

Chapter 1 : Minstrel show - Wikipedia

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A refresher for the newbies: The Great Cover-Up is an annual three-night charity event for which local acts cover the songs of a well-known band or performer in minute sets. A total of 30 local acts—many of which will pull out all the stops by being dressed in character, etc. Jethro Tull 8 p. In no particular order, here are the local acts who will be doing the covering on Thursday: All of the proceeds from the event will be donated to SAAMHA, the Southern Arizona Artists and Musicians Healthcare Alliance, which provides informational and monetary health-care assistance to people in the local arts community. Doors at Plush, E. More info is available at [greatcoveruptucson](#). You can also call Plush at [This week brings us three more exciting new ones](#). In addition to Human Behavior, the release show, which starts at 8 p. Topaz is located at W. For more info look for the Facebook event page. The five-minute "Reverse Fade" spends its first half with a sophisticated vocal melody and off-kilter timing that continues to build through an instrumental passage before it gets briefly soft again, and then poof! It explodes into a full-on guitar dirge for the duration. Catch these two songs and many, many more when Sun Bones celebrate the release of their new single at the Rialto Theatre, E. For further details call or head to [rialtotheatre](#). Liila, fronted by Louise Le Hir and Connor Gallaher, is the hypnotic, psychedelic electric project by the same couple that performs acoustic ditties as Catfish and Weezie. Otherly Love will also be performing, as will another act yet to be announced at press time. Admission is free, but donations are encouraged. For more info check out [lacocinatucson](#). Happy hour ends at 7 p. Hacienda del Sol Road. Admission to all "Hacienda del Blues" shows is free. For more information check out [haciendadelSol](#). Here are some of them:

Quaint folk of Haverly by E. E. Boyd, , Phillips & Hunt edition, Microform in English.

Save Detail from cover of *The Celebrated Negro Melodies, as Sung by the Virginia Minstrels*, The minstrel show, or minstrelsy, was an American form of entertainment developed in the early 19th century. Each show consisted of comic skits, variety acts, dancing, and music performances that mocked people specifically of African descent. The shows were performed by white people in make-up or blackface for the purpose of playing the role of black people. There were also some African-American performers and all-black minstrel groups that formed and toured under the direction of white people. Minstrel shows lampooned black people as dim-witted,[1] lazy,[1] buffoonish,[1][2] superstitious, and happy-go-lucky. They were developed into full-fledged form in the next decade. By , blackface minstrel shows were the national artform, translating formal art such as opera into popular terms for a general audience. The form survived as professional entertainment until about ; amateur performances continued until the s in high schools and local theaters. The genre has had a lasting legacy and influence and was featured in a television series as recently as the late s. Generally, as the civil rights movement progressed and gained acceptance, minstrels lost popularity. The typical minstrel performance followed a three-act structure. The troupe first danced onto stage then exchanged wisecracks and sang songs. The second part featured a variety of entertainments, including the pun-filled stump speech. The final act consisted of a slapstick musical plantation skit or a send-up of a popular play. Minstrel songs and sketches featured several stock characters , most popularly the slave and the dandy. These were further divided into sub-archetypes such as the mammy , her counterpart the old darky , the provocative mulatto wench, and the black soldier. Minstrels claimed that their songs and dances were authentically black,[4] although the extent of the black influence remains debated. Spirituals known as jubilees entered the repertoire in the s, marking the first undeniably black music to be used in minstrelsy. Blackface minstrelsy was the first theatrical form that was distinctly American. During the s and s at the height of its popularity, it was at the epicenter of the American music industry. For several decades it provided the means through which American whites viewed black people. On the one hand, it had strong racist aspects; on the other, it afforded white Americans a singular and broad awareness of what some whites considered significant aspects of black culture in America. Rice from sheet music cover of "Sich a Getting Up Stairs", s Minstrel shows were popular before slavery was abolished, sufficiently so that Frederick Douglass described blackface performers as " By the late 18th century, blackface characters began appearing on the American stage, usually as " servant " types whose roles did little more than provide some element of comic relief. As a result, the blackface " Sambo " character came to supplant the " tall-tale-telling Yankee " and " frontiersman " character-types in popularity,[12] and white actors such as Charles Mathews , George Washington Dixon , and Edwin Forrest began to build reputations as blackface performers. Theater was a participatory activity, and the lower classes came to dominate the playhouse. They threw things at actors or orchestras who performed unpopular material,[18] and rowdy audiences eventually prevented the Bowery Theatre from staging high drama at all. Nineteenth-century New York slaves shingle danced for spare change on their days off,[21] and musicians played what they claimed to be " Negro music" on so-called black instruments like the banjo. The New Orleans Picayune wrote that a singing New Orleans street vendor called Old Corn Meal would bring "a fortune to any man who would start on a professional tour with him". A rival theater company paid people to "riot" and cause disturbances at the theater, and it was shut down by the police when neighbors complained of the commotion. Following a pattern that had been pioneered by Rice, minstrelsy united workers and "class superiors" against a common black enemy, symbolized especially by the character of the black dandy. This suggested that the abuses against northern factory workers were a graver ill than the treatment of black slavesâ€”or by a less class-conscious rhetoric of "productive" versus "unproductive" elements of society. These allowedâ€”by proxy, and without full identificationâ€”childish fun and other low pleasures in an industrializing world where workers were increasingly expected to abandon such things. In , four blackface performers led by Dan Emmett combined to stage just such a concert at the New York Bowery Amphitheatre ,

