

Blacking Up The Minstrel Show In Nineteenth Century America

A study of blackface minstrels in the first half of the nineteenth century.

Born out of the field hollers, work songs, and spirituals sung by African-American slaves and tenant farmers as they were forced to work in the fields of the South, blues music often speaks of oppression, sadness, and love, topics that transcend racial and ethnic boundaries. Early musicians such as Blind Lemon Jefferson and W.C. Handy established the standards of the genre, with the hit songs *OC See That My Grave Is Kept Clean* and *OC Memphis Blues*, respectively. Their affecting lyrics later served as inspiration for future blues performers such as Muddy Waters, Lead Belly, and John Lee Hooker. The blues became the foundation of nearly every form of American music created in the 20th century, especially jazz, rhythm and blues, rock and roll, and hip-hop. American Popular Music: Blues brings together in a single volume all the aspects of this musical genre, creating an essential resource for music lovers everywhere, as well as those interested in the historical roots of an American legacy."

Following the pathways of imperial commerce, blackface minstrel troupes began to cross the globe in the mid-nineteenth century, popularizing American racial ideologies as they traveled from Britain to its colonies in the Pacific, Asia, and Oceania, finally landing in South Africa during the 1860s and 1870s. The first popular culture export of the United States, minstrel shows frequently portrayed black characters as noncitizens who were unfit for democratic

participation and contributed to the construction of a global color line. Chinua Thelwell brings blackface minstrelsy and performance culture into the discussion of apartheid's nineteenth-century origins and afterlife, employing a broad archive of South African newspapers and magazines, memoirs, minstrel songs and sketches, diaries, and interview transcripts. Exporting Jim Crow highlights blackface minstrelsy's cultural and social impact as it became a dominant form of entertainment, moving from its initial appearances on music hall stages to its troubling twentieth-century resurgence on movie screens and at public events. This carefully researched and highly original study demonstrates that the performance of race in South Africa was inherently political, contributing to racism and shoring up white racial identity.

Rap music empowered people during its heyday. However, some elements within hip-hop music date back to slavery. The formation of baggy pants, gangs, glorification of prisons, objectification of women, pimping, celebration of the ghetto, and odes to marijuana have become consistent themes within hip hop that aides in psychologically affecting youths' perceptions about Black life around the world. These stereotypic images of Blacks were perpetuated in the minstrel show by Whites-in blackface in the 1800s-as a means of entertaining other Whites. Today, some Black male hip hop artists perpetuate such false stereotypic portrayals of Black life for the entertainment of a mostly-suburbanite audience. These portrayals perpetuate the legacy of slavery while the Black male hip-hop artist is making pennies compared to the big bucks the recording and distribution companies are earning off the backs of any willing Black male hip-hop artist who will degrade himself and his race in great stereotypic proportions. This stance

goes against what our Black, White, gay, and Jewish ancestors fought against during slavery and the Civil Rights Movement. Raphael Heaggans is an Assistant Professor of Teacher Education at Niagara University. His educational background is in Multicultural Education. He is a former college administrator and 7th and 8th grade language arts teacher. He is a member of Kappa Delta Pi and is a member of the Alpha Phi Alpha Fraternity.

Readings in Nineteenth-Century Blackface Minstrelsy

African Americans and the Creation of American Popular Culture, 1890-1930

Our Country

Spirituals and the Birth of a Black Entertainment Industry

The Cat in the Hat

Pioneer Performances

Blues

From 1829 to 1881, playgoers throughout the nation applauded frontier dramas that celebrated conventional American values like rugged individualism and the ideology of Manifest Destiny. Yet, as *Pioneer Performances* shows, a more subversive cultural agenda often worked within the orthodox framework of this popular drama. Drawing on a range of plays and public entertainments, Matthew Reborn uncovers the heterodox themes in the nineteenth-century stage, ultimately revealing the frontier as a set of complex performative practices imbued with a sense of trenchant social critique. The dramatis personae of Reborn's study includes Buffalo Bill Cody; Gowongo Mohawk, a cross-dressing Native American performer; T.D. Rice, the

