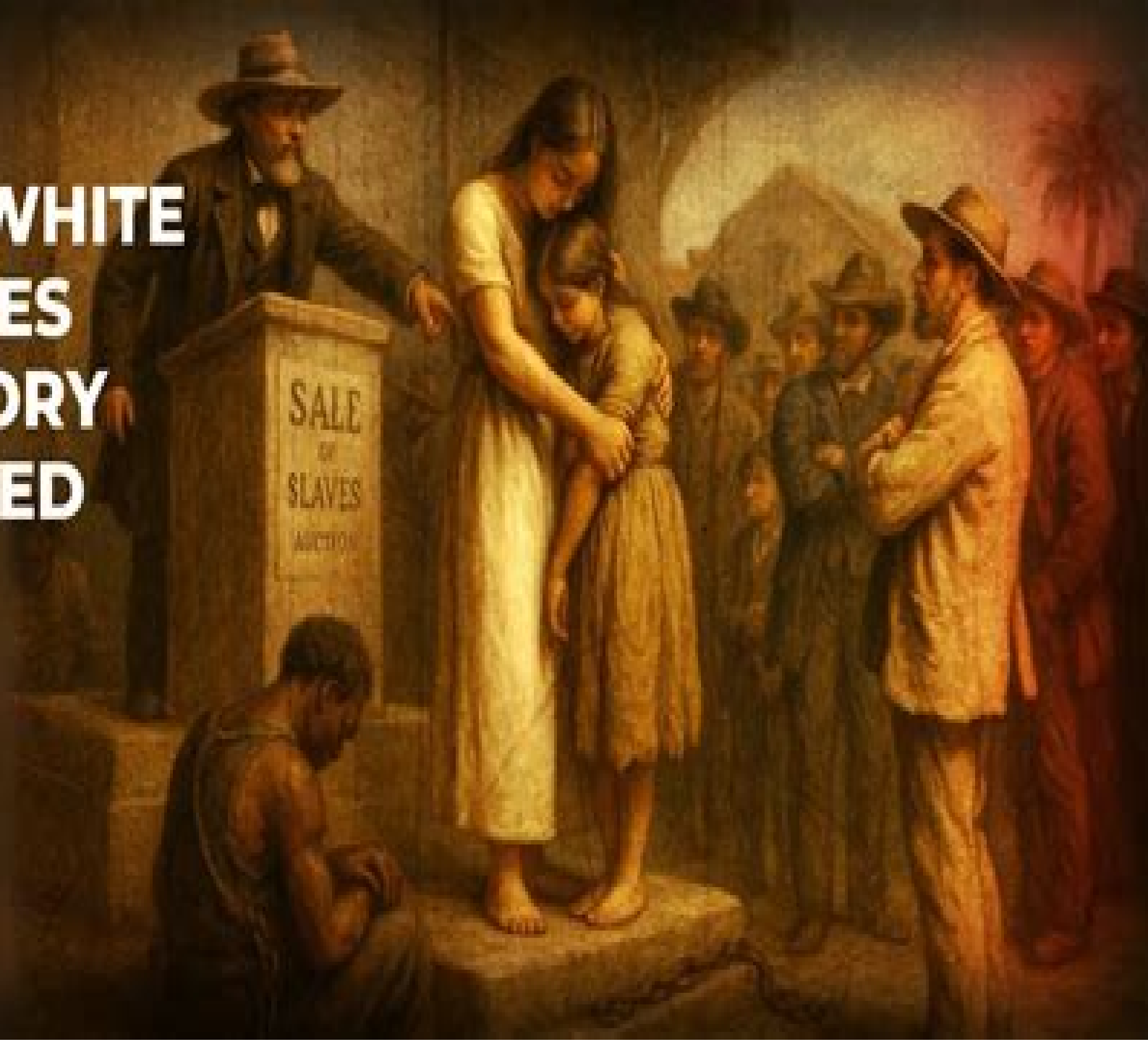


# THE WHITE SLAVES HISTORY ERASED



# White Slavery The Censored Version

**Neil Roberts**



## **White Slavery The Censored Version:**

**White Slavery** Michael K. Jones, Michael K Jones MR, 2013-09-29 During the American Civil War a slave named Arthur C Wellington was forced to work on a southern plantation One day he escaped yearning the taste for freedom and witnessed a country in turmoil as he came in constant contact with the armies of both sides Censored version **Movie-Struck Girls** Shelley Stamp, 2018-06-05 Movie Struck Girls examines women s films and filmgoing in the 1910s a period when female patronage was energetically courted by the industry for the first time By looking closely at how women were invited to participate in movie culture the films they were offered and the visual pleasures they enjoyed Shelley Stamp demonstrates that women significantly complicated cinemagoing throughout this formative transitional era Growing female patronage and increased emphasis on women s subject matter did not necessarily bolster cinema s cultural legitimacy as many in the industry had hoped for women were not always enticed to the cinema by dignified uplifting material and once there they were not always seamlessly integrated in the social space of theaters nor the new optical pleasures of film viewing In fact Stamp argues that much about women s films and filmgoing in the postnickelodeon years challenged rather than served the industry s drive for greater respectability White slave films action adventure serial dramas and women s suffrage photoplays all drew female audiences to the cinema with stories aimed directly at women s interests and with advertising campaigns that specifically targeted female moviegoers Yet these examples suggest that women s patronage was built with stories focused on sexuality sensational thrill seeking and feminist agitation topics not normally associated with ladylike gentility And in each case concerns were raised about women s conduct at cinemas and the viewing habits they enjoyed demonstrating that women s integration into motion picture culture was not as smooth as many have thought **Sex Slaves and Discourse Masters** Doctor Jo Doezeema, 2013-07-18 Why is the international community so concerned with the fate of prostitutes abroad And why does the story of trafficking sound so familiar In this pioneering new book Jo Doezeema argues that the current concern with trafficking in women is a modern manifestation of the myth of white slavery Combining historical analysis with contemporary investigation this book sheds light on the current preoccupations with trafficking in women It examines in detail sex worker reactions to the myth of trafficking questions the current feminist preoccupation with the suffering female body and argues that feminism needs to move towards the creation of new myths The analysis in this book is controversial but crucial an alternative to the current panic discourses around trafficking in women An essential read for anyone who is concerned with the increased movement of women internationally and the attempts of international and national governments to regulate this flow **Policing Cinema** Lee Grieveson, 2004-05-24 White slave films dramas documenting sex scandals filmed prize fights featuring the controversial African American boxer Jack Johnson D W Griffith s The Birth of a Nation all became objects of public concern after 