calling themselves the Virginia Minstrels. The four sat in a semicircle, played songs, and traded wisecracks. One gave a stump speech in dialect, and they ended with a lively plantation song. The term minstrel had previously been reserved for traveling white singing groups, but Emmett and company made it synonymous with blackface performance, and by using it, signalled that they were reaching out to a new, middle-class audience. This change to respectability prompted theater owners to enforce new rules to make playhouses calmer and quieter. Minstrels toured the same circuits as opera companies, circuses, and European itinerant entertainers, with venues ranging from lavish opera houses to makeshift tavern stages. By the late s, a southern tour had opened from Baltimore to New Orleans. Circuits through the Midwest and as far as California followed by the s. As its popularity increased, theaters sprang up specifically for minstrel performance, often with names such as the Ethiopian Opera House and the like. Meanwhile, celebrities like Emmett continued to perform solo. The rise of the minstrel show coincided with the growth of the abolitionist movement. Many Northerners were concerned for the oppressed blacks of the South, but most had no idea how these slaves lived day-to-day. Blackface performance had been inconsistent on this subject; some slaves were happy, others victims of a cruel and inhuman institution. Less frequently, the masters cruelly split up black lovers or sexually assaulted black women. Songs about slaves yearning to return to their masters were plentiful. The message was clear: Tom acts largely came to replace other plantation narratives, particularly in the third act. Whatever the intended message, it was usually lost in the joyous, slapstick atmosphere of the piece. Uncle Tom himself was frequently portrayed as a harmless bootlicker to be ridiculed. Troupes known as Tommer companies specialized in such burlesques, and theatrical Tom shows integrated elements of the minstrel show and competed with it for a time. When one character joked, "Jim, I tink de ladies oughter vote", another replied, "No, Mr. Johnson, ladies am supposed to care berry little about polytick, and yet de majority ob em am strongly tached to parties. Performers told nonsense riddles: However, as the war reached Northern soil, troupes turned their loyalties to the Union. Sad songs and sketches came to dominate in reflection of the mood of a bereaved nation. Troupes performed skits about dying soldiers and their weeping widows, and about mourning white mothers. Social commentary grew increasingly important to the show. Performers criticized Northern society and those they felt responsible for the breakup of the country, who opposed reunification, or who profited from a nation at war. Emancipation was either opposed through happy plantation material or mildly supported with pieces that depicted slavery in a negative light. Eventually, direct criticism of the South became more biting. New entertainments such as variety shows, musical comedies and vaudeville appeared in the North, backed by master promoters like P. Barnum who wooed audiences away. Blackface troupes responded by traveling farther and farther afield, with their primary base now in the South and Midwest. Troupes ballooned; as many as 19 performers could be on stage at once, and J. These changes made minstrelsy unprofitable for smaller troupes. Note that only the endmen are in blackface. This new minstrelsy maintained an emphasis on refined music. Most troupes added jubilees, or spirituals, to their repertoire in the s. These were fairly authentic religious slave songs borrowed from traveling black singing groups. They decorated the stage with elaborate backdrops and performed no slapstick whatsoever. Their brand of minstrelsy differed from other entertainments only in name. This effect was amplified as minstrelsy featuring black performers took off in its own right and stressed its connection to the old plantations. The main target of criticism was the moral decay of the urbanized North. Cities were painted as corrupt, as homes to unjust poverty, and as dens of "city slickers" who lay in wait to prey upon new arrivals. Minstrels stressed traditional family life; stories told of reunification between mothers and sons thought dead in the war. Of course, Northern black characters carried these vices even further. Small companies and amateurs carried the traditional minstrel show into the 20th century, now with an audience mostly in the rural South, while black-owned troupes continued traveling to more outlying areas like the West. One commentator described a mostly uncorked black troupe as "mulattoes of a medium shade except two, who were light. The end men were each rendered thoroughly black by burnt cork. These black companies often featured female minstrels. They became the most popular black troupe in America, and the words Callender and Georgia came to be synonymous with the institution of black minstrelsy. The company split in three to better canvas the nation and dominated black minstrelsy throughout the s. When playing Southern towns, performers had to stay in character off stage, dressed in ragged "slave

clothes" and perpetually smiling. Troupes left town quickly after each performance, and some had so much trouble securing lodging that they hired whole trains or had custom sleeping cars built, complete with hidden compartments to hide in should things turn ugly. Their salaries, though higher than those of most blacks of the period, failed to reach levels earned by white performers; even superstars like Kersands earned slightly less than featured white minstrels. As the white troupes drifted from plantation subjects in the mids however, black troupes placed a new emphasis on it. The addition of jubilee singing gave black minstrelsy a popularity boost as the black troupes were rightly believed to be the most authentic performers of such material. Although black minstrelsy lent credence to racist ideals of blackness, many African-American minstrels worked to subtly alter these stereotypes and to poke fun at white society. One jubilee described heaven as a place "where de white folks must let the darkeys be" and they could not be "bought and sold". In fact, their numbers were so great that many theater owners had to relax rules relegating black patrons to certain areas. It successfully toured mainly the southwest and southeast, as well as in New Jersey and New York City. Because of this image, minstrel shows that included women were more like burlesque shows with dancing, singing, and comedy which excited men and exploited African American women for entertainment. Other minstrel troupes tried to satisfy outlying tastes. Their success gave rise to at least 11 all-female troupes by , one of which did away with blackface altogether. Ultimately, the girlie show emerged as a form in its own right. Mainstream minstrelsy continued to emphasize its propriety, but traditional troupes adopted some of these elements in the guise of the female impersonator.

Chapter 3 : Project MUSE - The Oxford American Book of Great Music Writing

J. H. Haverly Author, Person, Deceased Person. Jack H. Haverly or J. H. Haverly was an entrepreneur and promoter of blackface minstrel shows. During the s and s, he created an entertainment empire centered on his minstrel troupes, particularly Haverly's United Mastodon Minstrels and.