blackface minstrel who created the role of Jim Crow; Edwin Forrest, the biggest star of the nineteenth-century stage; and Dion Boucicault, an expatriate Irish playwright who penned a sophisticated critique of race relations in the American South. In addition to this colorful cast of characters, works by lesser-known figures like James Kirke Paulding, Augustin Daly, and Joaquin Miller serve to illustrate the complex interpretations of the frontier on the American stage. With each case, Rebhorn demonstrates the multifaceted, politically charged nature of nineteenth-century drama. Closing with a coda that considers latter-day representations of the frontier, such as in Ang Lee's *Brokeback Mountain* and the staged photo opportunities on George W. Bush's Texas ranch, Rebhorn reveals the lasting impact of the genre and the performative practices it first introduced on the American stage. Drawn from in-depth research in theater history, this study illustrates how the frontier was-and still is-defined in performance.

In *Birth of an Industry*, Nicholas Sammond describes how popular early American cartoon characters were derived from blackface minstrelsy. He charts the industrialization of animation in the early twentieth century, its representation in the cartoons themselves, and how important blackface minstrels were to that performance, standing in for the frustrations of animation workers. Cherished cartoon characters, such as Mickey Mouse and Felix the Cat, were conceived and developed using blackface minstrelsy's visual and performative conventions: these characters are not like minstrels; they are minstrels. They play out the social, cultural, political, and racial anxieties and desires that link race to the laboring body, just as live

minstrel show performers did. Carefully examining how early animation helped to naturalize virulent racial formations, Sammond explores how cartoons used laughter and sentimentality to make those stereotypes seem not only less cruel, but actually pleasurable. Although the visible links between cartoon characters and the minstrel stage faded long ago, Sammond shows how important those links are to thinking about animation then and now, and about how cartoons continue to help to illuminate the central place of race in American cultural and social life.

Haunted City explores the history of racial impersonation in Philadelphia from the late eighteenth century through the present day. The book focuses on select historical moments, such as the advent of the minstrel show and the ban on blackface makeup in the Philadelphia Mummers Parade, when local performances of racial impersonation inflected regional, national, transnational, and global formations of race. Mummers have long worn blackface makeup during winter holiday celebrations in Europe and North America; in Philadelphia, mummers' blackface persisted from the colonial period well into the twentieth century. The first annual Mummers Parade, a publicly sanctioned procession from the working-class neighborhoods of South Philadelphia to the city center, occurred in 1901. Despite a ban on blackface in the Mummers Parade after civil rights protests in 1963–64, other forms of racial and ethnic impersonation in the parade have continued to flourish unchecked. *Haunted City* combines detailed historical research with the author's own experiences performing in the Mummers Parade to create a lively and richly illustrated narrative. Through its interdisciplinary approach, *Haunted City* addresses not only theater

history and performance studies but also folklore, American studies, critical race theory, and art history. It also offers a fresh take on the historiography of the antebellum minstrel show.

"Having been born a freeman, and for more than thirty years enjoyed the blessings of liberty in a free State—and having at the end of that time been kidnapped and sold into Slavery, where I remained, until happily rescued in the month of January, 1853, after a bondage of twelve years—it has been suggested that an account of my life and fortunes would not be uninteresting to the public." -an excerpt

End-men's Gags and Conundrums

The 19th Century Popular Music Revolution in London, New York, Paris and Vienna

The Cambridge Companion to Mark Twain

True Stories of the Minstrel Show

The Rise and the Fall of the Minstrel Show

The 21st Century Hip-Hop Minstrel Show

This Grotesque Essence

Racism is resilient, duplicitous, and endlessly adaptable, so it is no surprise that America is again in a period of civil rights activism. A significant reason racism endures is because it is structural: it's embedded in culture and in institutions. One of the places that racism hides-and thus perhaps the best place to oppose it-is books for young people. *Was the Cat in the Hat Black?* presents five serious critiques of the history and current state of children's literature tempestuous relationship with both implicit and explicit forms of racism. The book fearlessly examines topics both vivid-such as *The Cat in the Hat's* roots in blackface minstrelsy-and more opaque, like how the children's book industry can perpetuate structural racism via whitewashed covers even

while making efforts to increase diversity. Rooted in research yet written with a lively, crackling touch, Nel delves into years of literary criticism and recent sociological data in order to show a better way forward. Though much of what is proposed here could be endlessly argued, the knowledge that what we learn in childhood imparts both subtle and explicit lessons about whose lives matter is not debatable. The text concludes with a short and stark proposal of actions everyone-reader, author, publisher, scholar, citizen- can take to fight the biases and prejudices that infect children's literature. While *Was the Cat in the Hat Black?* does not assume it has all the answers to such a deeply systemic problem, its audacity should stimulate discussion and activism.