1906 when the proliferation of nickelodeons brought moving pictures to a broad mass public Lee Grieveson draws on extensive original research to examine the controversies over these

films and over cinema more generally He situates these contestations in the context of regulatory concerns about populations and governance in an early twentieth century America grappling with the powerful forces of modernity in particular immigration class formation and conflict and changing gender roles Tracing the discourses and practices of cultural and political elites and the responses of the nascent film industry Grieveson reveals how these interactions had profound effects on the shaping of film content form and more fundamentally the proposed social function of cinema how cinema should function in society the uses to which it might be put and thus what it could or would be Policing Cinema develops new perspectives for the understanding of censorship and regulation and the complex relations between governance and culture In this work Grieveson offers a compelling analysis of the forces that shaped American cinema and its role in society

**Censoring Sex** John E. Semonche, 2007-07-20 In this gracefully written accessible and entertaining volume John Semonche surveys censorship for reasons of sex from the nineteenth century up to the present He covers the various forms of American media books and periodicals pictorial art motion pictures music and dance and radio television and the Internet The tale is varied and interesting replete with a stock of colorful characters such as Anthony Comstock Mae West Theodore Dreiser Marcel Duchamp Opie and Anthony Judy Blume Jerry Falwell Alfred Kinsey Hugh Hefner and the Guerilla Girls Covering the history of censorship of sexual ideas and images is one way of telling the story of modern America and Semonche tells that tale with insight and flair Despite the varieties of censorship running from self censorship to government bans a common story is told Censorship whether undertaken to ward off government regulation to help preserve the social order or to protect the weak and vulnerable proceeds on the assumption that the censor knows best and that limiting the choices of media consumers is justified At various times all of the following groups were perceived as needing protection from sexually explicit materials children women the lower classes and foreigners As social and political conditions changed however the simple fact that someone was a woman or a day laborer did not support stereotyping that person as weak or impressionable What would remain as the only acceptable rationale for censorship of sexual materials was the protection of children and unconsenting adults For each mode of media Semonche explains via abundant examples how and why censorship took place in America Censoring Sex also traces the story of how the cultural territory contested by those advocating and opposing censorship has diminished over the course of the last two centuries Yet Semonche argues the censorship of sexual materials that continues in the United States poses a challenge to the free speech that is part of the foundation upon which the nation is built Indeed in an era in which sexual images are pervasive and the need for reliable information about sex and sexuality is growing he questions the remaining rationales for censorship and the justification for placing obscenity outside the protection of the U S Constitution

