *Glory*; some about white messiahs who rescue people of another color *Stargate*, *To Kill a Mockingbird*, *Mississippi Burning*, *Three Kings*, and *The Matrix*; the three versions of *Mutiny on the Bounty* (1935, 1962, and 1984) and interracial romance *Guess Who's Coming to Dinner*. Forty years of Hollywood fantasies of interracial harmony, from *The Defiant Ones* and *In the Heat of the Night* through the *Lethal Weapon* series and *Men in Black* are examined. This work in the sociology of knowledge and cultural studies relates the movies of Hollywood to the large political agendas on race relation in the United States. *Screen Savors* appeals to the general reader interested in the movies or in race and ethnicity as well as to students of com

The study cuts through 84 years of films with many specific and accurate analyses. It will give instructors a new perspective and students tough questions to ask in many classes. Recommended. (CHOICE) Through a careful, detailed examination of an impressive number of significant American films, the authors vividly demonstrate the extent to which notions of white supremacy assert themselves, often unconsciously, even in works in which a liberal, ostensibly anti-racist viewpoint dominates. *Screen Savors* is an important contribution to cinema studies and to the growing body of scholarship devoted to the study of white identity. (Robert Elliot Fox, Southern Illinois University) Analyzes the images of white protagonists interacting with people of another race or ethnicity in American movies from 1915's *'Birth of a Nation'* to *'Black Hawk Down'* in 2001. This book reveals the diverse, often disturbing ways in which movies manufacture the 'white self,' the image and the story of whiteness articulated by white film makers. (Beaches Leader) This book reveals the diverse, often disturbing ways in which movies manufacture the 'white self' the image and story of whiteness articulated by white filmmakers. Avoiding polemical posturing and relying upon historical analysis, the authors provide us with an insightful project that is written with clarity and care. (Daniel Bernardi, University of Arizona) Provocative book. There's plenty to enjoy. (Film History: An Interdisciplinary Journal) A pioneering and highly original book. From *Birth of a Nation* to the latest Hollywood films, Vera and Gordon describe and critically analyze Hollywood movies made by dozens of different white directors, producers, and writers, people with different imaginations and styles. Yet virtually all the movies they have made fit the same mold of not challenging white privilege. (Joe R. Feagin, from the Foreword) If you want to explore a colorful, controversial side of film lore, check out *Screen Savors*. At the very least, it'll make you think about what you are watching. (Rockford Register Star) A valuable addition to the growing scholarship of hegemonic whiteness in America. (Contemporary Sociology) About the Author Hernn Vera is professor of sociology at the University of Florida and an author of several books on race relations. Andrew M. Gordon is associate professor of English at the University of

Florida and a film critic.