

The Royalty of Negro Vaudeville

**The Whitman Sisters and the Negotiation of Race, Gender,
and Class in African American Theater, 1900–1940**



Nadine George-Graves

Royalty Of Negro Vaudeville

Susie Trenka



Royalty Of Negro Vaudeville:

The Royalty of Negro Vaudeville N. George-Graves, 2003-01-30 The Whitman Sisters were the highest paid act on the Negro Vaudeville Circuit Theater Owner Booking Association Toby and one of the longest surviving touring companies 1899 1942 The group was considered the greatest incubator of dancing talent for Negro shows on or off Toby and significantly contributed to American theater and dance history In The Royalty of Negro Vaudeville Nadine George Graves provides an historical narrative of their achievements and uses black feminist theories feminist theories of performance and theories of class and popular culture to analyze the many layers of performance in which the Whitman Sisters participated on and off the stage She shows that these four black women manipulated their race gender and class to resist hegemonic forces while achieving success By maintaining a high class image they were able to challenge fictions of racial and gender identity

The Royalty of Negro Vaudeville Nadine George-Graves, 1998 **African American Theater Buildings** Eric Ledell Smith, 2015-06-08 African American theater buildings were theaters owned or managed by blacks or whites and serving an African American audience Nearly 2 000 such theaters including nickelodeons vaudeville houses storefronts drive ins opera houses and neighborhood movie theaters existed in the 20th century yet very little has been written about them In this book the African American theater buildings from 1900 through 1955 are arranged by state then by city and then alphabetically under the name by which they were known The street address dates of operation number of seats architect whether it was a member of TOBA Theater Owners Booking Association type of theater nickelodeon vaudeville musical drama or picture alternate name s race and name of manager or owner whether the audience was mixed and the fate of the theater are given where known Commentary by theater historians is also provided [A History of African American Theatre](#) Errol G.

Hill, James V. Hatch, 2003-07-17 Table of contents *Indigenous Intellectuals* Kiara M. Vigil, 2015-07-15 In the United States of America today debates among between and within Indian nations continue to focus on how to determine and define the boundaries of Indian ethnic identity and tribal citizenship From the 1880s and into the 1930s many Native people participated in similar debates as they confronted white cultural expectations regarding what it meant to be an Indian in modern American society Using close readings of texts images and public performances this book examines the literary output of four influential American Indian intellectuals who challenged long held conceptions of Indian identity at the turn of the twentieth century Kiara M Vigil traces how the narrative discourses created by these figures spurred wider discussions about citizenship race and modernity in the United States Vigil demonstrates how these figures deployed aspects of Native American cultural practice to authenticate their status both as indigenous peoples and as citizens of the United States

White People Do Not Know How to Behave at Entertainments Designed for Ladies and Gentlemen of Colour Marvin McAllister, 2003-11-20 In August 1821 William Brown a free man of color and a retired ship s steward opened a pleasure garden on Manhattan s West Side It catered to black New Yorkers who were barred admittance to whites only

venues offering drama music and refreshment Over the following two years Brown expanded his enterprises founding a series of theaters that featured African Americans playing a range of roles unprecedented on the American stage and that drew increasingly integrated audiences Marvin McAllister explores Brown s pioneering career and reveals how each of Brown s ventures the African Grove the Minor Theatre the American Theatre and the African Company explicitly cultivated an intercultural multiracial environment He also investigates the negative white reactions verbal and physical that led to Brown s managerial retirement in 1823 Brown left his mark on American theater by shaping the careers of his performers and creating new genres of performance Beyond that legacy says McAllister this nearly forgotten theatrical innovator offered a blueprint for a truly inclusive national theater