**Encounters with Jazz on Television in Cold War Era Portugal** Pedro Cravinho, 2022-03-29 Encounters with Jazz on Television in Cold War Era Portugal 1954 1974 explores the relationship between jazz and television by investigating the experiences of performers and producers in one of the last

European colonial states Portugal during a period of political and social repression and global isolation This new model of systemic analysis reveals a paradoxical interrelationship between state controlled television and international media industries highlighting the space where these two forces collide and locating television jazz production within an important cultural milieu with a lasting impact on Portuguese society From the days of the first feasibility studies for a proposed public television service in 1954 to the military coup that overthrew the far right Estado Novo regime in 1974 this book maps the institutionalization of jazz in Portugal as a social and musical practice one that played a significant role in fostering cultural diversity It looks at the musicians repertoires production processes broadcasts policies and strategies that fuelled the launch of Radiotevis o Portuguesa RTP and the rise of television an indispensable new medium that granted Portuguese people access to the wider world a world curated by public television producers with individual cultural political and aesthetic attitudes to influence the dissemination of jazz In exploring the connections between these national and international jazz scenes Encounters with Jazz on Television in Cold War Era Portugal 1954 1974 addresses opportunities for in depth comparison of the Portuguese experience with that of other countries situating Cold War era Portuguese television jazz broadcasting as part of a bigger still unwritten story

[Sisters in Sin](#) Katie N. Johnson,2006-04-20 An analysis of the prostitute in American realist theatre and the forgotten genre of brothel drama

**The Silent Cinema Reader** Lee Grieveson,Peter Krämer,2004 The Silent Cinema Reader brings together key writings on cinema from the beginnings of film in 1894 to the advent of sound in 1927 addressing the development of film production and exhibition technologies methods of distribution film form and film culture during this critical period on film history Thematic sections address film projection and variety shows storytelling and the Nickelodeon cinema and reform feature films and cinema programs classical Hollywood cinema and European national cinemas Each section is introduced by the editors and contains suggestions for further readings and film viewings

[Encyclopedia of Censorship](#) Jonathon Green,Nicholas J. Karolides,2014-05-14 Articles examine the history and evolution of censorship presented in A to Z format

*Controlling Hollywood* Matthew Bernstein,2000-01-01 Explaining the major forces at play behind the making of Hollywood films this text assesses how changing values have influenced censorship in Hollywood The text also analyses the major cultural social legal and religious changes and their effect on Hollywood

[Making American Culture](#) P. Bradley,2009-09-14 This book offers a social and cultural history of American culture in the formative years of the twentieth century examining forms such as vaudeville early film popular songs modernist art and many others in the context of contemporary social changes

**A Political Companion to Frederick Douglass** Neil Roberts,2018-06-29 Frederick Douglass 1818 1895 was a prolific writer and public speaker whose impact on American literature and history has been long studied by historians and literary critics Yet as political theorists have focused on the legacies of such notables as W E B Du Bois and Booker T Washington Douglass s profound influence on Afro modern and American political thought has often been undervalued In an effort to fill this gap in the scholarship on Douglass editor

Neil Roberts and an exciting group of established and rising scholars examine the author's autobiographies, essays, speeches and novella. Together they illuminate his genius for analyzing and articulating core American ideals such as independence, liberation, individualism and freedom, particularly in the context of slavery. The contributors explore Douglass's understanding of the self-made American and the way in which he expanded the notion of individual potential by arguing that citizens had a responsibility to improve not only their own situations but also those of their communities. A Political Companion to Frederick Douglass also considers the idea of agency, investigating Douglass's passionate insistence that every person in a democracy, even a slave, possesses an innate ability to act. Various essays illuminate Douglass's complex racial politics, deconstructing what seems at first to be his surprising aversion to racial pride, and others explore and critique concepts of masculinity, gender and judgment in his oeuvre. The volume concludes with a discussion of Douglass's contributions to pre and post Civil War jurisprudence.

*The Hidden Cinema* Dr James C Robertson, James Robertson, 2005-08-02 How does film censorship work in Britain? Robertson examines the history of the British Board of Film Censors and shows that censorship has had a greater influence on film history than is often assumed.

