

RAISING CAIN

Blackface
Performance
from
Jim Crow
to
Hip Hop

W.T. LHAMON JR.



Raising Cain Blackface Performance From Jim Crow To Hip Hop

Michèle Mendelssohn



Raising Cain Blackface Performance From Jim Crow To Hip Hop:

Raising Cain W. T. Lhamon, 1998 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

Da Capo Best Music Writing 2005 JT LeRoy, 2009-04-27 Da Capo Best Music Writing has become one of the most eagerly awaited annuals of them all Celebrating the year in music writing by gathering a rich array of essays missives and musings on every style of music from rock to hip hop to R B to jazz to pop to blues and more it is essential reading for anyone who loves great music and accomplished writing Scribes of every imaginable sort novelists poets journalists musicians are gathered to create a multi voiced snapshot of the year in music writing that like the music it illuminates is every bit as thrilling as it is riveting Past writers have included Elizabeth MEndez Berry Ta Nehisi Coates Michael Corcoran Robbie Fulks Michaelangelo Matos Alex Ross Roni Sarig Joel Selvin Tour8E Lynn Hirschberg Chuck Klosterman Elizabeth Gilbert Jay McInerney Elvis Costello Susan Orlean Jonathan Lethem David Rakoff Mike Doughty Lorraine Ali Greil Marcus Richard Meltzer Robert Gordon Sarah Vowell Nick Tosches Anthony DeCurtis William Gay Whitney Balliett Lester Bangs Rosanne Cash Eddie Dean Selwyn Seyfu Hinds Kate Sullivan Alec Wilkinson David Hadju Lenny Kaye The Onion Mark Jacobson Gary Giddins John Leland Luc Sante Monica Kendrick Kalefa Sanneh

Colonial-Era Caribbean Theatre Julia Prest, 2023-07-28 Cutting across academic boundaries this volume brings together scholars from different disciplines who have explored together the richness and complexity of colonial era Caribbean theatre The volume offers a series of original essays that showcase individual expertise in light of broader group discussions Asking how we can research effectively and write responsibly about colonial era Caribbean theatre today our primary concern is methodology Key

questions are examined via new research into individual case studies on topics ranging from Cuban blackface commedia dell'arte in Suriname and Jamaican oratorio to travelling performers and the influence of the military and of enslaved people on theatre in Saint Domingue. Specifically we ask what particular methodological challenges we as scholars of colonial era Caribbean theatre face and what methodological solutions we can find to meet those challenges. Areas addressed include our linguistic limitations in the face of Caribbean multilingualism, issues raised by national geographical or imperial approaches to the field, the vexed relationship between metropole and colony and crucially gaps in the archive. We also ask what implications our findings have for theatre performance today, a question that has led to the creation of a new work set in a colonial theatre and outlined in the volume's concluding chapter.

With Amusement for All LeRoy Ashby, 2006-05-12

Popular culture is a central part of everyday life to many Americans. Personalities such as Elvis Presley, Oprah Winfrey and Michael Jordan are more recognizable to many people than are most elected officials. *With Amusement for All* is the first comprehensive history of two centuries of mass entertainment in the United States, covering everything from the penny press to *Playboy*, the NBA to NASCAR, big band to hip hop, and other topics including film, comics, television, sports, dance, and music. Paying careful attention to matters of race, gender, class, technology, economics, and politics, LeRoy Ashby emphasizes the complex ways in which popular culture simultaneously reflects and transforms American culture, revealing that the world of entertainment constantly evolves as it tries to meet the demands of a diverse audience. Trends in popular entertainment often reveal the tensions between competing ideologies, appetites, and values in American society. For example, in the late nineteenth century Americans embraced self-made men such as John D. Rockefeller and Andrew Carnegie; the celebrities of the day were circus tycoons P. T. Barnum and James A. Bailey, Wild West star Buffalo Bill Cody, professional baseball organizer Albert Spalding, and prizefighter John L. Sullivan. At the same time, however, several female performers challenged traditional notions of weak, frail Victorian women. Adah Isaacs Menken astonished crowds by wearing tights that made her appear nude while performing dangerous stunts on horseback, and the shows of the voluptuous burlesque group *British Blondes* often centered on provocative images of female sexual power and dominance. Ashby describes how history and politics frequently influence mainstream entertainment. When Native Americans, blacks, and other non-whites appeared in the nineteenth-century circuses and Wild West shows, it was often to perpetuate demeaning racial stereotypes; crowds jeered *Sitting Bull* at Cody's shows. By the early twentieth century, however, black minstrel acts revealed racial tensions, reinforcing stereotypes while at the same time satirizing them and mocking racist attitudes before a predominantly white audience. Decades later, Red Foxx and Richard Pryor's profane comedy routines changed American entertainment. The raw ethnic material of Pryor's short-lived television show led to a series of African American sitcoms in the 1980s that presented common American experiences, from family life to college life, with black casts. Mainstream entertainment has often co-opted and sanitized fringe amusements in an ongoing process of redefining the cultural center and its boundaries. Social control and respectability vied with the bold

