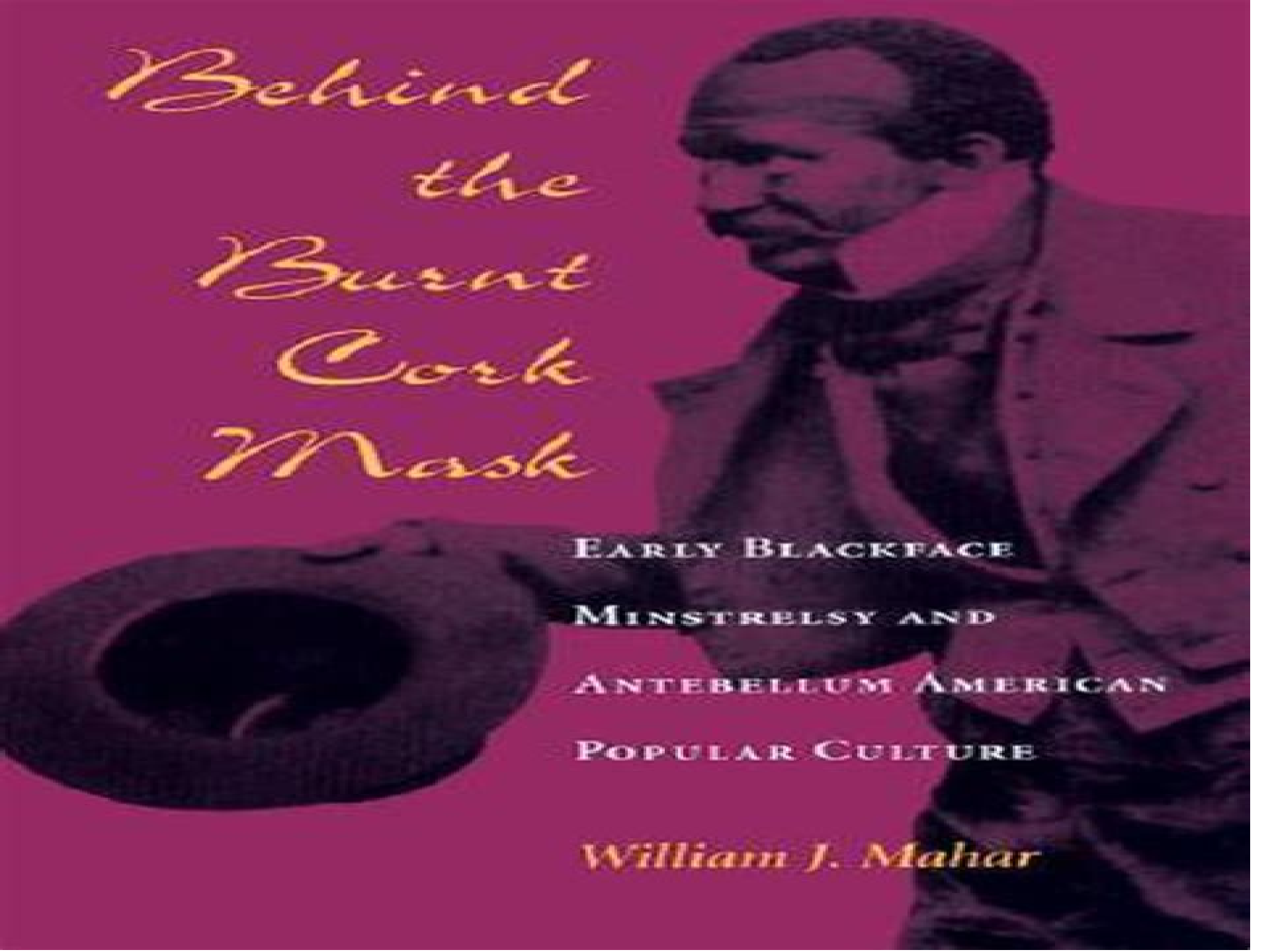


*Behind
the
Burnt
Cork
Mask*

EARLY BLACKFACE
MINSTRELSY AND
ANTEBELLUM AMERICAN
POPULAR CULTURE

William J. Mahar



Behind The Burnt Cork Mask Behind The Burnt Cork Mask

Stephen Burge Johnson



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

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

The Last "Darky" Louis Chude-Sokei,2006-01-16 Examines the use of Africa as a figure in the Harlem Renaissance and looks at the place of that movement within a wider Black modernism

Canadian Performance Documents and Debates Anthony J. Vickery, Glen F. Nichols, Allana C. Lindgren, 2022-08-24