THE STORY: Six black minstrel players in a Pullman porter railroad car on a cold winter's afternoon in February, 1895, outside the rural town of Hannibal, Missouri, wait for showtime to arrive. The chilly wind blows outside as they pass the time wi

In this intriguing study, Robert Nowatzki reveals the unexpected relationships between blackface entertainment and antislavery sentiment in the United States and Britain. He contends that the ideological ambiguity of both phenomena enabled the similarities between early minstrelsy and abolitionism in their depictions of African Americans, as well as their appropriations of each other's rhetoric, imagery, sentiment, and characterization. Nowatzki reveals how the most popular form of theatrical entertainment and the most significant reform movement of nineteenth-century Britain and America helped define cultural representations of African Americans.

'Thorough and engaging ... you can't understand England without understanding the BBC' *New York Times*
'Fascinating and informative' *Daily Telegraph* 'A dramatic tale of innovation and determination' *Guardian*
In 1922, a tiny group of men and women came together to found the BBC, using what had been a weapon of war - Marconi's wireless - to remake culture for the good of humanity. Twenty years later, when George

Orwell famously quit the Corporation, he decided he was done 'doing work that produces no result'. Yet the BBC is now one of Britain's most beloved institutions. Stars once fainted at the microphone; now a select few spend their Saturdays waltzing for the nation's entertainment in front of studio cameras. From Daleks to Desert Island Discs, the BBC has blazed a trail for British entertainment. Yet it has also always been at the forefront of global change, both breaking and covering the most important stories of the century on Panorama and BBC News. This is a stirring and monumental history of the British cultural stalwart which created modern broadcasting one hundred years ago.

Haunted City

The Minstrel Show in Nineteenth Century America

Its Possible Future and Its Present Crisis

"Gentlemen, be Seated!"

Negro Sketches

Whiting Up

Dancing in the Dark

Investigates the origin and heyday of black minstrelsy and discusses whether or not the art form is actually still alive in the work of contemporary performers--from Dave Chappelle and Flavor Flav to Spike Lee.

In this searing novel, Caryl Phillips reimagines the life of the first black entertainer in the U.S. to reach the highest levels of fame and fortune. After years of struggling for success on the stage, Bert Williams (1874—1922), the child of recent immigrants from the Bahamas, made the radical decision to don blackface makeup and play the “coon.” Behind this mask he became a Broadway headliner—as influential a comedian as Chaplin, Laurel and Hardy, and W. C. Fields, who called him “the funniest

man I ever saw, and the saddest man I ever knew.” It is this dichotomy at Williams’ core that Phillips explores in this richly nuanced, brilliantly written novel, unblinking in its attention to the sinister compromises that make up an identity.

"P. G. Wodehouse wrote the best English comic novels of the century." —Sebastian Faulks Bertram Wooster’s interminable banjolele playing has driven Jeeves, his otherwise steadfast gentleman's gentleman, to give notice. The foppish aristocrat cannot survive for long without his Shakespeare-quoting and problem-solving valet, however, and after a narrowly escaped forced marriage, a cottage fire, and a great butter theft, the celebrated literary odd couple are happy to return to the way things were.

'To that flash of semi-vision can be traced a full half of the horror which has ever since haunted us' An expedition to Antarctica goes horribly wrong as a group of explorers stumbles upon some mysterious ancient ruins, with devastating consequences. At the Mountains of Madness ranks among Lovecraft's most terrifying novellas, and is a firm favourite among fans of classic horror. The Penguin English Library - collectable general readers' editions of the best fiction in English, from the eighteenth century to the end of the Second World War.

