

Behind The Burnt Cork Mask Behind The Burnt Cork Mask

M. Moskowitz

Behind The Burnt Cork Mask Behind The Burnt Cork Mask:

Behind the Burnt Cork Mask William John Mahar, 1999 The songs dances jokes parodies spoofs and skits of blackface groups such as the Virginia Minstrels and Buckley's Serenaders became wildly popular in antebellum America Behind the Burnt Cork Mask not only explores the racist practices of these entertainers but considers their performances as troubled representations of ethnicity class gender and culture in the nineteenth century William J Mahar s unprecedented archival study of playbills newspapers sketches monologues and music engages new sources previously not considered in twentieth century scholarship More than any other study of its kind Behind the Burnt Cork Mask investigates the relationships between blackface comedy and other Western genres and traditions between the music of minstrel shows and its European sources and between popular and elite constructions of culture By locating minstrel performances within their complex sites of production Mahar offers a significant reassessment of the historiography of the field Behind the Burnt Cork Mask promises to redefine the study of blackface minstrelsy charting new directions for future inquiries by scholars in American studies popular culture and musicology Behind the Burnt Cork Mask William John Mahar, 1999 The songs dances jokes parodies spoofs and skits of blackface groups such as the Virginia Minstrels and Buckley's Serenaders became wildly popular in antebellum America Drawing on an unprecedented archival study of playbills newspapers sketches monologues and music William I Mahar explores the racist practices of minstrel entertainers and considers their performances as troubled representations of ethnicity class gender and culture in the nineteenth century Mahar investigates the relationships between blackface comedy and other Western genres and traditions between the music of minstrel shows and its European sources and between popular and elite constructions of culture Locating minstrel performances within their complex sites of production Mahar reassesses the historiography of the field Publisher's description Burnt Cork Stephen Burge Johnson, 2012 Beginning in the 1830s and continuing for more than a century blackface minstrelsy stage performances that claimed to represent the culture of black Americans remained arguably the most popular entertainment in North America A renewed scholarly interest in this contentious form of entertainment has produced studies treating a range of issues its contradictory depictions of class race and gender its role in the development of racial stereotyping and its legacy in humor dance and music and in live performance film and television The style and substance of minstrelsy persist in popular music tap and hip hop dance the language of the standup comic and everyday rituals of contemporary culture The blackface makeup all but disappeared for a time though its influence never diminished and recently even the makeup has been making a comeback This collection of original essays brings together a group of prominent scholars of blackface performance to reflect on this complex and troublesome tradition Essays consider the early relationship of the blackface performer with American politics and the antislavery movement the relationship of minstrels to the commonplace compromises of the touring show business and to the mechanization of the industrial revolution the exploration and exploitation of blackface in the mass

media by D W Griffith and Spike Lee in early sound animation and in reality television and the recent reappropriation of the form at home and abroad In addition to the editor contributors include Dale Cockrell Catherine Cole Louis Chude Sokei W T Lhamon Alice Maurice Nicholas Sammond and Linda Williams The Genesis of Mass Culture J. Springhall, 2008-04-14 A thorough survey of the origins and development of the major distinct American commercial entertainments that emerged between over the course of the 19th century and into the 20th including P T Barnum's American Museum freak show and circus as well as blackface minstrelry Buffalo Bill s Wild West Show and vaudeville Opera, Emotion, and the Antipodes Volume I Jane Davidson, Michael Halliwell, Stephanie Rocke, 2020-12-29 There can be little doubt that opera and emotion are inextricably linked From dramatic plots driven by energetic producers and directors to the conflicts and triumphs experienced by all associated with opera s staging to the reactions and critiques of audience members emotion is omnipresent in opera Yet few contemplate the impact that the customary cultural practices of specific times and places have upon opera s ability to move emotions Taking Australia as a case study this two volume collection of extended essays demonstrates that emotional experiences discourses displays and expressions do not share universal significance but are at least partly produced defined and regulated by culture Spanning approximately 170 years of opera production in Australia the authors show how the emotions associated with the specific cultural context of a nation steeped in egalitarian aspirations and marked by increasing levels of multiculturalism have adjusted to changing cultural and social contexts across time Volume I adopts an historical predominantly nineteenth century perspective while Volume II applies historical musicological and ethnological approaches to discuss subsequent Australian operas and opera productions through to the twenty first century With final chapters pulling threads from the two volumes together Opera Emotion and the Antipodes establishes a model for constructing emotion history from multiple disciplinary perspectives **Staged Readings** Michael D'Alessandro, 2022-09-26 Staged Readings studies the social consequences of 19th century America's two most prevalent leisure forms theater and popular literature In the midst of watershed historical developments including numerous waves of immigration two financial Panics increasing wealth disparities and the Civil War American theater and literature were developing at unprecedented rates Playhouses became crowded with new spectators best selling novels flew off the shelves and all the while distinct social classes began to emerge While the middle and upper classes were espousing conservative literary tastes and attending family matinees and operas laborers were reading dime novels and watching downtown spectacle melodramas like Nymphs of the Red Sea and The Pirate's Signal or The Bridge of Death As audiences traveled from the reading parlor to the playhouse and back again they accumulated a vital sense of social place in the new nation In other words culture made class in 19th century America Based in the historical archive Staged Readings presents a panoramic display of mid century leisure and entertainment It examines best selling novels such as Harriet Beecher Stowe s Uncle Tom s Cabin and George Lippard s The Quaker City But it also analyzes a series of sensational melodramas parlor theatricals