erotic sensational and surprising as entrepreneurs sought to manipulate the vagaries of the market control shifting public appetites and capitalize on campaigns to protect public morals Rock n Roll was one such fringe culture in the 1950s Elvis blurred gender norms with his androgynous style and challenged conventions of public decency with his sexually charged performances By the end of the 1960s Bob Dylan introduced the social consciousness of folk music into the rock scene and The Beatles embraced hippie counter culture Don McLean s 1971 anthem American Pie served as an epitaph for rock s political core which had been replaced by the spectacle of hard rock acts such as Kiss and Alice Cooper While Rock n Roll did not lose its ability to shock in less than three decades it became part of the established order that it had originally sought to challenge With Amusement for All provides the context to what Americans have done for fun since 1830 showing the reciprocal nature of the relationships between social political economic and cultural forces and the way in which the entertainment world has reflected refracted or reinforced the values those forces represent in America **The English**

Clown Tradition from the Middle Ages to Shakespeare Robert Hornback,2013 A new account of medieval and Renaissance clown traditions reveals the true extent of their cultural influence From the late medieval period through to the seventeenth century English theatrical clowns carried a weighty cultural significance only to have it stripped from them sometimes violently by the close of the Renaissance when the famed license of fooling was effectively revoked This groundbreaking survey of clown traditions in the period looks both at their history and reveals their hidden cultural contexts and legacies it has far reaching implications not only for our general understanding of English clown types but also their considerable role in defining social religious and racial boundaries It begins with an exploration of previously un noted early representations of blackness in medieval psalters cycle plays and Tudor interludes arguing that they are emblematic of folly and ignorance rather than of evil Subsequent chapters show how protestants at Cambridge and at court during the reigns of Henry VIII and Edward patronised a clownish iconoclastic Lord of Misrule look at the Elizabethan puritan stage clown and move on to a provocative reconsideration of the Fool in King Lear drawing completely fresh conclusions Finally the epilogue points to the satirical clowning which took place surreptitiously in the Interregnum and the sometimes violent end of licensed folly Professor ROBERT HORNBACK teaches in the Departments of Literature and Theatre at Oglethorpe University

Teaching History with Film Alan S. Marcus,Scott Alan Metzger,Richard J. Paxton,Jeremy D. Stoddard,2010-02-25 Visit any school in the United States and chances are that you will find at least one of the social studies teachers showing a film about history Along with the textbook movies are one of the most prominent teaching aids in the history classroom Yet when middle and high school history teachers look for models of the effective use of motion pictures in history classrooms the cupboard is surprisingly bare Teaching History with Film provides a fresh engaging and clear overview of teaching with film to effectively enhance social studies instruction Using cases of experienced teachers to illustrate accomplished history teaching through the use of movies this text provides pre and in service teachers with ideas for implementing film based

lessons in their own classrooms and offers a deeper understanding of the thorny issues involved in using film to teach history. Each section of the book focuses on how teachers can effectively support the development of students' historical film literacy through topics such as using film to develop historical empathy, to develop interpretive skills, and to explore controversial issues. By developing the skills students need to think critically about the past or what they think they know about history, the lessons in this book illustrate how to harness the pedagogical power of film to provide the tools necessary for rigorous inquiry and democratic citizenship. Special features include Reflection on the Case following each chapter, analyzing and discussing the strengths and limitations of the teacher's approach, as well as providing strategies for using and choosing films specific to the educational outcome. Sample unit outlines, descriptions of class texts and films, worksheets, essay questions, viewer guides, and exercises for the classroom throughout. Discussion of the practical considerations facing classroom teachers, including juggling time restraints, issues of parental permission, and meeting standards.