Early development[edit] Thomas D. Rice from sheet music cover of "Sich a Getting Up Stairs", s Minstrel shows were popular before slavery was abolished, sufficiently so that Frederick Douglass described blackface performers as " By the late 18th century, blackface characters began appearing on the American stage, usually as " servant " types whose roles did little more than provide some element of comic relief. As a result, the blackface " Sambo " character came to supplant the " tall-tale-telling Yankee " and " frontiersman " character-types in popularity, [12] and white actors such as Charles Mathews , George Washington Dixon , and Edwin Forrest began to build reputations as blackface performers. Theater was a participatory activity, and the lower classes came to dominate the playhouse. They threw things at actors or orchestras who performed unpopular material, [18] and rowdy audiences eventually prevented the Bowery Theatre from staging high drama at all. Nineteenth-century New York slaves shingle danced for spare change on their days off, [21] and musicians played what they claimed to be " Negro music" on so-called black instruments like the banjo. A rival theater company paid people to "riot" and cause disturbances at the theater, and it was shut down by the police when neighbors complained of the commotion. Following a pattern that had been pioneered by Rice, minstrelsy united workers and "class superiors" against a common black enemy, symbolized especially by the character of the black dandy. This suggested that the abuses against northern factory workers were a graver ill than the treatment of black slavesâ€”or by a less class-conscious rhetoric of "productive" versus "unproductive" elements of society. These allowedâ€”by proxy, and without full identificationâ€”childish fun and other low pleasures in an industrializing world where workers were increasingly expected to abandon such things. The four sat in a semicircle, played songs, and traded wisecracks. One gave a stump speech in dialect, and they ended with a lively plantation song. The term minstrel had previously been reserved for traveling white singing groups, but Emmett and company made it synonymous with blackface performance, and by using it, signalled that they were reaching out to a new, middle-class audience. This change to respectability prompted theater owners to enforce new rules to make playhouses calmer and quieter. By the late s, a southern tour had opened from Baltimore to New Orleans. Circuits through the Midwest and as far as California followed by the s. Meanwhile, celebrities like Emmett continued to perform solo. Many Northerners were concerned for the oppressed blacks of the South, but most had no idea how these slaves lived day-to-day. Blackface performance had been inconsistent on this subject; some slaves were happy, others victims of a cruel and inhuman institution. Less frequently, the masters cruelly split up black lovers or sexually assaulted black women. Songs about slaves yearning to return to their masters were plentiful. The message was clear: Tom acts largely came to replace other plantation narratives, particularly in the third act. Whatever the intended message, it was usually lost in the joyous, slapstick atmosphere of the piece. Uncle Tom himself was frequently portrayed as a harmless bootlicker to be ridiculed. Troupes known as Tommer companies specialized in such burlesques, and theatrical Tom shows integrated elements of the minstrel show and competed with it for a time. When one character joked, "Jim, I tink de ladies oughter vote", another replied, "No, Mr. Johnson, ladies am supposed to care berry little about polytick, and yet de majority ob em am strongly tached to parties. Performers told nonsense riddles: However, as the war reached Northern soil, troupes turned their loyalties to the Union. Sad songs and sketches came to dominate in reflection of the mood of a bereaved nation. Troupes performed skits about dying soldiers and their weeping widows, and about mourning white mothers. Social commentary grew increasingly important to the show. Performers criticized Northern society and those they felt responsible for the breakup of the country, who opposed reunification, or who profited from a nation at war. Emancipation was either opposed through happy plantation material or mildly supported with pieces that depicted slavery in a negative light. Eventually, direct criticism of the South became more biting. New entertainments such as variety shows , musical

comedies and vaudeville appeared in the North, backed by master promoters like P. Barnum who wooed audiences away. Blackface troupes responded by traveling farther and farther afield, with their primary base now in the South and Midwest. Troupes ballooned; as many as 19 performers could be on stage at once, and J. Note that only the endmen are in blackface. This new minstrelsy maintained an emphasis on refined music. Most troupes added jubilees, or spirituals, to their repertoire in the s. These were fairly authentic religious slave songs borrowed from traveling black singing groups. They decorated the stage with elaborate backdrops and performed no slapstick whatsoever. Their brand of minstrelsy differed from other entertainments only in name. This effect was amplified as minstrelsy featuring black performers took off in its own right and stressed its connection to the old plantations. The main target of criticism was the moral decay of the urbanized North. Cities were painted as corrupt, as homes to unjust poverty, and as dens of "city slickers" who lay in wait to prey upon new arrivals. Minstrels stressed traditional family life; stories told of reunification between mothers and sons thought dead in the war. Of course, Northern black characters carried these vices even further. Small companies and amateurs carried the traditional minstrel show into the 20th century, now with an audience mostly in the rural South, while black-owned troupes continued traveling to more outlying areas like the West. One commentator described a mostly uncorked black troupe as "mulattoes of a medium shade except two, who were light. The end men were each rendered thoroughly black by burnt cork. These black companies often featured female minstrels. They became the most popular black troupe in America, and the words Callender and Georgia came to be synonymous with the institution of black minstrelsy. The company split in three to better canvas the nation and dominated black minstrelsy throughout the s. When playing Southern towns, performers had to stay in character off stage, dressed in ragged "slave clothes" and perpetually smiling. Troupes left town quickly after each performance, and some had so much trouble securing lodging that they hired whole trains or had custom sleeping cars built, complete with hidden compartments to hide in should things turn ugly. Their salaries, though higher than those of most blacks of the period, failed to reach levels earned by white performers; even superstars like Kersands earned slightly less than featured white minstrels. As the white troupes drifted from plantation subjects in the mids however, black troupes placed a new emphasis on it. The addition of jubilee singing gave black minstrelsy a popularity boost as the black troupes were rightly believed to be the most authentic performers of such material. Although black minstrelsy lent credence to racist ideals of blackness, many African-American minstrels worked to subtly alter these stereotypes and to poke fun at white society. One jubilee described heaven as a place "where de white folks must let the darkeys be" and they could not be "bought and sold". In fact, their numbers were so great that many theater owners had to relax rules relegating black patrons to certain areas. It successfully toured mainly the southwest and southeast, as well as in New Jersey and New York City. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. May Learn how and when to remove this template message Previously, Black women were often cast as the figure of Jezebel, an oversexualized image of black womanhood reinforced by the objectification of early slave owners who raped their slaves. Because of this image, minstrel shows that included women were more like burlesque shows with dancing, singing, and comedy which excited men and exploited African American women for entertainment. Other minstrel troupes tried to satisfy outlying tastes. Their success gave rise to at least 11 all-female troupes by , one of which did away with blackface altogether. Ultimately, the girlie show emerged as a form in its own right. Mainstream minstrelsy continued to emphasize its propriety, but traditional troupes adopted some of these elements in the guise of the female impersonator. A well-played wench character became critical to success in the postwar period. These roles were almost always played by men in drag most famously George Christy, Francis Leon and Barney Williams, even though American theater outside minstrelsy was filled with actresses at this time. She often went by the name of Aunt Dinah Roh after the song of that title. Mammy was lovable to both blacks and whites, matronly, but hearkening to European peasant woman sensibilities. Her main role was to be the devoted mother figure in scenarios about the perfect plantation family. Her beauty and flirtatiousness made her a common target for male characters, although she usually proved capricious and elusive. After the Civil War, the wench emerged as the most important specialist role in the minstrel troupe; men could alternately be titillated and disgusted, while women could admire the illusion and high fashion.