Whiteface Minstrels and Stage Europeans in African American Performance

Blackface Minstrelsy in South Africa and Beyond

Plays from the American Minstrel Stage

A People's History

Vaudeville old & new

In Praise of Black Performance

Blackface

Have a ball with Dr. Seuss and the Cat in the Hat in this classic picture book...but don't forget to clean up your mess! A dreary day turns into a wild romp when this beloved story introduces readers to the Cat in the Hat and his troublemaking friends, Thing 1 and Thing 2. A favorite among kids, parents and teachers, this story uses simple words and basic rhyme to encourage and delight beginning readers. Then he said "That is that." And then he was gone With a tip of his hat. Originally created by Dr. Seuss himself, Beginner Books are fun, funny, and easy to read. These unjacketed hardcover early readers encourage children to read all on their own, using simple words and illustrations. Smaller than the classic large format Seuss picture books like *The Lorax* and *Oh, The Places You'll Go!*, these portable packages are perfect for practicing readers ages 3-7, and lucky parents too!

In an afterword to this new edition, Roediger discusses recent studies of whiteness and the changing face of labor itself. He surveys criticism of his work, accepting many objections whilst challenging others, especially the view that the study of working class racism implies a rejection of Marxism and radical politics. ? The minstrel show occupies a complex and controversial space in the history of American popular culture. Today considered a shameful relic of America's racist past, it nonetheless offered many black performers of the 19th and early 20th

centuries their only opportunity to succeed in a white-dominated entertainment world, where white performers in blackface had by the 1830s established minstrelsy as an enduringly popular national art form. This book traces the often overlooked history of the "modern" minstrel show through the advent of 20th century mass media--when stars like Al Jolson, Bing Crosby and Mickey Rooney continued a long tradition of affecting black music, dance and theatrical styles for mainly white audiences--to its abrupt end in the 1950s. A companion two-CD reissue of recordings discussed in the book is available from Archeophone Records at www.archeophone.com.

A refreshingly clearheaded and taboo-breaking look at race relations reveals that American culture is neither Black nor White nor Other, but a mix-a mongrel. *Black Like You* is an erudite and entertaining exploration of race relations in American popular culture. Particularly compelling is Strausbaugh's eagerness to tackle blackface--a strange, often scandalous, and now taboo entertainment. Although blackface performance came to be denounced as purely racist mockery, and shamefacedly erased from most modern accounts of American cultural history, *Black Like You* shows that the impact of blackface on American culture was deep and long-lasting. Its influence can be seen in rock and hip-hop; in vaudeville, Broadway, and gay drag performances; in Mark Twain and "gangsta lit"; in the

earliest filmstrips and the 2004 movie *White Chicks*; on radio and television; in advertising and product marketing; and even in the way Americans speak. Strausbaugh enlivens themes that are rarely discussed in public, let alone with such candor and vision: - American culture neither conforms to knee-jerk racism nor to knee-jerk political correctness. It is neither Black nor White nor Other, but a mix-a mongrel. - No history is best forgotten, however uncomfortable it may be to remember. The power of blackface to engender mortification and rage in Americans to this day is reason enough to examine what it tells us about our culture and ourselves. - Blackface is still alive. Its impact and descendants-including Black performers in "whiteface"-can be seen all around us today.

Three Centuries of Racial Impersonation in Philadelphia

The Blackface Minstrel Show in Mass Media

Thank You, Jeeves

The BBC

Blackface Performance from Jim Crow to Hip Hop

Blacking up : the minstrel show in nineteenth-century America

The History of Minstrelsy. A Short Overview

A New Statesman essential non-fiction book of 2021 Why are there so many examples of public figures, entertainers, and normal, everyday people in blackface? And why aren't there as

many examples of people of color in whiteface? This book explains what blackface is, why it occurred, and what its legacies are in the 21st century. There is a filthy and vile thread—sometimes it's tied into a noose—that connects the first performances of blackness on English stages, the birth of blackface minstrelsy, contemporary performances of blackness, and anti-black racism. *Blackface* examines that history and provides hope for a future with new performance paradigms. *Object Lessons* is published in partnership with an essay series in *The Atlantic*.

