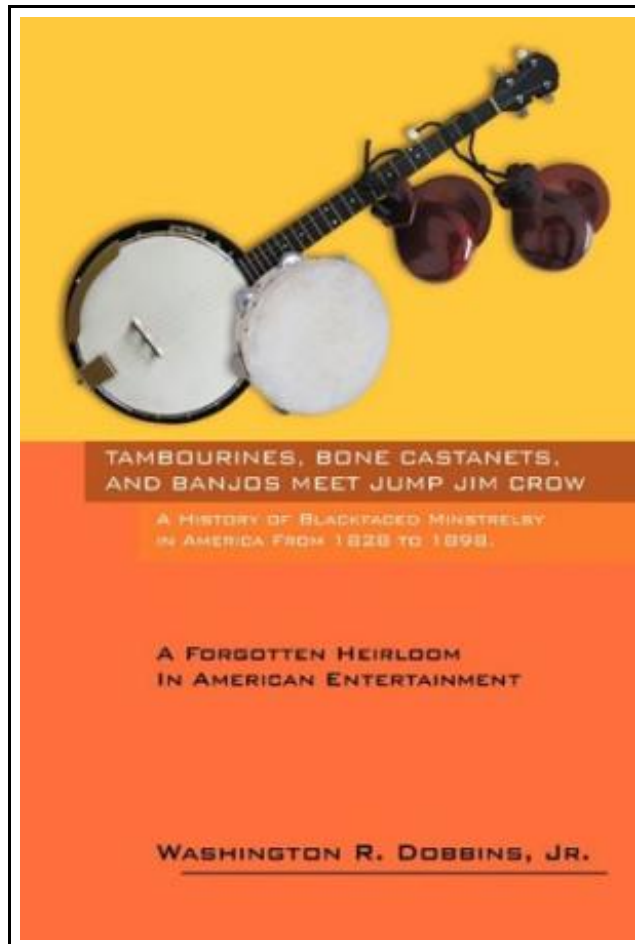


# Tambourines, Bone Castanets, and Banjos Meet Jump Jim Crow: A History of Blackfaced Minstrelsy in America from 1828 to 1898: A Forgotten Heirloom in a (Paperback)



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## ***Reviews***


*These types of publication is the greatest publication available. It really is filled with knowledge and wisdom Once you begin to read the book, it is extremely difficult to leave it before concluding.*  
*(Prof. Lenna Beatty III)*


## **TAMBOURINES, BONE CASTANETS, AND BANJOS MEET JUMP JIM CROW: A HISTORY OF BLACKFACED MINSTRELSY IN AMERICA FROM 1828 TO 1898: A FORGOTTEN HEIRLOOM IN A (PAPERBACK)**



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Outskirts Press, United States, 2011. Paperback. Book Condition: New. 224 x 147 mm. Language: English . Brand New Book \*\*\*\*\* Print on Demand \*\*\*\*\*.The Golden Age of Blackfaced Minstrelsy in America! The age of minstrelsy in America is a period of entertainment that for years has been shoved aside in much the same way a valuable family heirloom is packed away and forgotten. It may be that as Blacks moved away from southern plantations to the industrialized north any references to the harsh conditions of slavery was not of much enjoyment to the new freedmen. It may be that the nation became culturally too sophisticated to enjoy or respect the shuffling, cakewalking, hand-slapping, joke telling troupes known as minstrel companies. Historians, when writing on the history of drama in America, have overlooked the important role of Negro minstrelsy in this country. Historians may have considered the minstrel show a lower art form and therefore not worthy of critical acclaim. The fact is blackfaced, burnt cork, or Ethiopian minstrelsy was truly the first American form of entertainment. Historian Robert C. Toll describes the minstrel performance as . .the first American popular entertainment form to become a national institution, it set many precedents and trends that strongly influenced its successors, especially burlesque and vaudeville. Alain Locke, in the International Library of Afro-American Life and History, quotes Dr. Issac Goldberg in saying, Almost every song-and-dance man of note, from the times of Harrigan and Hart down to our own sophisticated day, started out behind the burnt cork. It is safe to assert, therefore, that all other forms of entertainment in the U.S.A., whether it is vaudeville or Broadway, owe their existence to the influences of early American minstrels. This book: (1) Traces minstrelsy from its origins in Europe to the events which led...

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