Actress Olive Logan commented that some actors were "marvelously well fitted by nature for it, having well-defined soprano voices, plump shoulders, beardless faces, and tiny hands and feet. In contrast was the funny old gal, a slapstick role played by a large man in motley clothing and large, flapping shoes. Women, such as Ma Rainey, who got her start singing and performing as the "coon shouter" with the Rabbit Foot Minstrels is recognized as one of the innovators of the "Blues" sound. These songs were [83] "filled with emotion and the sad, hard truths about life". With her success as a performer and businesswoman she is named "The Mother of Blues. Ma Rainey was one of the first successful Black women to emerge from Minstrel shows, but the recording of "Crazy Blues" by Bessie Smith created a huge audience and following and [84] "essentially created an industry for blues songs recorded by women. With her success and super stardom she is named "The Empress of Blues. Structure[edit] The Christy Minstrels established the basic structure of the minstrel show in the s. During the first, the entire troupe danced onto stage singing a popular song. Various stock characters always took the same positions: The interlocutor acted as a master of ceremonies and as a dignified, if pompous, straight man. He had a somewhat aristocratic demeanor, a "codfish aristocrat", [88] while the endmen exchanged jokes and performed a variety of humorous songs. One minstrel, usually a tenor , came to specialize in this part; such singers often became celebrities, especially with women. It had more of a variety show structure. Performers danced, played instruments, did acrobatics, and demonstrated other amusing talents. Troupes offered parodies of European-style entertainments, and European troupes themselves sometimes performed. The highlight was when one actor, typically one of the endmen, delivered a faux-black-dialect stump speech, a long oration about anything from nonsense to science, society, or politics, during which the dim-witted character tried to speak eloquently, only to deliver countless malapropisms, jokes, and unintentional puns.

Chapter 4 : Quaint folk of Haverly (edition) | Open Library

The Korean Folk Village was opened in October It is one of those open-air museums. This village is from the Joseon period composed of real houses relocated there from different provinces in Korea.

Additional Information In lieu of an abstract, here is a brief excerpt of the content: He once told a fellow entertainer: Not so for the apparently more respectable James A. Bland, one of whose compositions came to be embraced in as the state song of Virginia. Like Stephen Foster before him, he died in poverty. Bert Williams " , an immigrant from Antigua who would become the most famous of black entertainers, entered minstrelsy in , after attending Stanford University. Shepherd Edmonds " from Memphis, and Sylvester Russell c. Russell went on to become a music and drama editor for The Freeman. Handy, the so-called father of the blues, was a minstrel musicianfromto Theideaofblacksinblackface may at first glance seem to invite all manner of philosophical inquiry. But is the willingness of blacks to assume the mask of gross stereotype any more bafflingortroublingthantheuniversaltendencytomasquerade? America, alone of nations, envisioned herself in terms of a dream. Nothing in this country isreal;everyoneisanactor. Fromlong-tailbluetodashiki,frommorgan-grinderto the godfather, it is all a masquerade. If the halcyon lark of antebellum plantation lifeinventedbyminstrelsywasasham,itwasatleastashamthatfewperformers took for reality. The same cannot be said of modern cultural shams such as the fantasyofAfrican-Americanrootsperceivedin,say,Kwanzaa,aholidayinvented inAmericain,andperhaphsnotmuchcloserthanminstrelsytotherealityof anytrueAfricanculture. Likethestereotypicalposingsofrap,KwanzaaKulturis an emanation not unlike minstrelsy. As always, it is the noble white man" Hallmark and the corporate media"who profits most. Popularcultureisoftentheproductofwhoweareonlyinthatitistheproduct of the lies, pretenses, and falsehoods that define us, and beneath which we hide and often, ultimately, lose the little truth from which we flee. Inthecaseoftheblack maninblackface,itcanatleastbesaidthatthismotivewasforthright,respectable, and pure: It is when theybearthemasquerade,therole,offstage"whenthestage-walkandthestagetalkbecomethestreet-walkandthestreet-talk,whenshowbusinessbecomesthe businessoflife"thattheybecometrulyfrauds,withthefraudtakenonestepfurther by white audiences who in turn make it their own street-act. As far as I can tell, this was not the case generally with blacks who blacked up to make a buck. Offstagetheylivedapartfromstereotype,whichismorethancanbesaidofmany of the professional ethnic pretenders of today, be they white or black, singers or actors"or audience members. By the time of his death at eighty-nine in the year Al Jolson began appearing in blackface , younger minstrels had taken to adopting the name of Emmett in tribute and for cachet. You are not currently authenticated. View freely available titles:

