

Michael Rogin



BLACKFACE,

WHITE

Jewish Immigrants in the

NOISE

Hollywood Melting Pot

Blackface White Noise

Court Carney



Blackface White Noise:

Blackface, White Noise Michael Rogin, 1996-06-01 The tangled connections that have bound Jews to African Americans in popular culture and liberal politics are at the heart of Michael Rogin's arresting and unnerving book *Looking at Films from Birth of a Nation to Forrest Gump*. Rogin explores blackface in Hollywood films as an aperture to broader issues: the nature of white identity in America, the role of race in transforming immigrants into Americans, the common experiences of Jews and African Americans that made Jews key supporters in the fight for racial equality, and the social importance of popular culture. Rogin's forcefully argued study challenges us to confront the harsh truths behind the popularity of racial masquerade.

Blackface, White Noise Michael Rogin, 1996 The tangled connections that have bound Jews to African Americans in popular culture and liberal politics are at the heart of this text. It explores blackface in Hollywood films as an aperture to various broader issues.

Jews, Race and Popular Music Jon Stratton, 2017-07-05 Jon Stratton provides a pioneering work on Jews as a racialized group in the popular music of America. Britain and Australia during the twentieth and early twenty-first centuries. Rather than taking a narrative historical approach, the book consists of a number of case studies looking at the American, British, and Australian music industries. Stratton's primary motivation is to uncover how the racialized positioning of Jews, which was sometimes similar but often different in each of the societies under consideration, affected the kinds of music with which Jews have become involved. Stratton explores race as a cultural construction and continues discussions undertaken in Jewish Studies concerning the racialization of the Jews and the stereotyping of Jews in order to present an in-depth and critical understanding of Jews, race, and popular music.

Cuttin' Up Court Carney, 2009 Reveals how the new technologies of mass culture—the phonograph, radio, and film—played a key role in accelerating the diffusion of jazz as a modernist art form across the nation's racial divide. Focuses on four cities: New Orleans, New York, Chicago, and Los Angeles, to show how each city produced a distinctive style of jazz.

Sight Unseen Martin A. Berger, 2005-11-03 A compelling and challenging work. Frances K. Pohl, author of *Framing America*. Berger is unafraid to tackle the major issues, and this book shows it. Bruce Robertson, author of *Marsden Hartley and Reckoning with Winslow Homer*. Berger writes on topics as diverse as landscape photography and early film, pushing into fascinating issues of gender, race, and class with sensitivity, insight, and largely jargon-free analysis. Having made a mark as a key Eakins scholar, he promises to achieve a similar feat in *Sight Unseen*, getting us to rethink traditional material in a new light.

John Wilmerding, Christopher Binyon, Sarofim Professor of American Art, Princeton University.

Only in America Richard Bernstein, 2024-10-08 A probing biography of world-renowned Jewish singer and actor Al Jolson and the history of his performance in and the making of *The Jazz Singer*. Al Jolson, born Asa Yoelson, immigrated from a shtetl in Lithuania to the United States in 1894 after his father secured a job as a rabbi in Washington, D.C. A poor Yiddish-speaking newcomer navigating a racially segregated and antisemitic America, young Jolson dreamed of becoming a star, and he did. Thanks to his immense talent and his knack for assimilating into new environments,

by the time he reached his twenties he was the most famous and highly paid entertainer in America making almost 5 000 a week at a time when the average American made 800 a year Jolson's public adoration and widespread acceptance as a star marked the beginning of an enriching cultural transformation a moment when the American mind opened up to ethnic and racial differences widening the gap of acceptability And yet Jolson himself despite being ferociously ambitious and gigantically talented was crippled by insecurity often nervous to the point of collapse prisoner to his many vices Through Jolson Bernstein simultaneously breaks open the history and legacy of the cultural sensation *The Jazz Singer* Not only was *The Jazz Singer* the first feature length film with synchronized music and dialogue but it was also taboo smashing in its content *The Jazz Singer* is all about Jews Orthodox and otherwise Bernstein expounds on the making of *The Jazz Singer* what the film meant then and now introducing the many individuals involved in its production including Samson Raphaelson a young Jewish writer whose short story was the basis for the movie the four Warner brothers who made a fortune off it and George Jessel Jolson's rival and the star of Raphaelson's stage adaptation of his short story In the background emerges a picture of old Hollywood in the Roaring Twenties cutthroat and greedy yet visionary and progressive And while *The Jazz Singer* represented the future in many ways it also dredged up the worst of the past including Jolson's use of blackface common at the time At once a tale of the Judaizing of American culture and an acknowledgment of the challenges to come Only in America is a glistening examination of a man at the center of a watershed moment in the arts

Disintegrating the Musical Arthur Knight, 2002-08-14 The history of African Americans in film musicals and their reception by Black audiences and critics [Classic Hollywood, Classic Whiteness](#) Daniel Bernardi, 2001 *Faulkner at 100* Donald M. Kartiganer, Ann J. Abadie, 2009-09-18 William Faulkner was born September 25 1897 In honor of his centenary the Faulkner and Yoknapatawpha Conference of 1997 brought together twenty five of the most important Faulkner scholars to examine the achievement of this writer generally regarded as the finest American novelist of the twentieth century The essays and panel discussions that make up *Faulkner at 100 Retrospect and Prospect* provide a comprehensive account of the man and his work including discussions of his life the shape of his career and his place in American literature as well as fresh readings of such novels as *The Sound and the Fury* *Absalom Absalom* *If I Forget Thee Jerusalem* and *Go Down Moses* What emerges from this commemorative volume is a plural Faulkner a writer of different value and meaning to different readers a writer still challenging readers to accommodate their highly varied approaches to what Andr Bleikasten calls Faulkner's abiding singularity *Studies in Contemporary Jewry: Volume XIV: Coping with Life and Death: Jewish Families in the Twentieth Century* Peter Y. Medding, 1999

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