Acknowledgments

Published by

Gordon, Marsha and Allyson Nadia Field.
Screening Race in American Nontheatrical Film.
Project MUSE.  muse.jhu.edu/book/71404.

For additional information about this book
https://muse.jhu.edu/book/71404
Any collection of essays is only as good as its contributors, and we have had the great fortune of working with a group of top-notch, innovative, and also immensely patient scholars on this project. Throughout the process of putting this collection together, we have been impressed by our contributors’ uncompromising investment in understanding how American film culture attempts to make sense of race. We thank them for their excellent scholarship, archival advocacy, and deep commitment to nontheatrical film studies.

Dino Everett, the Hugh M. Hefner Archivist of the University of Southern California, is the guardian angel of this project. He has been instrumental in identifying relevant films in USC’s archives and making them available for scholarly research and exhibition during our collaborations at the Echo Park Film Center. He was also gracious enough to do so for many of the contributors to this volume as they worked on their essays. Dino’s generosity and can-do spirit is unparalleled in the profession, and we are immensely grateful to have had him on our team.

Thanks as well are due to Lisa Marr and the Echo Park Film Center for hosting a series of screenings, “Race and Place in Nontheatrical Film in Los Angeles,” that served, in many ways, as the genesis for this book. We would like to thank Mark Quigley at the UCLA Film and Television Archive for helping us identify and locate many of the films discussed in this book, some of which were projected at our “Race and Place” events at the Echo Park Film Center. Mark’s enthusiasm for 16mm film and his astute insights have made this a stronger project.

Ashley Truehart and Aurore Spiers, doctoral students in cinema and media studies at the University of Chicago, assisted in preparing the manuscript and the companion website. Dan Morgan generously offered suggestions on the introduction and gave recommendations that greatly strengthened the collection.
Elizabeth Ault at Duke University Press has been absolutely delightful to work with. She was responsive and enthusiastic, and pushed us when we needed to be pushed. Thanks to the entire production team, especially Kate Herman, Liz Smith, and Jessica Ryan, for their careful attention to the book’s many components. We are also grateful for the recommendations and feedback of the two anonymous readers. Their close attention to each chapter, as well as to the book as a whole, made this a stronger collection.

Finally, we want to thank Bob Dickson, Alan Gorg, and Trevor Greenwood, whose astounding film *Felicia* (1965) functioned as the catalyst for this project. We appreciate their work and their openness to us, as we do Felicia Bragg’s, whose reaction to seeing herself as a teenager in their film so many years later continues to remind us of the lasting and affective power of moving images, theatrical and nontheatrical alike.