Hailing from the Sonoran Desert of Tucson, singer, songwriter and musician, Katie Haverly is a performing artist whose work is flooded with raw emotion, dissonant tension, ethereal moods, and gritty sensuality (think Laura Marling, Joni Mitchell, Amy Winehouse, Bjork, and Nai Palm).

For offer - a nice early piece of sheet music. Fresh from a prominent estate. Never offered on the market until now. In very good to excellent good condition. Light crease to cover. Please see photos for details. Combine shipping on multiple bid wins! After the founding of the United States, black people continued to be enslaved, with four million denied freedom from bondage prior to the Civil War. The Naturalization Act of limited U. The minstrel show, or minstrelsy, was an American form of entertainment developed in the 19th century. Each show consisted of comic skits, variety acts, dancing, and music, performed by white people in make-up or blackface for the purpose of playing the role of black people. Minstrel shows lampooned black people as dim-witted,[1] lazy,[1] buffoonish,[1][2] superstitious, happy-go-lucky,[1] and musical. By , blackface minstrel shows were the national artform, translating formal art such as opera into popular terms for a general audience. It survived as professional entertainment until about ; amateur performances continued until the s in high schools and local theaters. As the civil rights movement progressed and gained acceptance, minstrels lost popularity. The typical minstrel performance followed a three-act structure. The troupe first danced onto stage then exchanged wisecracks and sang songs. The second part featured a variety of entertainments, including the pun-filled stump speech. The final act consisted of a slapstick musical plantation skit or a send-up of a popular play. Minstrel songs and sketches featured several stock characters, most popularly the slave and the dandy. These were further divided into sub-archetypes such as the mammy, her counterpart the old darky, the provocative mulatto wench, and the black soldier. Minstrels claimed that their songs and dances were authentically black,[4] although the extent of the black influence remains debated. Spirituals known as jubilees entered the repertoire in the s, marking the first undeniably black music to be used in minstrelsy. Blackface minstrelsy was the first theatrical form that was distinctly American. During the s and s at the height of its popularity, it was at the epicenter of the American music industry. For several decades it provided the means through which American whites viewed black people. On the one hand, it had strong racist aspects; on the other, it afforded white Americans a singular and broad awareness of what some whites considered significant aspects of black culture in America. Rice from sheet music cover of "Sich a Getting Up Stairs", s Minstrel shows were popular before slavery was abolished, sufficiently so that Frederick Douglass described blackface performers as " By the late 18th century, blackface characters began appearing on the American stage, usually as "servant" types whose roles did little more than provide some element of comic relief. As a result, the blackface "Sambo" character came to supplant the "tall-tale-telling Yankee" and "frontiersman" character-types in popularity,[12] and white actors such as Charles Mathews, George Washington Dixon, and Edwin Forrest began to build reputations as blackface performers. Theater was a participatory activity, and the lower classes came to dominate the playhouse. They threw things at actors or orchestras who performed unpopular material,[18] and rowdy audiences eventually prevented the Bowery Theatre from staging high drama at all. Nineteenth-century New York slaves shingle danced for spare change on their days off,[21] and musicians played what they claimed to be "Negro music" on so-called black instruments like the banjo. A rival theater company paid people to "riot" and cause disturbances at the theater, and it was shut down by the police when neighbors complained of the commotion. Following a pattern that had been pioneered by Rice, minstrelsy united workers and "class superiors" against a common black enemy, symbolized especially by the character of the black dandy. This suggested that the abuses against northern factory workers were a graver ill than the treatment of black slavesâ€”or by a less class-conscious rhetoric of "productive" versus "unproductive" elements of society. These allowedâ€”by proxy, and without full identificationâ€”childish fun and other low pleasures in an industrializing world where workers were increasingly expected to abandon such things. Height Drawing of man in blackface playing the banjo with exaggerated movements and a wide-eyed expression; a smaller, similar figure is in each corner. The four sat in a semicircle, played songs, and traded