NATIONAL BOOK AWARD FINALIST • A sweeping, genre-bending “masterpiece” (Minneapolis Star Tribune) exploring Black art, music, and culture in all their glory and complexity—from Soul Train, Aretha Franklin, and James Brown to *The Fresh Prince of Bel-Air*, Whitney Houston, and Beyoncé **ONE OF THE TEN BEST BOOKS OF THE YEAR:** Chicago Tribune, The Philadelphia Inquirer, The Dallas Morning News, Publishers Weekly “Gorgeous essays that reveal the resilience, heartbreak, and joy within Black performance.”—Brit Bennett, #1 New York Times bestselling author of *The Vanishing Half* “I was a devil in other countries, and I was a little devil in America, too.” Inspired by these few words, spoken by Josephine Baker at the 1963 March on Washington, MacArthur “Genius Grant” Fellow and bestselling author Hanif Abdurraqib has written a profound and lasting reflection on how Black performance is inextricably woven into the fabric of American culture. Each moment in every performance he examines—whether it’s the twenty-seven seconds in “Gimme Shelter” in which Merry Clayton wails the words “rape, murder,” a schoolyard fistfight, a dance marathon, or the instant in a game of spades right after the cards are dealt—has layers of resonance in Black and white cultures, the politics of American empire, and Abdurraqib’s own personal

history of love, grief, and performance. Touching on Michael Jackson, Patti LaBelle, Billy Dee Williams, the Wu-Tan Clan, Dave Chappelle, and more, Abdurraqib writes prose brimming with jubilation and pain. With care and generosity, he explains the poignancy of performances big and small, each one feeling intensely familiar and vital, both timeless and desperately urgent. Filled with sharp insight, humor, and heart, *A Little Devil in America* exalts the Black performance that unfolds in specific moments in time and space—from midcentury Paris to the moon, and back down again to a cramped living room in Columbus, Ohio. WINNER OF THE ANDREW CARNEGIE MEDAL AND THE GORDON BURN PRIZE • FINALIST FOR THE NATIONAL BOOK CRITICS CIRCLE AWARD AND THE PEN/DIAMONSTEIN-SPIELVOGEL AWARD ONE OF THE BEST BOOKS OF THE YEAR: *The New York Times Book Review*, *Time*, *The Boston Globe*, NPR, *Rolling Stone*, *Esquire*, BuzzFeed, Thrillist, *She Reads*, BookRiot, BookPage, *Electric Lit*, *The Rumpus*, LitHub, *Library Journal*, *Booklist*

Spirituals performed by jubilee troupes became a sensation in post-Civil War America. First brought to the stage by choral ensembles like the Fisk Jubilee Singers, spirituals anchored a wide range of late nineteenth-century entertainments, including minstrelsy, variety, and plays by both black and white companies. In the first book-length treatment of postbellum spirituals in theatrical entertainments, Sandra Jean Graham mines a trove of resources to chart the spiritual's journey from the private lives of slaves to the concert stage. Graham navigates the conflicting agendas of those who, in adapting spirituals for their own ends, sold conceptions of racial identity to their patrons. In so doing they lay the foundation for a black entertainment industry whose artistic, financial, and cultural practices extended into the twentieth century. A companion website contains jubilee troupe personnel, recordings, and profiles of 85 jubilee

groups. Please go to: <http://www.press.uillinois.edu/books/graham/spirituals/>

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.

an encyclopedia of variety performances in America

Blacking Up

Representing African Americans in Transatlantic Abolitionism and Blackface Minstrelsy

Sounds of the Metropolis

Was the Cat in the Hat Black?

