

# *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

**Karen Sotiropoulos**



## **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 **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.

**A History of African American Theatre** Errol G. Hill, James V. Hatch, 2003-07-17. Table of contents.

**The Inconvenient Lonnie Johnson** Julia Simon, 2022-04-05. Lonnie Johnson is a blues legend. His virtuosity on the blues guitar is second to none, and his influence on artists from T Bone Walker and B.B. King to Eric Clapton is well established. Yet Johnson mastered multiple instruments. He recorded with jazz icons such as Duke Ellington and Louis Armstrong, and he played vaudeville music, ballads, and popular songs. In this book, Julia Simon takes a closer look at Johnson's musical legacy.

Considering the full body of his work Simon presents detailed analyses of Johnson's music his lyrics technique and styles with particular attention to its sociohistorical context Born in 1894 in New Orleans Johnson's early experiences were shaped by French colonial understandings of race that challenge the Black white binary His performances call into question not only conventional understandings of race but also fixed notions of identity Johnson was able to cross generic stylistic and other boundaries almost effortlessly displaying astonishing adaptability across a corpus of music produced over six decades Simon introduces us to a musical innovator and a performer keenly aware of his audience and the social categories of race class and gender that conditioned the music of his time Lonnie Johnson's music challenges us to think about not only what we recognize and value in the blues but also what we leave unexamined cannot account for or choose not to hear The Inconvenient Lonnie Johnson provides a reassessment of Johnson's musical legacy and complicates basic assumptions about the blues its production and its reception

*Black Women of the Harlem Renaissance Era* Lean'tin L. Bracks, Jessie Carney Smith, 2014-10-16 The Harlem Renaissance is considered one of the most significant periods of creative and intellectual expression for African Americans Beginning as early as 1914 and lasting into the 1940s this era saw individuals reject the stereotypes of African Americans and confront the racist social political and economic ideas that denied them citizenship and access to the American Dream While the majority of recognized literary and artistic contributors to this period were black males African American women were also key contributors Black Women of the Harlem Renaissance Era profiles the most important figures of this cultural and intellectual movement Highlighting the accomplishments of black women who sought to create positive change after the end of WWI this reference work includes representatives not only from the literary scene but also Activists Actresses Artists Educators Entrepreneurs Musicians Political leaders Scholars By acknowledging the women who played vital if not always recognized roles in this movement this book shows how their participation helped set the stage for the continued transformation of the black community well into the 1960s To fully realize the breadth of these contributions editors Lean tin L Bracks and Jessie Carney Smith have assembled profiles written by a number of accomplished academics and historians from across the country As such Black Women of the Harlem Renaissance Era will be of interest to scholars of women's studies African American studies and cultural history as well as students and anyone wishing to learn more about the women of this important era

**Whiting Up** Marvin McAllister, 2011-12-05 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 supercop in his hit music video Dangerous In this sweeping work Marvin McAllister explores the enduring tradition of whiting up in which African American actors comics musicians and even everyday people have studied and assumed white racial identities Not to be confused with racial passing or derogatory notions of acting white whiting up is a deliberate performance strategy designed to challenge America's racial and political hierarchies by transferring supposed markers of whiteness to black bodies creating unexpected

intercultural alliances even as it sharply critiques racial stereotypes Along with conventional theater McAllister considers a variety of other live performance modes including weekly promenading rituals antebellum cakewalks solo performance and standup comedy For over three centuries whitening up as allowed African American artists to appropriate white cultural production fashion new black identities through these white forms and advance our collective ability to locate ourselves in others

**Black Tap Dance and Its Women Pioneers** Cheryl M. Willis, 2023-04-13 While tap dancers Fred Astaire Gene Kelly and Eleanor Powell were major Hollywood stars and the rhythms of Black male performers such as the Nicholas Brothers and Bill Bojangles Robinson were appreciated in their time Black female tap dancers seldom achieved similar recognition Who were these women The author sought them out interviewed them and documented their stories for this book Here are the personal stories of many Black women tap dancers who were hailed by their male counterparts performed on the most prominent American stages and were pioneers in the field of Black tap

**The Rediscovery of George "Nash" Walker** Daniel E. Atkinson, 2025-09-01 The first biography of George Walker a uniquely Afro American tale of innovation and triumph despite the odds the story of an underdog with a bite The Rediscovery of George Nash Walker is the first biography dedicated to the life and cultural contributions of this actor writer and producer who revolutionized Black American theatre during the early twentieth century In 1892 Walker left his hometown with a medicine show and quickly formed a partnership with comedian Bert Williams that would last nearly eighteen years Under the moniker of The Two Real Coons Williams and Walker used their comedy to erode the stereotyped White image of minstrel style cooning Their theatrical company produced many popular plays including Clorindy A Lucky Coon 1899 1900 Policy Players 1900 1901 Sons of Ham 1901 1902 In Dahomey 1902 1905 Abyssinia 1905 1906 Bandanna Land 1907 1909 and Mr Lode of Koal 1909 1910 even performing on Broadway and abroad An activist at heart Walker insisted that audiences receive carefully curated Black entertainment told from a uniquely Afro American perspective Unfortunately Walker contracted syphilis and was forced to retire in 1909 marking the end of the first golden age of Black theatre Despite his landmark contributions Walker's story has been largely forgotten Drawing on archival resources newspaper accounts memoirs oral histories and manifestos written by Walker this book celebrates the accomplishments of the vanguard generation of Black artists who were active between the close of the Civil War and the start of World War I