wisecracks. One gave a stump speech in dialect, and they ended with a lively plantation song. The term minstrel had previously been reserved for traveling white singing groups, but Emmett and company made it synonymous with blackface performance, and by using it, signalled that they were reaching out to a new, middle-class audience. This change to respectability prompted theater owners to enforce new rules to make playhouses calmer and quieter. By the late s, a southern tour had opened from Baltimore to New Orleans. Circuits through the Midwest and as far as California followed by the s. Meanwhile, celebrities like Emmett continued to perform solo. Many Northerners were concerned for the oppressed blacks of the South, but most had no idea how these slaves lived day-to-day. Blackface performance had been inconsistent on this subject; some slaves were happy, others victims of a cruel and inhuman institution. Less frequently, the masters cruelly split up black lovers or sexually assaulted black women. Songs about slaves yearning to return to their masters were plentiful. The message was clear: Tom acts largely came to replace other plantation narratives, particularly in the third act. Whatever the intended message, it was usually lost in the joyous, slapstick atmosphere of the piece. Uncle Tom himself was frequently portrayed as a harmless bootlicker to be ridiculed. Troupes known as Tommer companies specialized in such burlesques, and theatrical Tom shows integrated elements of the minstrel show and competed with it for a time. When one character joked, "Jim, I tink de ladies oughter vote", another replied, "No, Mr. Johnson, ladies am supposed to care berry little about polytick, and yet de majority ob em am strongly tached to parties. Performers told nonsense riddles: However, as the war reached Northern soil, troupes turned their loyalties to the Union. Sad songs and sketches came to dominate in reflection of the mood of a bereaved nation. Troupes performed skits about dying soldiers and their weeping widows, and about mourning white mothers. Social commentary grew increasingly important to the show. Performers criticized Northern society and those they felt responsible for the breakup of the country, who opposed reunification, or who profited from a nation at war. Emancipation was either opposed through happy plantation material or mildly supported with pieces that depicted slavery in a negative light. Eventually, direct criticism of the South became more biting. New entertainments such as variety shows, musical comedies and vaudeville appeared in the North, backed by master promoters like P. Barnum who wooed audiences away. Blackface troupes responded by traveling farther and farther afield, with their primary base now in the South and Midwest. Troupes ballooned; as many as 19 performers could be on stage at once, and J. Their success gave rise to at least 11 all-female troupes by , one of which did away with blackface altogether. Ultimately, the girlie show emerged as a form in its own right. Mainstream minstrelsy continued to emphasize its propriety, but traditional troupes adopted some of these elements in the guise of the female impersonator. A well-played wench character became critical to success in the postwar period. The blackfaced end men are costumed. Many later minstrel troupes, such as this one in , tried to project an image of refinement. Note that only the endmen are in blackface. This new minstrelsy maintained an emphasis on refined music. Most troupes added jubilees, or spirituals, to their repertoire in the s. These were fairly authentic religious slave songs borrowed from traveling black singing groups. They decorated the stage with elaborate backdrops and performed no slapstick whatsoever. Their brand of minstrelsy differed from other entertainments only in name. This effect was amplified as minstrelsy featuring black performers took off in its own right and stressed its connection to the old plantations. The main target of criticism was the moral decay of the urbanized North. Cities were painted as corrupt, as homes to unjust poverty, and as dens of "city slickers" who lay in wait to prey upon new arrivals. Minstrels stressed traditional family life; stories told of reunification between mothers and sons thought dead in the war. Of course, Northern black characters carried these vices even further. Small companies and amateurs carried the traditional minstrel show into the 20th century, now with an audience mostly in the rural South, while black-owned troupes continued traveling to more outlying areas like the West. One commentator described a mostly uncorked black troupe as "mulattoes of a medium shade except two, who were light. The end men were each rendered thoroughly black by burnt cork. These black companies often featured female minstrels. Blackface performers, mostly children, dance a jig in front of a log cabin, with a "mammie" standing in the doorway grinning widely. They became the most popular black troupe in America, and the words Callender and Georgia came to be synonymous with the institution of black minstrelsy. The company split in three to better canvas the nation and dominated black minstrelsy throughout

the s. When playing Southern towns, performers had to stay in character off stage, dressed in ragged "slave clothes" and perpetually smiling. Troupes left town quickly after each performance, and some had so much trouble securing lodging that they hired whole trains or had custom sleeping cars built, complete with hidden compartments to hide in should things turn ugly. Their salaries, though higher than those of most blacks of the period, failed to reach levels earned by white performers; even superstars like Kersands earned slightly less than featured white minstrels. As the white troupes drifted from plantation subjects in the mids however, black troupes placed a new emphasis on it. The addition of jubilee singing gave black minstrelsy a popularity boost as the black troupes were rightly believed to be the most authentic performers of such material. Although black minstrelsy lent credence to racist ideals of blackness, many African-American minstrels worked to subtly alter these stereotypes and to poke fun at white society. One jubilee described heaven as a place "where de white folks must let the darkeys be" and they could not be "bought and sold".

Chapter 6 : 56 best Pfaltzgraff America images on Pinterest in | Dinner plates, Dishes and Folk art

Today is the birthday of American minstrelsy entrepreneur J.H. Haverly (). Haverly was one of the first minstrelsy producers who was not a performer himself. Haverly was one of the first minstrelsy producers who was not a performer himself.