[Jumping the Color Line](#) Susie Trenka,2021-02-02 From the first synchronized sound films of the late 1920s through the end of World War II African American music and dance styles were ubiquitous in films Black performers however were marginalized mostly limited to appearing in specialty acts and various types of short films whereas stardom was reserved for Whites *Jumping the Color Line* discusses vernacular jazz dance in film as a focal point of American race relations Looking at intersections of race gender and class the book examines how the racialized and gendered body in film performs challenges and negotiates identities and stereotypes Arguing for the transformative and subversive potential of jazz dance performance onscreen the six chapters address a variety of films and performers including many that have received little attention to date Topics include Hollywood s first Black female star Nina Mae McKinney male tap dance class acts in Black cast short films of the early 1930s the film career of Black tap soloist Jeni LeGon the role of dance in the Soundies jukebox shorts of the 1940s cinematic images of the Lindy hop and a series of teen films from the early 1940s that appealed primarily to young White fans of swing culture With a majority of examples taken from marginal film forms such as shorts and B movies the book highlights their role in disseminating alternative images of racial and gender identities as embodied by dancers images that were at least partly at odds with those typically found in major Hollywood productions

Recreation without Humiliation Mary Stanton,2024-11-15 *Recreation without Humiliation* is the first comprehensive study of Black amusement venues established by Black Americans for Black Americans Mary Stanton s extensive research on African American amusement parks in America explores not only segregation class and social barriers but also the notion of the pursuit of happiness as an inalienable right for all races and classes of people Inspired by summers spent on Coney Island where Stanton became curious about the existence of African American amusement parks in America Stanton s research uncovered more than fifty such venues most of which operated during the late nineteenth and early twentieth centuries These were parks theaters juke joints country clubs summer colonies baseball diamonds and arenas Although these venues provided much needed recreational services to an underserved Black population many were threatened by whites and some destroyed by them Through her study of these sites of recreation Stanton illuminates the history of African Americans who strove to create and maintain safe and satisfying entertainment despite

segregation In her research Stanton also found class divisions among Black American entertainment venues At the pinnacle of Black society in this era were the upper class who could afford exclusive Black summer cottages and country clubs General entertainment for Black working class families consisted of dancing and drinking in juke joints or patronizing small amusement parks playgrounds movie theaters church sponsored functions and Black county fairs African Americans in the twentieth century especially in the South transformed segregation into what historian Earl Lewis calls congregation Congregation implies choice and this congregation provided space and support for establishing new amusements entertainments music and dance without interference or oppression

Literary Sisters Verner D. Mitchell, Cynthia Davis, 2011-10-18 Harlem Renaissance writer Dorothy West led a charmed life in many respects Born into a distinguished Boston family she appeared in Gershwin's Porgy and Bess then lived in the Soviet Union with a group that included Langston Hughes to whom she proposed marriage She later became friends with Jacqueline Kennedy Onassis who encouraged her to finish her second novel The Wedding which became the octogenarian author's first bestseller Literary Sisters reveals a different side of West's personal and professional lives her struggles for recognition outside of the traditional literary establishment and her collaborations with talented African American women writers artists and performers who faced these same problems West and her literary sisters women like Zora Neale Hurston and West's cousin poet Helene Johnson created an emotional support network that also aided in promoting publishing and performing their respective works Integrating rare photos letters and archival materials from West's life Literary Sisters is not only a groundbreaking biography of an increasingly important author but also a vivid portrait of a pivotal moment for African American women in the arts

She's So Fine: Reflections on Whiteness, Femininity, Adolescence and Class in 1960s Music Laurie Stras, 2017-07-05 She's So Fine explores the music reception and cultural significance of 1960s girl singers and girl groups in the US and the UK Using approaches from the fields of musicology women's studies film and media studies and cultural studies this volume is the first interdisciplinary work to link close musical readings with rigorous cultural analysis in the treatment of artists such as Martha and the Vandellas The Crystals The Blossoms Brenda Lee Dusty Springfield Lulu Tina Turner and Marianne Faithfull Currently available studies of 1960s girl groups girl singers fall into one of three categories industry generated accounts of the music's production and sales sociological commentaries or omnibus chronologies discographies She's So Fine by contrast focuses on clearly defined themes via case studies of selected artists Within this analytical rather than historically comprehensive framework this book presents new research and original observations on the 60s girl group girl singer phenomenon

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