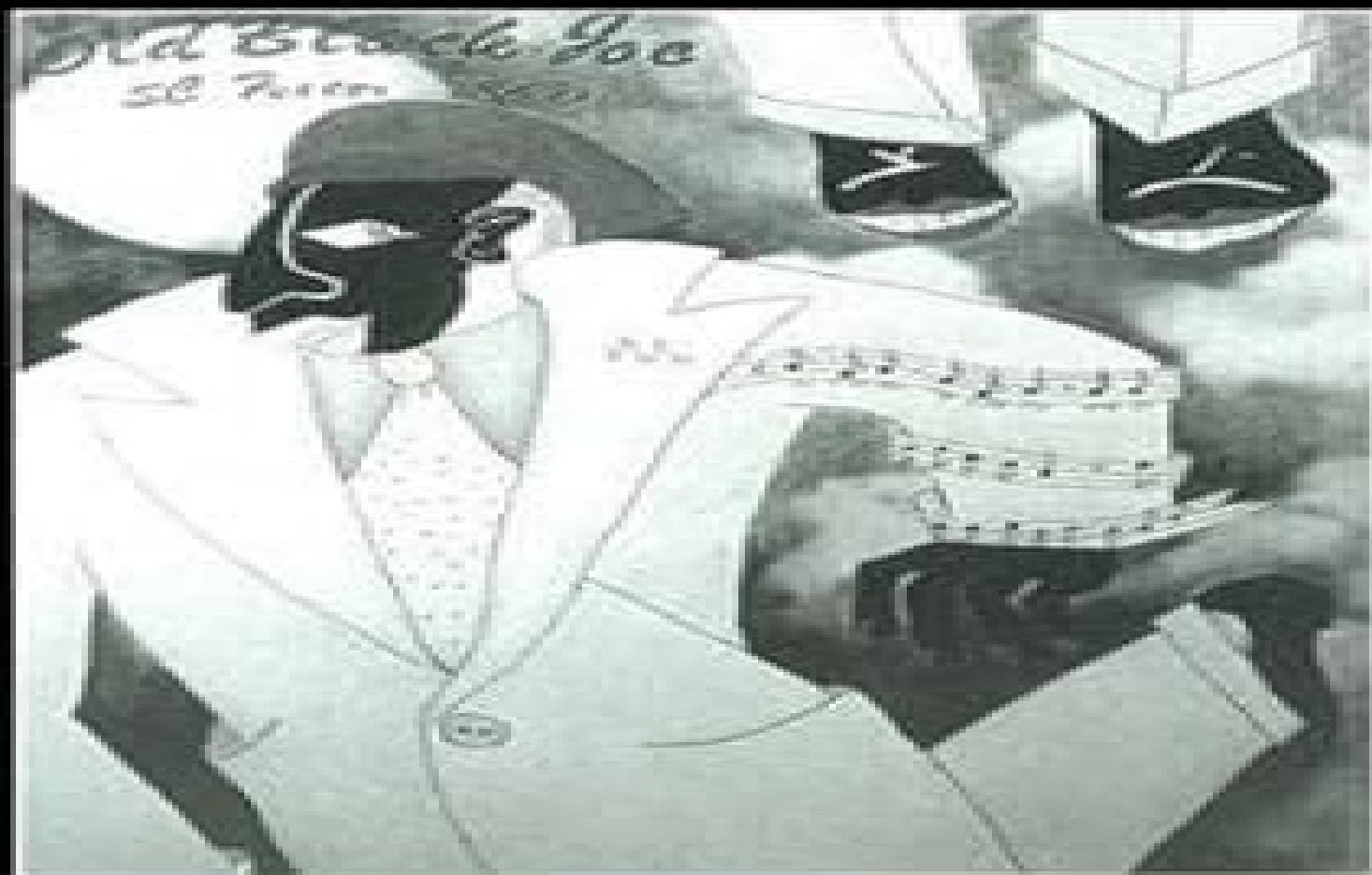


INSIDE THE MINSTREL MASK

Readings in Nineteenth-Century
Blackface Minstrelsy



Edited by

ANNEMARIE BEANE, JAMES W. HATCHER, BROOKS McNAMARA

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Inside The Minstrel Mask Readings In Nineteenth Century Blackface Minstrelsy