Censorship in England Frank Fowell, Frank Palmer, 1913 Deals with stage censorship.

**Censoring Racial Ridicule** M. Alison Kibler, 2015-03-05 A drunken Irish maid slips and falls. A greedy Jewish pawnbroker lures his female employee into prostitution. An African American man leers at a white woman. These and other similar images appeared widely on stages and screens across America during the early twentieth century. In this provocative study, M. Alison Kibler uncovers for the first time powerful and concurrent campaigns by Irish, Jewish and African Americans against racial ridicule in popular culture at the turn of the twentieth century. *Censoring Racial Ridicule* explores how Irish, Jewish and African American groups of the era resisted harmful representations in popular culture by lobbying behind the scenes, boycotting particular acts and staging theater riots. Kibler demonstrates that these groups' tactics evolved and diverged over time, with some continuing to pursue street protest while others sought redress through new censorship laws. Exploring the relationship between free expression, democracy and equality in America, Kibler shows that the Irish, Jewish and African American campaigns against racial ridicule are at the roots of contemporary debates over hate speech.

British Modernism and Censorship Celia Marshik, 2006-07-06 Government censorship had a profound impact on the development of canonical modernism and on the public images of modernist writers. Celia Marshik argues that censorship can benefit as well as harm writers and the works they create in response to it. She weaves together histories of official and unofficial censorship of individual writers and their relationships to such censorship and of British modernism. Throughout, Marshik draws on an extraordinary range of evidence, including the files of government agencies and social purity organisations. She analyses how works were written, revised, published and performed in relation to this complex web of social forces. Chapters on Dante Gabriel Rossetti, Bernard Shaw, Virginia Woolf, James Joyce and Jean Rhys demonstrate that, by both reacting against and complying with the forces of repression, writers reaped personal and stylistic benefits for themselves.

and for society at large      **Bibliography on Censorship and Propaganda** Kimball Young, Raymond D. Lawrence, 1928

**Censorship of the American Theatre in the Twentieth Century** John H. Houchin, 2003-06-26 John Houchin explores the impact of censorship in twentieth century American theatre. He argues that theatrical censorship coincides with significant challenges to religious, political, and cultural traditions. Along with the well-known instance of the House Un-American Activities Committee in the 1950s, other almost equally influential events shaped the course of the American stage during the century. The book is arranged in chronological order. It provides a summary of censorship in eighteenth and nineteenth century America and then analyses key political and theatrical events between 1900 and 2000. These include a discussion of the 1913 riot after the Abbey Theatre touring production of *Playboy of the Western World*, protests against Clifford Odets' *Waiting for Lefty* performed by militant workers during the Depression, and reactions to the recent play *Angels in America*.

**Sex for Sale** Katie N. Johnson, 2015-05-15 In early twentieth century U.S. culture, sex sold. While known mainly for its social reforms, the Progressive Era was also obsessed with prostitution, sexuality, and the staging of women's changing roles in the modern era. By the 1910s, plays about prostitution or brothel dramas had inundated Broadway, where they sometimes became long-running hits and other times sparked fiery obscenity debates. In *Sex for Sale*, Katie N. Johnson recovers six of these plays, presenting them with astute cultural analysis, photographs, and production histories. The result is a new history of U.S. theatre that reveals the brothel drama's crucial role in shaping attitudes toward sexuality, birth control, immigration, urbanization, and women's work. The volume includes the work of major figures, including Eugene O'Neill, John Reed, Rachel Crothers, and Elizabeth Robins. Now largely forgotten, and some previously unpublished, these plays were among the most celebrated and debated productions of their day. Together, their portrayals of commercialized vice, drug addiction, poverty, white slavery, and interracial desire reveal the Progressive Era's fascination with the underworld and the theatre's power to regulate sexuality. Additional plays, commentary, and teaching materials are available at [brotheldrama.lib.miamioh.edu](http://brotheldrama.lib.miamioh.edu). Plays included: *Ourselves* 1913 by Rachel Crothers; *The Web* 1913 by Eugene O'Neill; *My Little Sister* 1913 by Elizabeth Robins; *Moondown* 1915 by John Reed; *Cocaine* 1916 by Pendleton King; *A Shanghai Cinderella*, renamed *East is West* 1918 by Samuel Shipman and John B. Hymer.

**Forgeries of Memory and Meaning** Cedric J. Robinson, 2011-03-31 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's analysis marks a new way of approaching the intellectual, political, and media racism present in the beginnings of American narrative cinema.

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