Birth of an Industry

Blackface Minstrelsy and the Rise of American Animation

Cain made the first blackface turn, blackface minstrels liked to say of the first man forced to wander the world acting out his low place in life. It wasn't the "approved" reading, but then, blackface wasn't the "approved" culture either--yet somehow we're still dancing to its renegade tune. The story of an insubordinate, rebellious, truly popular culture stretching from Jim Crow to hip hop is told for the first time in *Raising Cain*, a provocative look at how the outcasts of official culture have made their own place in the world. Unearthing a wealth of long-buried plays and songs, rethinking materials often deemed too troubling or lowly to handle, and overturning cherished ideas about classics from *Uncle Tom's Cabin* to *Benito Cereno* to *The Jazz Singer*, W. T. Lhamon Jr. sets out a startlingly original history of blackface as a cultural ritual that, for all its racist elements, was ultimately liberating. He shows that early blackface, dating back to the 1830s, put forward an interpretation of blackness as that which endured a commonly felt scorn and often outwitted it. To follow the subsequent turns taken by the many forms of blackface is to pursue the way modern social shifts produce and disperse culture. *Raising Cain* follows these forms as they prolong and adapt folk performance and popular rites for industrial commerce, then project themselves into the rougher modes of postmodern life through such heirs of blackface as stand-up comedy, rock 'n' roll, talk TV, and hip hop. Formally raising *Cain* in its myriad variants, blackface appears here as a racial project more radical even than abolitionism. Lhamon's account of its provenance and persistence is a major reinterpretation of American culture.

Minstrel Traditions: Mediated Blackface in the Jazz Age explores the place and influence of black racial impersonation in US society during a crucial and transitional time period. Minstrelsy was absorbed into mass-culture media that was either invented or reached widespread national prominence during this era: advertising campaigns, audio recordings, radio broadcasts, and film. Minstrel Traditions examines the methods through which minstrelsy's elements connected with the public and how these conventions reified the racism of the time. This book explores blackface and minstrelsy through a series of overlapping case studies which illustrate the extent to which blackface thrived in the early twentieth century. It contextualizes and analyzes the last musical of black entertainer Bert Williams, the surprising live career of pancake icon Aunt Jemima, a flourishing amateur minstrel industry, blackface acts of African American vaudeville, and the black Broadway shows which brought new musical styles and dances to the American consciousness. All reflect, and sometimes incorporate, the mass-culture technologies of the time, either in their subject matter or method of distribution. Retrograde blackface seamlessly transitioned from live to mediated iterations of these cultural products, further pushing black stereotypes into the national consciousness. The book project oscillates between two different types of performances: the live and the mediated. By focusing on how minstrelsy in the Jazz Age moved from live performance into mediated technologies, the book adds to the intellectual and historical conversation regarding this pernicious, racist entertainment form. Jazz Age blackface helped normalize new media technologies and that technology extended minstrelsy's influence within US culture. Minstrel Traditions tracks minstrelsy's social impact over the course of two decades to examine how ideas of national identity employ racial nostalgias and fantasias. This book will be of great

interest to scholars and researchers in theatre studies, communication studies, race and media, and musical scholarship

In the early 1890s, black performer Bob Cole turned blackface minstrelsy on its head with his nationally recognized whiteface creation, a character he called Willie Wayside. Just over a century later, hip-hop star Busta Rhymes performed a whiteface superco

Accessible enough to interest new students as well as specialists, these essays examine Twain from a wide variety of critical perspectives. They include timely reflections by major critics on the hotly debated dynamics of race and slavery perceptible throughout his writing.

Inside the Minstrel Mask

Raising Cain

Exporting Jim Crow

Men in Blackface

Beyond Blackface

Darkest America: Black Minstrelsy from Slavery to Hip-Hop

Race and the Making of the American Working Class

Essay from the year 2018 in the subject Musicology - Historical musicology, grade: A, , language: English, abstract: This essay gives a short overview about the history of minstrelsy from different perspectives. Minstrel shows were a form of an entertainment show that appeared in America around the 1820's, which was centered on the stereotype of African American slaves with themes from slavery and plantation life. After their first appearance, Minstrel shows became

very popular very fast and soon they became a phenomenon that spread throughout America. The origins of Minstrelsy are traced back to the creation of a character named "Jim Crow", a plantation worker dressed in rags and who had a limp, dancing and singing in the street in a funny way.