Alexandra Kindell



Inside The Minstrel Mask Readings In Nineteenth Century Blackface Minstrelsy:

Inside the Minstrel Mask Annemarie Bean, James V. Hatch, Brooks McNamara, 1996-11-29 A sourcebook of contemporary and historical commentary on America's first popular mass entertainment **African American Performance and Theater History** Harry J. Elam, David Krasner, 2001-01-18 African American Performance and Theater History is an anthology of critical writings that explores the intersections of race, theater, and performance in America. Assembled by two esteemed scholars in black theater, Harry J. Elam Jr. and David Krasner, and composed of essays from acknowledged authorities in the field, this anthology is organized into four sections representative of the ways black theater, drama, and performance interact and enact continual social, cultural, and political dialogues. Ranging from a discussion of dramatic performances of Uncle Tom's Cabin to the Black Art Movement of the 1960s and early 1970s, articles gathered in the first section, Social Protest and the Politics of Representation, discuss the ways in which African American theater and performance have operated as social weapons and tools of protest. The second section of the volume, Cultural Traditions, Cultural Memory, and Performance, features, among other essays, Joseph Roach's chronicle of the slave performances at Congo Square in New Orleans and Henry Louis Gates Jr.'s critique of August Wilson's cultural polemics. Intersections of Race and Gender, the third section, includes analyses of the intersections of race and gender on the minstrel stage, the plight of black female choreographers at the inception of Modern Dance, and contemporary representations of black homosexuality by PomoAfroHomo. Using theories of performance and performativity, articles in the fourth section, African American Performativity and the Performance of Race, probe into the ways blackness and racial identity have been constructed in and through performance. The final section is a round table assessment of the past and present state of African American Theater and Performance Studies by some of the leading senior scholars in the field: James V. Hatch, Sandra L. Richards, and Margaret B. Wilkerson. Revealing the dynamic relationship between race and theater, this volume illustrates how the social and historical contexts of production critically affect theatrical performances of blackness and their meanings, and at the same time, how African American cultural, social, and political struggles have been profoundly affected by theatrical representations and performances. This one-volume collection is sure to become an important reference for those studying black theater and an engrossing survey for all readers of African American literature. *BlackSound* Matthew D. Morrison, 2024-03-05 No book from this past year better explains American popular music than professor Matthew Morrison's *BlackSound*. A Rolling Stone Best Music Book of 2024, a new concept for understanding the history of the American popular music industry, *BlackSound* explores the sonic history of blackface minstrelsy and the racial foundations of American musical culture from the early 1800s through the turn of the twentieth century. With this namesake book, Matthew D. Morrison develops the concept of *BlackSound* to uncover how the popular music industry and popular entertainment in general in the United States arose out of slavery and blackface. *BlackSound* as an idea is not the music or sounds produced by Black Americans but instead the