Just around Midnight Jack Hamilton, 2016-09-26 When Jimi Hendrix died, the idea of a black man playing lead guitar in a rock band seemed exotic. Yet ten years earlier, Chuck Berry had stood among the most influential rock and roll performers. Why did rock and roll become white? Jack Hamilton challenges the racial categories that distort standard histories of rock music and the 60s revolution.

A New Literary History of America Greil Marcus, Werner Sollors, 2012-05-07 America is a nation making itself up as it goes along, a story of discovery and invention unfolding in speeches and images, letters and poetry, unprecedented feats of scholarship and imagination. In these myriad multiform, endlessly changing expressions of the American experience, the authors and editors of this volume find a new American history. In more than two hundred original essays, *A New Literary History of America* brings together the nation's many voices. From the first conception of a New World in the sixteenth century to the latest re-envisioning of that world in cartoons, television, science fiction, and hip hop, the book gives us a new kaleidoscopic view of what Made in America means. Literature, music, film, art, history, science, philosophy, political rhetoric, cultural creations of every kind appear in relation to each other and to the time and place that give them shape. The meeting of minds is extraordinary, as T. J. Clark writes on Jackson Pollock, Paul Muldoon on Carl Sandburg, Camille Paglia on Tennessee Williams, Sarah Vowell on Grant Wood's *American Gothic*, Walter Mosley on hard-boiled detective fiction, Jonathan Lethem on Thomas Edison, Gerald Early on Tarzan, Bharati Mukherjee on *The Scarlet Letter*, Gish Jen on *Catcher in the Rye*, and Ishmael Reed on Huckleberry Finn. From Anne Bradstreet and John Winthrop to Philip Roth and Toni Morrison, from Alexander Graham Bell and Stephen Foster to Alcoholics Anonymous, Life, Chuck Berry, Alfred Hitchcock, and Ronald Reagan, this is America singing, celebrating itself and becoming something altogether different, plural, singular, new. Please visit www.newliteraryhistory.com for more information.

Race and the Early Republic Michael A. Morrison, James Brewer Stewart, 2001-12-01 By 1840 American politics was a paradox: unprecedented freedom and equality for men of European descent and the simultaneous isolation and degradation of people of African and Native American descent. Historians have

characterized this phenomenon as the white republic Race and the Early Republic offers a rich account of how this paradox evolved beginning with the fledgling nation of the 1770s and running through the antebellum years The essays in the volume written by a wide array of scholars are arranged so as to allow a clear understanding of how and why white political supremacy came to be in the early United States Race and the Early Republic is a collection of diverse insightful and interrelated essays that promote an easy understanding of why and how people of color were systematically excluded from the early U S republic

Untimely Democracy Gregory Laski, 2018 Untimely Democracy offers an exploration of how one of the bleakest periods in American racial history provided fertile terrain for a radical reconstruction of America's most fundamental assumptions about democracy

Musical Prodigies Gary McPherson, 2016 This book breaks new ground in presenting the first scientific exploration on the topic of musical prodigies It brings together research from a range of disciplines including psychology neurobiology and genetics to provide a thorough exploration of prodigious talent

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 1970s 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 Labaich Ut and Swans Mute Records examines the business and aesthetics of independence through the lens of the label's artists

Feeding Gotham Gergely Baics,

Covering Niagara Joan Nicks, Barry Keith Grant, 2010-07-03 Covering Niagara Studies in Local Popular Culture closely examines some of the myriad forms of popular culture in the Niagara region of Canada Essays consider common assumptions and definitions of what popular culture is and seek to determine whether broad theories of popular culture can explain or make sense of localized instances of popular culture and the cultural experiences of people in their daily lives Among the many topics covered are local bicycle parades and war memorials cooking and wine culture radio and movie going music stores and music scenes tourist sites and blackface minstrel shows The authors approach their subjects from a variety of critical and historical perspectives and employ a range of methodologies that includes cultural studies textual analysis archival research and participant interviews Altogether Covering Niagara provides a richly diverse mapping of the popular culture of a particular area of Canada and demonstrates the complexities of everyday culture