A sourcebook of contemporary and historical commentary on America's first popular mass entertainment. As the blackface minstrel show evolved from its beginnings in the American Revolution to its peak during the late 1800s, its frenetic dances, low-brow humor, and lively music provided more than mere entertainment. Indeed, these imitations and parodies shaped society's perceptions of African Americans-and of women-as well as made their mark on national identity, policymaking decisions, and other entertainment forms such as vaudeville, burlesque, the revue, and, eventually, film, radio, and television. Gathered here are rare primary materials-including firsthand accounts of minstrel shows, minstrelsy guides, jokes, sketches, and sheet music-and the best of contemporary scholarship on minstrelsy.

Beyond Blackface

Document from the year 2011 in the subject American Studies - Literature, grade: --, Saarland University (Amerikanistik), language: English, abstract: A native form of entertainment that came up in around 1843 was the minstrel show. The

minstrel show was a show that consisted of melodies by slaves and jokes by white actors in blackface in order to imitate the blacks. Led by Mr. Interlocutor, the master of ceremonies, three more actors in blackface sat in a semicircle. The endmen or cornermen were known as Mr. Bones and Mr. Tambo, who joked together or made fun of slaves. Thus, the minstrel show was double-edged: on the one hand, racism in the United States was reinforced; on the other hand, so many white Americans have become aware of black popular culture. No wonder therefore, the rise of the minstrel show coincided with the growth of the abolitionist movement in the 19th century. But without doubt, racial discrimination was played down in the minstrel show. The minstrel show was meant as a form of entertainment, which was not intended to be taken seriously. Although the minstrel aimed to create a native and distinctly American form of entertainment, the songs they adopted were of English, Irish or Scottish origin. Furthermore, they presented parodies of European-style entertainment or parodied works by William Shakespeare. The book gives an overview of the history of the minstrel show. Marc A. Bauch is a scholar of American Literature and has specialized in American Theater, including the American Musical.

Black Like You

Mediated Blackface in the Jazz Age

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The Hidden Racism of Children's Literature, and the Need for Diverse Books

At the Mountains of Madness

The Wages of Whiteness

The Little Tommy Parker Celebrated Colored Minstrel Show

Minstrel Traditions

Contents The Minstrel Show Will Never Die Jim Crow and Tom Thumb Irishness of it All Irving Berlin Titillates Gershwin's Racial Profiling Jews in Blackface Jolson the Shlemiel Strutting to Redemption Endnotes ----- How New York City, the Birthplace of Blackface, Defined Humor and Race for 100 Years (MIB: 12-17) Jim Crow, a blackface stage character, lends his name to the pernicious practice of racial segregation. Native New Yorker Tom Rice performed "Jim Crow" at the Bowery Theatre in 1832. (MIB: 22-24) Edwin P. Christy established the first permanent minstrel hall at 472 Broadway in New York City in 1847. Christy created the stylized format which endured for 10 decades. Why Irish Americans Wore Blackface (MIB: 18-19) Dan Emmet's "Dixie", written as a minstrel tune, became the Confederate anthem. In an earlier minstrel song, Emmet romanticized slavery: "Ill dance all night an work all day." (MIB: 46-48) Ned Harrigan, the grandfather of the Broadway musical, pitted on stage the Irish Mulligan Guard in 1879 against the black (white actors in blackface) Skidmore

Guard--"Ten platoons of dandy coons." The Blackface Burden of Jewishness (MIB: 73-78) Irving Berlin, son of a cantor, penned his first "coon song" in 1909, and added eight more to his "coon song" cycle. Berlin staged blackface minstrel shows for the Army in both World War I and World War II. His 1942 film, "Holiday Inn", introduced "White Christmas" and Bing Crosby in blackface. (MIB: 101-138) Al Jolson in blackface made the first talking motion picture in 1927. In each of his eight Hollywood films over two decades, Jolson weaved the theme of Jewishness into the blackface minstrel show. He is the worldwide icon of blackface.

From the Peter Neil Isaacs collection.

Blackface, Whiteface, Insult & Imitation in American Popular Culture

Demons of Disorder

A Little Devil in America

Twelve Years a Slave

Staging the Frontier

20th Century Performances on Radio, Records, Film and Television

Early Blackface Minstrels and Their World