material and fleeting remnants of their sounds and performances that have been co-opted and amalgamated into popular music Morrison unpacks the relationship between performance racial identity and intellectual property to reveal how blackface minstrelsy scripts became absorbed into commercial entertainment through an unequal system of intellectual property and copyright laws By introducing this foundational new concept in musicology Blacksound highlights what is politically at stake for creators and audiences alike in revisiting the long history of American popular music *Haunted City* Christian DuComb, 2017-07-07 Traces the deep roots of Philadelphia's annual Mummers Parade and the city's history of blackface masking and other forms of racial impersonation Regionalism and Reform Wendy Jean Katz, 2002 Before the Civil War Cincinnati Ohio was considered the most important art center of what was then regarded as the U S West In this book Wendy Jean Katz explores the role of artists and art associations in moral and social reform in antebellum Cincinnati Its leaders claimed for it the status of the future geographic and economic center of the nation and supported art as part of their effort to forge a regional vision of morals and manners attractive enough to persuade their adoption nationally BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved **Uncle** Cheryl Thompson, 2021-03-02 From martyr to insult how Uncle Tom has influenced two centuries of racial politics Jackie Robinson President Barack Obama Supreme Court Justice Clarence Thomas O J Simpson and Christopher Darden have all been accused of being an Uncle Tom during their careers How why and with what consequences for our society did Uncle Tom morph first into a servile old man and then to a racial epithet hurled at African American men deemed by other Black people to have betrayed their race Uncle Tom the eponymous figure in Harriet Beecher Stowe's sentimental anti slavery novel Uncle Tom's Cabin was a loyal Christian who died a martyr's death But soon after the best selling novel appeared theatre troupes across North America and Europe transformed Stowe's story into minstrel shows featuring white men in blackface In Uncle Cheryl Thompson traces Tom's journey from literary character to racial trope She explores how Uncle Tom came to be and exposes the relentless reworking of Uncle Tom into a nostalgic racial metaphor with the power to shape how we see Black men a distortion visible in everything from Uncle Ben and Rastus The Cream of Wheat chef to Shirley Temple and Bill Bojangles Robinson to Bill Cosby In Donald Trump's post truth America where nostalgia is used as a political tool to rewrite history Uncle makes the case for why understanding the production of racial stereotypes matters more than ever before **Theatre and Cartographies of Power** Jimmy A. Noriega, Analola Santana, 2018-02-09 Contributors Index Series Page Other Titles in the Series Back Cover **Sounds of the Metropolis** Derek B. Scott, 2008-07-31 The phrase popular music revolution may instantly bring to mind such twentieth century musical movements as jazz and rock n roll In Sounds of the Metropolis however Derek Scott argues that the first popular music revolution actually occurred in the nineteenth century illustrating how a distinct group of popular styles first began to assert their independence and values He explains the popular music revolution as driven by social changes and the incorporation of music into a system of capitalist enterprise which ultimately resulted in a polarization

between musical entertainment or commercial music and serious art. He focuses on the key genres and styles that precipitated musical change at that time and that continued to have an impact upon popular music in the next century. By the end of the nineteenth century popular music could no longer be viewed as watered down or more easily assimilated art music; it had its own characteristic techniques, forms, and devices. As Scott shows, popular refers here for the first time not only to the music's reception but also to the presence of these specific features of style. The shift in meaning of popular provided critics with tools to condemn music that bore the signs of the popular, which they regarded as fashionable and facile rather than progressive and serious. A fresh and persuasive consideration of the genesis of popular music on its own terms. *Sounds of the Metropolis* breaks new ground in the study of music, cultural sociology, and history. Free and Easy? Sean Griffin, 2017-07-24. *A History of the American Musical* narrates the evolution of the film musical genre, discussing its influences and how it has come to be defined. The first text on this subject for over two decades, it employs the very latest concepts and research. The most up-to-date text on the subject with uniquely comprehensive coverage and employing the very latest concepts and research. *Surveys* centuries of music history from the music and dance of Native Americans to contemporary music performance in streaming media. Examines the different ways the film musical genre has been defined, what gets counted as a musical, why, and who gets to make that decision. The text is written in an accessible manner for general cinema and musical theatre buffs whilst retaining theoretical rigour in research. Describes the contributions made to the genre by marginalized or subordinated identity groups who have helped invent and shape the musical. Transnational Cinematic and Popular Music Icons Aaron Lefkowitz, 2017-09-08. *Transnational Cinematic* and Queen Latifah's transnational popular cultural struggles between domination and autonomy with a particular emphasis on their films and popular music. Linking each performer to twentieth-century U.S. African American and global gender histories and noting the intersections of race, gender, sexuality, class, and empire in their overlapping transnational biographies. *Transnational Cinematic Popular Music Icons* Lena Horne, Dorothy Dandridge, Queen Latifah 1917-2017 connects Horne, Dandridge, and Latifah to each other and legacies of Hollywood stereotypes and popular music's internationally routed politics. Through a close reading of Horne's, Dandridge's, and Latifah's films and popular music, the performers tie to historic black transnational caricatures from the tragic mulatto to Sapphire, Mammy, and Jezebel, and additional non-white female performers from Josephine Baker to Halle Berry, maneuvering within transnational popular culture industrial matrices and against white supremacist and hetero-patriarchal forces. Horse Opera Peter Stanfield, 2002. In this innovative take on a neglected chapter of film history, Peter Stanfield challenges the commonly held view of the singing cowboy as an ephemeral figure of fun and argues instead that he was one of the most important cultural figures to emerge out of the Great Depression. The rural or newly urban working-class families who flocked to see the latest exploits of Gene Autry, Roy Rogers, Tex Ritter, and other singing cowboys were an audience largely ignored by mainstream Hollywood film. Hard hit by the depression, faced with the threat and often the reality

