



**DANCING  
ON THE WHITE PAGE**  
Black Women  
Entertainers Writing  
Autobiography  
KWAKIUTL L. DREHER

*Investigates the literary voices of six Black women entertainers and how they negotiated the tensions between the entertainment industries and the Black community.*

*Dancing on the White Page* examines the popular autobiographies of six well-known Black women entertainers—Diahann Carroll, Dorothy Dandridge, Lena Horne, Eartha Kitt, Whoopi Goldberg, and Mary Wilson—and makes a case for adding Black celebrity autobiography to the African American literary canon. As she explores these women's fascinating stories, Kwakiutl L. Dreher reveals how each one improvises the choreography of her life to survive and thrive in the film, television, and music industries, as well as the politically charged environment of the Black community, most specifically represented by the NAACP. Reading each autobiography as a site of self-revelation, Dreher discovers stories of Black self-determination along with the fight for liberation from oppression and racial and gender discrimination. She explores each woman's full meaning in American culture at large and in American entertainment culture in particular.

"This engaging book adds an important element to discussions in popular culture about the images of Black women so loosely displayed in music videos, films, television series, and commercials. Dreher contextualizes the salacious details that often overshadow the critical contributions these entertainers have made, not only to entertainment, but also to the civil rights movements of our time." — Carol E. Henderson, author of *Scarring the Black Body: Race and Representation in African American Literature*

**KWAKIUTL L. DREHER** is Assistant Professor of English and Ethnic Studies at the University of Nebraska at Lincoln.

A volume in the SUNY series, Cultural Studies in Cinema/Video  
Wheeler Winston Dixon, editor

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**EXILE CINEMA**  
Filmmakers at Work  
beyond Hollywood  
MICHAEL ATKINSON, EDITOR

*Offers a cross section of international fringe cinema.*

Outside the shrinking American film-culture market there is a vast movie-crazed world where madmen, geniuses, and apostates roam freely, subject to a relatively

minimal degree of corporate industry and spin control. In *Exile Cinema*, prominent film critics profile the oeuvres of working, thriving international filmmakers—from Bela Tarr to Judith Helfand, from Kiyoshi Kit and Guy Maddin to Chantal Akerman and Michele Soavi, from Chris Marker to the newest thresholds of contemporary film. These filmmakers battle the greatest odds a modern artist can face: the opposition of mass culture at large and a medium that requires enormous expenditures in every stage of production and distribution. Naturally, the average American moviehead rarely gets a chance to see these marginalized directors' work and often knows about them only through dazzled rumors and rhapsodic hearsay. Whimsical and deeply subjective, the viewpoints and evangelisms in *Exile Cinema* will serve as salve for the cineaste's lonesome fury.

"...Elegant and erudite, this is a key volume for twenty-first-century film studies, a volume to read again and again with pleasure and wonder." — Wheeler Winston Dixon

**MICHAEL ATKINSON** is Professor of Film at the C. W. Post campus of Long Island University and former staff film critic for the *Village Voice*. His previous books include *Flickipedia; Ghosts in the Machine; The Dark Heart of Pop Cinema; Blue Velvet*; and a collection of poetry, *One Hundred Children Waiting for a Train*.

A volume in the SUNY series, Horizons of Cinema  
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