By mid-September the news reached America, where this first practical method of photography was welcomed with high excitement and enthusiasm. For the next twenty years, the daguerreotype was the most popular form of recording the human image. During those two decades, the daguerreotypist and the itinerant painter existed side by side, providing essentially the same service for the American public. They both addressed the desire of the emerging middle class in America for likenesses of themselves and their loved ones. The interplay between folk painting and daguerreotyping was extensive. The daguerreotypist, for example, was often called upon to copy a folk painting. Perhaps someone wanted a remembrance of a deceased relative as he traveled West. In this way the daguerreotype not only served the same function as folk painting, but also became a record of folk painting. Conversely painters were asked to paint a likeness from a daguerreotype. On one of his advertising placards, the painter Thomas Sully listed his prices for paintings from daguerreotypes which were, interestingly, somewhat higher priced than life sittings. Copying portraits from daguerreotypes was a widespread practice when the subject from the collection of the author; Photos: Carleton Palms The same unknown woman is the subject of two sixth-plate daguerreotypes. Right, a daguerreotype taken from life by "Weston of New York City: In addition, there are many daguerreotypes showing a person posed with a painting, almost as if the painting were a part of the household. While daguerreotypes of people holding small paintings or miniatures are relatively commonplace, paintings including daguerreotypes are rare. The two media not only overlapped, they almost merged. While not all early daguerreotypes can automatically be described as folk art, there is a significant body of these early photographic images which does reflect a definite folk aesthetic. These pieces have much the same look and G7Z A painting of a child, left, by William Matthew Prior, and a sixth plate daguerreotype of that same portrait taken circa The daguerreotype was found in in Maine; the original painting was purchased ten years later in New York City. There is a tendency towards flatness and lack of contrast. Subjects " usually wearing expressionless stares " are posed in the same rigid ways as those in early folk paintings. By the same token, these daguerreotypes, like folk portraits, were created as records, not as art. And they served the middle classes, not the social elite. Perhaps it is time to identify these miniature photographic gems " records of families and of family portraits " as a folk idiom of their own. The daguerreotype was a culmination of a centuries-old effort. From the sixteenth century on, the camera obscura had been used as a means of simplifying sketching. In the early eighteenth century, the physionotrace was invented to help the silhouette artist and later the camera lucida became the portable device that the landscape artist took with him to the field with his sketchpad. Before the image of the camera obscura was fixed, many contraptions were invented to help the artist with his work. These included the graphic telescope, the diagraph, the agatograph, the hyalograph, the engraph, the periscopic camera, the solar magascope and others. But not every artist was happy at the advent of the daguerreotype. An exact reproduction of nature could be secured, in seconds, at reasonable cost. So perfect was the image that details not visible to the naked eye were clear under a magnifying lens. Even the great English painter J. Turner exclaimed, "This is the end of art. I am glad I have had my day! The silver plates became accurate studies for painting. No longer did the artist have to rely on memory or perfect vision or hurried sketches. Said Delacroix, "a daguerreotype is more than a tracing, it is a mirror of the object: Left, daguerreotype, sixth-plate, circa , of a woman holding a painting thought to be by William Matthew Prior. The book, referred to in the title is, in fact, a daguerreotype in its case. No longer did a sitter have to spend interminable hours motionless before the artist, nor did the artist have to tolerate the impatient and irritable subject yearning for release. After , Erastus Salisbury Field, a folk painter who took up daguerreotypy, used his own photographs as models for almost all his portraits. But, similar to folk portraits, they could be replicated. By daguerreotyping a daguerreotype images could be copied over and over with only a small loss of clarity. Many photographers maintained a

stock of copy daguerreotypes of the rich and the famous and made them available to painters whose subjects could not or preferred not to pose for a likeness. Sixth-plate daguerreotype, circa , of a painting which has been attributed to Rebecca Freese Winsbaugh. Photographer and subject are unknown. Later on, Anthony opened the "National Miniature Gallery" in New York, which displayed daguerreotypes of several hundred distinguished Americans. Anthony had engravings made from many of the daguerreotypes he had taken, and these were produced in quantity for wide distribution at a minimal cost. Similarly, daguerreotypist John Plumbe, Jr. Distinguished Americans were not the only subjects of the daguerreotype camera. It contained daguerreotypes of Sixth-plate daguerreotype, circa , of a nineteenth century painting. Both the painter and the photographer are unknown. The daguerreotype was the birth and infancy of photography. For the majority of artists, the daguerreotype was of tremendous importance in their work. As Thomas Cole wrote in , "The art of painting is creative, as well as an imitative art, and is in no danger of being superseded by any mechanical device: It was in direct and immediate competition with the painter of miniature portraits and the silhouettist. All were intended for the same general market â€” to provide small accurate likenesses at reasonable cost. The daguerreotype provided an all-too realistic likeness, at a minimal sitting time, for a price far less than the painted miniature. The only thing lacking was color, and within a few years of its introduction, daguerreotypes were being hand-tinted. So, within a short time, the daguerreotype almost completely usurped the market of the miniaturist. Quite a few artists did the smart thing. They bought cameras and chemicals and a book of instructions and joined the ranks of a fast-growing new profession. Galleries opened in towns and cities all over the country. In a large city, such as New York, there were dozens of daguerreotype parlors on a single block. Some "artists" put their equipment on wagons, horse-carts or flat boats, and like the itinerant painter, went from town to town taking likenesses. Wakefield is happy to say to the ladies and gentlemen of Portland and vicinity, that he is now prepared to execute likenesses in the highest perfection of the art. Rooms at the Canton House: Betts would respectfully inform the public, that he will remain in this city but three or four days longer, and those wishing daguerreotype miniatures had better call soon! Some painters met this competition head on. William Matthew Prior, for example, a fairly competent 22 academic painter in his early years, altered his style in order to survive as an artist. Together with his brother-in-law Sturtevant Hamble and a crew of other artists, he cranked out portraits at breakneck speed. He advertised, "Persons wishing a flat picture can have a likeness without shade at one-quarter price: Within twenty years of the introduction of the daguerreotype, however, the heyday of the folk portraitist was pretty much over. Curiously, at about the same time, the daguerreotype itself became obsolete. Both fell victim to more advanced photographic techniques. During its short span of popularity, the daguerreotype documented the whole range of the American scene. Not only did it record "the human face divine" â€” "living as they rise: Images of scenery, city views and seascapes abounded; there were daguerreotypes of microscopic objects and of the moon; dogs, cats, rabbits, horses and cattle were pictured, and of course there were risqué daguerreotypes and erotica. Also prevalent were daguerreotypes of paintings. Many of these were photographs of museum paintings. The painter Millet wrote to a friend in , "So you are off to Italy at last. If you should happen to find any photographs. Maine circa ; unknown woman by James Sanford Elsworth circa ; unknown woman by Zedekiah Belknap circa There was a desire in mid-nineteenth century America for immortality. The folk painting, the daguerreotype and the daguerreotype- Photography at the Museum of American Folk Art The Museum of American Folk Art has pioneered the collection and study of photography as a medium of folk expression, as well as the relationship between photography and other folk arts, particularly painting. As early as , The Clarion published Roderic H. Painting⁷ which explored the connecting links between an interesting group of portrait paintings and photographs in the mid-nineteenth century. Several years ago, through the generosity and interest of Dr. Burns and Gail Gomberg Propp, the Museum began to build a collection of "folk photography: Propp have donated scores of images demonstrating the close relationship between early photography and other folk arts. These images include rare full and half-plate daguerreotypes as well as daguerreotypes, ambrotypes and other early photographs in a wide variety of formats and sizes. Only a small amount of this material has been previously published or exhibited. The Museum is currently planning a full-scale exhibition addressing the issues of photography and folk art. Quarter-plate daguerreotype, circa , of a painting; photographer, painter and subject