of dispossession and dislocation pressured to adapt to new ways of living these small town filmgoers saw their ambitions fantasies and desires embodied in the singing cowboy and their social and political circumstances dramatized in B Westerns Stanfield traces the singing cowboy s previously uncharted roots in the performance tradition of blackface minstrelsy and its literary antecedents in dime novels magazine fiction and the novels of B M Bower showing how silent cinema conventions the developing commercial music media and the prevailing conditions of film production shaped the horse opera of the 1930s Cowboy songs offered an alternative to the disruptive modern effects of jazz music while the series Western tapping into aesthetic principles shunned by the aspiring middle class emphasized stunts fist fights slapstick comedy disguises and hidden identities over narrative logic and character psychology Singing cowboys also linked recording radio publishing live performance and film media Entertaining and thought provoking Horse Opera recovers not only the forgotten cowboys of the 1930s but also their forgotten audiences the ordinary men and women *Making a Promised Land* Paula J.

Massood,2013-01-22 *Making a Promised Land* examines the interconnected histories of African American representation urban life and citizenship as documented in still and moving images of Harlem over the last century Paula J Massood analyzes how photography and film have been used over time to make African American culture visible to itself and to a wider audience and charts the ways in which the Mecca of the New Negro became a battleground in the struggle to define American politics aesthetics and citizenship Visual media were first used as tools for uplift and education With Harlem s downturn in fortunes through the 1930s narratives of black urban criminality became common in sociological tracts photojournalism and film These narratives were particularly embodied in the gangster film which was adapted to include stories of achievement economic success and later in the century a nostalgic return to the past Among the films discussed are *Fights of Nations* 1907 *Dark Manhattan* 1937 *The Cool World* 1963 *Black Caesar* 1974 *Malcolm X* 1992 and *American Gangster* 2007 Massood asserts that the history of photography and film in Harlem provides the keys to understanding the neighborhood s symbolic resonance in African American and American life especially in light of recent urban redevelopment that has redefined many of its physical and demographic contours *The World of Antebellum America* Alexandra

Kindell,2018-09-20 This set provides insight into the lives of ordinary Americans free and enslaved in farms and cities in the North and the South who lived during the years of 1815 to 1860 Throughout the Antebellum Era resonated the theme of change migration urban growth the economy and the growing divide between North and South all led to great changes to which Americans had to respond By gathering the important aspects of antebellum Americans lives into an encyclopedia *The World of Antebellum America* provides readers with the opportunity to understand how people across America lived and worked what politics meant to them and how they shaped or were shaped by economics Entries on simple topics such as bread and biscuits explore workers need for calories the role of agriculture and gendered divisions of labor while entries on more complex topics such as aging and death disclose Americans feelings about life itself Collectively the entries pull the

reader into the lives of ordinary Americans while section introductions tie together the entries and provide an overarching narrative that primes readers to understand key concepts about antebellum America before delving into Americans lives in detail