doomsday speeches tableaux vivant displays curiosity museum exhibits and fake volcano explosions These oft overlooked spectacles capitalized on consumers previous cultural encounters and directed their social identifications The book will be particularly appealing to those interested in histories of popular theater literature and reading social class and mass culture

Testimonial Advertising in the American Marketplace M. Moskowitz, 2009-11-23 This book explores the history and practice of testimonial advertising in the United States from the mid nineteenth century to the present day addressing a surprising lack of scholarship on this enduring and pervasive marketing tool Treating consumers as neither the victims nor the empowered foes of corporate practices the authors gathered here contribute to new scholarship at the intersection of cultural and business history by examining how testimonials mediate negotiations between producers and consumers and shape modern cultural attitudes about social identity advice community celebrity and the consumption of brand name goods When Men Dance Jennifer Fisher, Anthony Shay, 2009 When Men Dance explores the intersection of dance and perceptions of male gender and sexuality across history and different cultural contexts Chapters tackle the history and dilemmas that revolve around dance and notions of masculinity from a variety of dance studies perspectives and are accompanied by fascinating personal histories that complement their themes **Paris Blues** Andy Fry, 2024-05-31 The Jazz Age The phrase conjures images of Louis Armstrong holding court at the Sunset Cafe in Chicago Duke Ellington dazzling crowds at the Cotton Club in Harlem and star singers like Bessie Smith and Ma Rainey But the Jazz Age was every bit as much of a Paris phenomenon as it was a Chicago and New York scene In Paris Blues Andy Fry provides an alternative history of African American music and musicians in France one that looks beyond familiar personalities and well rehearsed stories He pinpoints key issues of race and nation in France's complicated jazz history from the 1920s through the 1950s While he deals with many of the traditional icons such as Josephine Baker Django Reinhardt and Sidney Bechet among others what he asks is how they came to be so iconic and what their stories hide as well as what they preserve Fry focuses throughout on early jazz and swing but includes its re creation reinvention in the 1950s Along the way he pays tribute to forgotten traditions such as black musical theater white show bands and French wartime swing Paris Blues provides a nuanced account of the French reception of African Americans and their music and contributes greatly to a growing literature on jazz race and nation in France Music and the Making of a New South Gavin James Campbell, 2005-12-15 Startled by rapid social changes at the turn of the twentieth century citizens of Atlanta wrestled with fears about the future of race relations the shape of gender roles the impact of social class and the meaning of regional identity in a New South Gavin James Campbell demonstrates how these anxieties were played out in Atlanta's popular musical entertainment Examining the period from 1890 to 1925 Campbell focuses on three popular musical institutions the New York Metropolitan Opera which visited Atlanta each year the Colored Music Festival and the Georgia Old Time Fiddlers Convention White and black audiences charged these events with deep significance Campbell argues turning an evening s entertainment into a struggle

between rival claimants for the New South's soul Opera spirituals and fiddling became popular not just because they were entertaining but also because audiences found them flexible enough to accommodate a variety of competing responses to the challenges of making a New South Campbell shows how attempts to inscribe music with a single public fixed meaning were connected to much larger struggles over the distribution of social political cultural and economic power Attitudes about music extended beyond the concert hall to simultaneously enrich and impoverish both the region and the nation that these New Southerners struggled to create

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