are all unknown. Many of these daguerreotypes have been the victim of time and neglect, and yet thousands have survived. Already discovered is a vast and valuable documentation of folk painting preserved by daguerreotypes. Many of these metal plates, no doubt, show paintings that no longer exist. Some will, perhaps, fill the gaps in the known work of some folk painter. Others may be identified as paintings by artists not previously recognized.

Chapter 7 : The Clarion (Fall) by American Folk Art Museum - Issuu

"Pluto" is moving outward from the inner exploration of Aviary, into a celestial realm that explores human behavior and our current social, political and environmental climate in from a satellite view.

Kick off the weekend early with The Surfbroads. DJ Bob Really spins house party favorites. Optimist Club at Club Congress Goth Night at Owls Club. DJs Entyce, Cabslays and Mijito spin With Las Chollas Peligrosas, a genre crossing all-female sextet who draw from traditional Latin musica to Gypsy folk and everything in between. And, the lo-fi Latin lounge of Fatigo With The Easy Leaves With Burnout, Crossfire and Lost The Lemon Twigs snap into Toole. A Tim Burton Dance Party. Funky Bonz at Saint Charles Tavern In addition, Thievery Corporation has taken progressive stances opposing war, exploitative trade agreements, while supporting human rights and food programs. An evening of guitar pyrotechnicsâ€™rife with whammy bar dive bombing, unadulterated string bending and glorious self-indulgenceâ€™awaits. With the Ruen Brothers Raconteur Billy Sedlmayr spins yarns at Owls Club Death Valley Girls crank out the type of dirty and menacing rock every generation yearns for at Club Congress. Industrial metallists The Genitorturers are at Cans Deli. With the dance rock of Echo Black and the heavy metal of The Offering With bluesman Tom Walbank Exploded View make their debut at Club Congress. KT Tunstall graces the Club Congress stage. With pop rockers Diluvio and Wyngs With Svdden Death and Ubur Electrify The Vote at Toole I wanted it to be original and genuine. Seanloui strikes again with his latest single "Naomi. She had a chance to see the world, but got scared and took a safer route in life. After abandoning post-punk in favor of folk rock, brothers Taylor and Griffin Goldsmith mined the hills of Laurel Canyon for the same veins of ore that Crosby, Stills and Nash and Joni Mitchell tapped into and struck gold. Until next week, XOXO

Chapter 8 : Thomas Haverly | ReverbNation

The minstrel show, or minstrelsy, was an American form of entertainment developed in the early 19th century. Each show consisted of comic skits, variety acts, dancing, and music performances that mocked people specifically of African descent.

This is one of my favorite places I visited here. It is located in the Gyeonggi Province and quite a distance from Seoul but its easily accessible with the reliable public transportation here. The bus driver automatically stopped to let us out at a huge parking lot at the end of the bus ride. Cross this parking lot and you can reach the entrance. It is worth it to travel all the way here. The Korean Folk Village was opened in October. It is one of those open-air museums. This village is from the Joseon period composed of real houses relocated there from different provinces in Korea. Once we got the tickets and stepped in, it was like we had teleported back in time. From the village houses to the sand paths and the trees, the rustic charm of this place will amaze you. There are some shops and restaurants as you enter the village. This is the market place near the entrance. There is another market place at the other end of the village where you can find more shops and restaurants. Once you step through here, its a whole new world. There are many different houses you can find here. It is interesting though to go from house to house and just walking around. Do note some are chargeable. They have really interesting displays. My favorite would be the Korean Folk Museum. It displays the life of a Korean from birth until death. It made me understand their culture and traditions more. There are some performances you can catch here. Here are some information of the performance you can find here. There are two performances per day. Make sure you grab a map and reach the location before it starts. Do note that it can be changed due to weather conditions. I just love the vibrant colours of their traditional costumes. There is a drama photo zone where you can see hand molds from the actors and actresses or costumes from some of the dramas filmed here. But you can always wait until they are done filming and leaving to see who the actors or actresses are. It is quite huge and I spent a whole day here. It is quite peaceful and relaxing to be here. I like just strolling around and looking at the houses. In New Years, its a tradition in my country to visit relatives houses to celebrate the New Year. There is also a play area. It is a mini amusement park and the haunted house is famous here. To get into this area is with additional charges. So, if you want to go into this area too, when you get your tickets, tell them you want the one inclusive of the play area admission. I would greatly recommend coming here if you would like to know and see more about the culture and traditions of the people here. Everyone have their own interesting and unique culture and traditions and I really like learning about them. It makes me understand them better. Here are more photos to convince you to make a trip hereâ€heheheheâ€. From Suwon Station, go out by Exit 4 and look out for the tourist information centre. Instead of waiting, I took the local bus from the bus stop just in front of the tourist information centre. Bus number 37 goes all the way to The Korean Folk Village. There must be a minimum of 20 persons to be eligible for Group rate. All visitors are eligible for the group rate with an hour or less remaining to the closing hour. For entering the Play zone area, there are additional charges. Come back to read about it.

Chapter 9 : Minstrel show | Revolv

Pfaltzgraff America Collection Brochure Holder~ The collection was retired in and and was inducted into calendrierdelascience.com of American Folk Art. I wish I could afford 1 (or more!) o.