The Oxford Handbook of Music Censorship Patricia Ann Hall, 2018 Addresses censorship as a worldwide issue from its earliest recorded form to the modern day Includes unique case studies of music censorship unfamiliar to Western audiences Documents censorship through a necessarily intersectional lens Oxford University Press *Continuum*

Encyclopedia of Popular Music of the World John Shepherd, 2003-07-08 The Bloomsbury Encyclopedia of Popular Music Volume 2 explores elements of production and performance and their relationship to popular music This second volume consists of 460 entries by 130 contributors from around the world and is arranged in four parts Part I Performers and Performing Part II Musical Production and Transmission Part III Musical Instruments and Part IV Musical Forms and Practice Entries include musical examples bibliographies discographies and filmographies This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW A general search function for the whole Encyclopedia is also available on this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com> for librarians

Mute Records Zuleika Beaven, Marcus O'Dair, Richard Osborne, 2018-12-27 Mute Records is one of the most influential commercially successful and long lasting of the British independent record labels formed in the wake of the late 1970 s punk explosion Yet in comparison with contemporaries such as Rough Trade or Stiff its legacy remains under explored This edited collection addresses Mute s wide ranging impact Drawing from disciplines such as popular music studies musicology and fan studies it takes a distinctive artist led approach outlining the history of the label by focusing each chapter on one of its acts The book covers key moments in the company s evolution from the first releases by The Normal and Fad Gadget to recent work by Arca and Dirty Electronics It shines new light on the most successful Mute artists including Depeche Mode Nick Cave Erasure Moby and Goldfrapp while also exploring the label s avant garde innovators such as Throbbing Gristle Mark Stewart Labiaich Ut and Swans Mute Records examines the business and aesthetics of independence through the lens of the label s artists

Shantytown, USA Lisa Goff, 2016-04-25 Shantytowns once occupied a central place in America s urban landscape Lisa Goff shows how these resourceful dwellings were not merely the byproducts of hardship but potent assertions of self reliance Their legacy is felt in sites of political activism from campus shanties protesting apartheid to the tent cities of Occupy Wall Street

The Banjo Laurent Dubois, 2016-03-14 American slaves drew on memories of African musical traditions to construct instruments from carved out gourds covered with animal skin Providing a sense of rootedness solidarity and consolation banjo picking became an essential part of black plantation life and its unmistakable sound remains versatile and enduring today Laurent Dubois shows

The Early Republic and Antebellum America: An Encyclopedia of Social, Political, Cultural, and Economic History Christopher G. Bates, 2015-04-08 First

Published in 2015 This text holds four volumes of essays and entries on the early Republic and Antebellum era in America spanning the end of the American Revolution in 1781 to the outbreak of Civil War in 1861 The Americans forged a new government in theory and then in practice with the beginnings of industrialisation and the effects of urbanisation widespread poverty labour strife debates around slavery and sectional discord By the end of the nineteenth century American had a powerhouse economy new technologies and the emergence of major social reform movements creation of uniquely American art and literature and the conquest of the West This encyclopaedia offers a historic reference Journal of the Civil War Era William A. Blair, 2014-11-21 The Journal of the Civil War Era Volume 4 Number 4 December 2014 TABLE OF CONTENTS Articles Gary Gallagher Kathryn Shively Meier Coming to Terms with Civil War Military History Peter C Luebke Equal to Any Minstrel Concert I Ever Attended at Home Union Soldiers and Blackface Performance in the Civil War South John J Hennessy Evangelizing for Union 1863 The Army of the Potomac Its Enemies at Home and a New Solidarity Andrew F Lang Republicanism Race and Reconstruction The Ethos of Military Occupation in Civil War America Professional Notes Kevin M Levin Black Confederates Out of the Attic and Into the Mainstream Book Reviews Books Received Notes on Contributors

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