Canadian Performance Documents and Debates provides insight into theatrical activities from the seventeenth century to the early 1970s and probes important yet vexing questions about Canada as a country and a concept. The volume collects playscripts and archival material such as photographs, petitions, performance programs, and musical scores to explore what these documents tell us about the values, debates, and priorities of artists and their audiences from the past 400 years. For each of the 31 chapters, leading and emerging scholars offer introductions that rethink the artistic, economic, and socio-political significance of plays, dance, opera, circuses, and other performance genres and events. This collection challenges readers to rethink Canadian theatre and performance history and will be of interest to students and scholars of theatre, dance, music, and Performance Studies. Contributors: Clarence S. Bayne, Kym Bird, Justin A. Blum, Amy Bowring, Jill Carter, Jenn Cole, Cynthia Cooper, Heather Davis, Fisch Moira, J. Day, Ray Ellenwood, Alan Filewod, Howard Fink, Liza Giffen, J. Paul Halferty, James Hoffman, Erin Hurley, John D. Jackson, Stephen Johnson, Sasha Kovacs, Sylvain Lavoie, Louis Patrick Leroux, Allana C. Lindgren, Denyse Lynde, Erin Joelle McCurdy, Wing Chung Ng, Glen F. Nichols, M. Cody Poulton, V.K. Preston, Daniel J. Ruppel, Jordan Stanger, Ross Paul, J. Stoesser, Christl Verduyn, Anthony J. Vickery, Anton Wagner.

Playhouse to Powerhouse Kerry

Goldmann, 2025-09-29. The rise of Black cultural nationalism in the 1960s came with resounding promises of assertive new methods to achieve Black liberation in America, especially through art. Nowhere were these efforts more impactful or lasting than in the Black theatres founded or led by Black women between 1960 and 1990. Prior to the 1960s, most Black theatre was barred from mainstream white venues, limiting public access, Black artistic and economic opportunity, and cultural ownership. *Playhouse to Powerhouse: Locating Black Power Women and Their Movement in the Black Theatre* examines the revolutionaries who brought about this change, merging arts and entrepreneurship to embed theatres in Black communities from California to New York to Texas. In *Playhouse to Powerhouse*, Kerry L. Goldmann explores the Black theatre movement through the lens of three significant women-led theatres that are still in operation today: Nora Vaughn's Black Repertory Group in Berkeley, Barbara Ann Teer's National Black Theatre in Harlem, and George Hawkins and Eileen Morris's Ensemble Theatre in Houston. Goldmann concludes with a discussion of the current moment, examining contemporary obstacles such as gentrification, the co-opting of Black theatres, and the impact of COVID-19. This remarkable work sheds light on the foundational role that Vaughn, Teer, and Morris played in the Black cultural revolution of the mid to late twentieth century, securing theatre houses that thrived in multiple capacities as sites for revolution, organizing, revenue generation, for communal uplift, and unapologetic Black cultural representation. *What Hath God Wrought* Daniel Walker

Howe, 2007-10-29. A panoramic history of the United States ranges from the 1815 Battle of New Orleans to the end of the Mexican American War, interweaving political and military events with social, economic, and cultural history.

Europe, Empire, and Spectacle in Nineteenth-Century British Music Rachel Cowgill, Julian Rushton, 2017-07-05. This volume

illuminates musical connections between Britain and the continent of Europe and Britain and its Empire The seldom recognized vitality of musical theatre and other kinds of spectacle in Britain itself and also the flourishing concert life of the period indicates a means of defining tradition and identity within nineteenth century British musical culture The objective of the volume has been to add significantly to the growing literature on these topics It benefits not only from new archival research but also from fresh musicological approaches and interdisciplinary methods that recognize the integral role of music within a wider culture including religious political and social life The essays are by scholars from the USA Britain and Europe covering a wide range of experience Topics range from the reception of Bach Mozart and Liszt in England a musical response to Shakespeare Italian opera in Dublin exoticism gender black musical identities British musicians in Canada and uses of music in various theatrical genres and state ceremony and in articulating the politics of the Union and Empire

A Most Valuable Medium Richard Bauman, Patrick Feaster, 2023-03-14 Between 1895 and 1920 the United States saw a sharp increase in commercial sound recording the first mass medium of home entertainment As companies sought to discover what kinds of records would appeal to consumers they turned to performance forms already familiar to contemporary audiences sales pitches oratory sermons and stories In *A Most Valuable Medium* Richard Bauman explores the practical problems that producers and performers confronted when adapting familiar oral genres to this innovative medium of sound recording He also examines how audiences responded to these modified and commoditized presentations Featuring audio examples throughout and offering a novel look at the early history of sound recording *A Most Valuable Medium* reveals how this new technology effected monumental change in the ways we receive information

Jolly Fellows Richard Stott, 2009-09-21 *Jolly fellows* a term that gained currency in the nineteenth century referred to those men whose more colorful antics included brawling heavy drinking gambling and playing pranks Reforms especially the temperance movement stigmatized such behavior but pockets of jolly fellowship continued to flourish throughout the country Richard Stott scrutinizes and analyzes this behavior to appreciate its origins and meaning Stott finds that male behavior could be strikingly similar in diverse locales from taverns and boardinghouses to college campuses and sporting events He explores the permissive attitudes that thrived in such male domains as the streets of New York City California during the gold rush and the Pennsylvania oil fields arguing that such places had an important influence on American society and culture Stott recounts how the cattle and mining towns of the American West emerged as centers of resistance to Victorian propriety It was here that unrestrained male behavior lasted the longest before being replaced with a new convention that equated manliness with sobriety and self control Even as the number of jolly fellows dwindled jolly themes flowed into American popular culture through minstrelsy dime novels and comic strips *Jolly Fellows* proposes a new interpretation of nineteenth century American culture and society and will inform future work on masculinity during this period

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