The Captive Stage Douglas A. Jones, 2014-07-09 In The Captive Stage Douglas A. Jones Jr argues that proslavery ideology remained the dominant mode of racial thought in the antebellum north even though

chattel slavery had virtually disappeared from the region by the turn of the nineteenth century and that northerners cultivated their proslavery imagination most forcefully in their performance practices Jones explores how multiple constituencies ranging from early national artisans and Jacksonian wage laborers to patrician elites and bourgeois social reformers used the stage to appropriate and refashion defenses of black bondage as means to affirm their varying and often conflicting economic political and social objectives Joining performance studies with literary criticism and cultural theory he uncovers the proslavery conceptions animating a wide array of performance texts and practices such as the Bobalition series of broadsides blackface minstrelsy stagings of the American Revolution reform melodrama and abolitionist discourse Taken together he suggests these works did not amount to a call for the re enslavement of African Americans but rather justifications for everyday and state sanctioned racial inequities in their post slavery society Throughout *The Captive Stage* elucidates how the proslavery imagination of the free north emerged in direct opposition to the inclusionary claims black publics enacted in their own performance cultures In doing so the book offers fresh contexts and readings of several forms of black cultural production including early black nationalist parades slave dance the historiography of the revolutionary era the oratory of radical abolitionists and the black convention movement and the autobiographical and dramatic work of ex slave William Wells Brown

Making Oscar Wilde Michèle Mendelssohn, 2018 Packed with new evidence *Making Oscar Wilde* tells the untold story of a local Irish eccentric who became a global cultural icon This must read book dramatizes Oscar Wilde's remarkable rise in Victorian England and post Civil War America Michèle Mendelssohn interweaves biography and social history to reveal a life like no other

Race and Racism in the United States Charles A. Gallagher, Cameron D. Lippard, 2014-06-24 How is race defined and perceived in America today and how do these definitions and perceptions compare to attitudes 100 years ago or 200 years ago This four volume set is the definitive source for every topic related to race in the United States In the 21st century it is easy for some students and readers to believe that racism is a thing of the past in reality old wounds have yet to heal and new forms of racism are taking shape Racism has played a role in American society since the founding of the nation in spite of the words all men are created equal within the Declaration of Independence This set is the largest and most complete of its kind covering every facet of race relations in the United States while providing information in a user friendly format that allows easy cross referencing of related topics for efficient research and learning The work serves as an accessible tool for high school researchers provides important material for undergraduate students enrolled in a variety of humanities and social sciences courses and is an outstanding ready reference for race scholars The entries provide readers with comprehensive content supplemented by historical backgrounds relevant examples from primary documents and first hand accounts Information is presented to interest and appeal to readers but also to support critical inquiry and understanding A fourth volume of related primary documents supplies additional reading and resources for research

Encyclopedia of African American History Leslie M. Alexander, Walter C.

Rucker,2010-02-09 A fresh compilation of essays and entries based on the latest research this work documents African American culture and political activism from the slavery era through the 20th century Encyclopedia of African American History introduces readers to the significant people events sociopolitical movements and ideas that have shaped African American life from earliest contact between African peoples and Europeans through the late 20th century This encyclopedia places the African American experience in the context of the entire African diaspora with entries organized in sections on African European contact and enslavement culture resistance and identity during enslavement political activism from the Revolutionary War to Southern emancipation political activism from Reconstruction to the modern Civil Rights movement black nationalism and urbanization and Pan Africanism and contemporary black America Based on the latest scholarship and engagingly written there is no better go to reference for exploring the history of African Americans and their distinctive impact on American society politics business literature art food clothing music language and technology *Uncle Tom's Cabin on the American Stage and Screen* J. Frick,2012-11-12 No play in the history of the American stage has been as ubiquitous and as widely viewed as Uncle Tom s Cabin This book traces the major dramatizations of Stowe s classic from its inception in 1852 through modern versions on film Frick introduces the reader to the artists who created the plays and productions that created theatre history **Slaves to Fashion** Monica L. Miller,2009-10-08 Cultural and literary history of black dandyism from the 1700s to the 1960s

Unveiling the Magic of Words: A Overview of "**Raising Cain Blackface Performance From Jim Crow To Hip Hop**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Raising Cain Blackface Performance From Jim Crow To Hip Hop**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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Raising Cain Blackface Performance From Jim Crow To Hip Hop Introduction

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