**Creating the Jazz Solo** Vic Hobson, 2018-10-09 Throughout his life Louis Armstrong tried to explain how singing with a barbershop quartet on the streets of New Orleans was foundational to his musicianship Until now there has been no in depth inquiry into what he meant when he said I figure singing and playing is the same or Singing was more into my blood than the trumpet Creating the Jazz Solo Louis Armstrong and Barbershop Harmony shows that Armstrong understood exactly the relationship between what he sang and what he played and that he meant these comments to be taken literally he was singing through his horn To describe the relationship between what Armstrong sang and played author Vic Hobson discusses elements of music theory with a style accessible even to readers

with little or no musical background Jazz is a music that is often performed by people with limited formal musical education Armstrong did not analyze what he played in theoretical terms Instead he thought about it in terms of the voices in a barbershop quartet Understanding how Armstrong and other pioneer jazz musicians of his generation learned to play jazz and how he used his background of singing in a quartet to develop the jazz solo has fundamental implications for the teaching of jazz history and performance today This assertive book provides an approachable foundation for current musicians to unlock the magic and understand jazz the Louis Armstrong way

**Unfinished Show Business** , In this fresh approach to musical theatre history Bruce Kirle challenges the commonly understood trajectory of the genre Drawing on the notion that the world of the author stays fixed while the world of the audience is ever changing Kirle suggests that musicals are open fluid products of the particular cultural moment in which they are performed Incomplete as printed texts and scores musicals take on unpredictable lives of their own in the complex transformation from page to stage Using lenses borrowed from performance studies cultural studies queer studies and ethnoracial studies *Unfinished Show Business* Broadway Musicals as Works in Process argues that musicals are as interesting for the provocative issues they raise about shifting attitudes toward American identity as for their show stopping song and dance numbers and conveniently happy endings Kirle illustrates how performers such as Ed Wynn Fanny Brice and the Marx Brothers used their charismatic personalities and quirkiness to provide insights into the struggle of marginalized ethnoracial groups to assimilate Using examples from favorites including *Oklahoma Fiddler on the Roof A Chorus Line* and *Les Misérables* Kirle demonstrates Broadway's ability to bridge seemingly insoluble tensions in society from economic and political anxiety surrounding World War II to generational conflict and youth counterculture to corporate America and the me generation Enlivened by a gallery of some of Broadway's most memorable moments and some amusing obscure ones as well this study will appeal to students scholars and lifelong musical theatre enthusiasts

**Staging Race** Karen Sotiropoulos, 2006-02-28 *Staging Race* casts a spotlight on the generation of black artists who came of age between 1890 and World War I in an era of Jim Crow segregation and heightened racial tensions As public entertainment expanded through vaudeville minstrel shows and world's fairs black performers like the stage duo of Bert Williams and George Walker used the conventions of blackface to appear in front of and appeal to white audiences At the same time they communicated a leitmotif of black cultural humor and political comment to the black audiences segregated in balcony seats With ingenuity and innovation they enacted racial stereotypes onstage while hoping to unmask the fictions that upheld them offstage Drawing extensively on black newspapers and commentary of the period Karen Sotiropoulos shows how black performers and composers participated in a politically charged debate about the role of the expressive arts in the struggle for equality Despite the racial violence disenfranchisement and the segregation of virtually all public space they used America's new businesses of popular entertainment as vehicles for their own creativity and as spheres for political engagement The story of how African Americans entered the stage door and transformed popular culture is a



largely untold story Although ultimately unable to erase racist stereotypes these pioneering artists brought black music and dance into America s mainstream and helped to spur racial advancement      **Dancing Many Drums** Thomas F.

Defrantz,2002-04-01 Few will dispute the profound influence that African American music and movement has had in American and world culture Dancing Many Drums explores that influence through a groundbreaking collection of essays on African American dance history theory and practice In so doing it reevaluates black and African American as both racial and dance categories Abundantly illustrated the volume includes images of a wide variety of dance forms and performers from ring shouts vaudeville and social dances to professional dance companies and Hollywood movie dancing Bringing together issues of race gender politics history and dance Dancing Many Drums ranges widely including discussions of dance instruction songs the blues aesthetic and Katherine Dunham s controversial ballet about lynching Southland In addition there are two photo essays the first on African dance in New York by noted dance photographer Mansa Mussa and another on the 1934 African opera Kykunkor or the Witch Woman      **Alice and Pops** Dr. Karen Campbell Kuebler,2021-10-15 Inspired by the HERstory of Alice Whitman 1900 1969 and her son Pops Whitman 1916 1950 this rhythmic story will have readers tapping their feet learning some dance history and meeting new friends Alice danced in her family company so she was able to do tap dance solos and hoofer style tapping In all the other companies women could only perform with a chorus line and did not do the hoofer style Alice passed her tapping talent to her son Pops Whitman who started performing solos at age four and was the first tap dancer to include acrobatics in addition to the rhythms of the feet Other than a few outside performances Alice remained with the family company for thirty years Pops left the family company at seventeen with Louis Williams Pops and Louis toured America and Europe for over twenty years Both Alice and Pops need their dancing stories to be told so other children are inspired to move to the beat and share their unique dancing stories

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