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| 1. Record Nr.           | UNINA9910452160403321  |
| Autore                  | Haggins Bambi <1961->  |
| Titolo                  | Laughing mad [[electronic resource] ] : the black comic persona in post-soul America / / Bambi Haggins   |
| Pubbl/distr/stampa      | New Brunswick, N.J., : Rutgers University Press, c2007   |
| ISBN                    | 1-281-09255-X<br>9786611092559<br>0-8135-4265-0  |
| Descrizione fisica      | 1 online resource (287 p.)   |
| Disciplina              | 792.702/8092396073<br>B  |
| Soggetti                | African American comedians<br>Electronic books.  |
| Lingua di pubblicazione | Inglese  |
| Formato                 | Materiale a stampa   |
| Livello bibliografico   | Monografia   |
| Note generali           | Description based upon print version of record.  |
| Nota di bibliografia    | Includes bibliographical references (p. 245-267) and index.  |
| Nota di contenuto       | Contents; Acknowledgments; Introduction: Enter Laughing; Chapter 1: From Negro to Black: Coming of Comic Age in the Civil Rights Era; Chapter 2: Murphy and Rock: From the "Black Guy" to the "Rock Star"; Chapter 3: Post-Soul Comedy Goes to the Movies: Cinematic Adjustments and [Pop] Cultural Currency; Chapter 4: Crossover Diva: Whoopi Goldberg and Persona Politics; Chapter 5: Dave Chappelle: Provocateur in the Promised Land; Epilogue: Laughing Sad, Laughing Mad; Notes; Index; About the Author   |
| Sommario/riassunto      | Prior to the civil rights movement, comedians performed for audiences that were clearly delineated by race. Black comedians performed (primarily) for black audiences and white comedians performed for whites. Yet during the past forty-five years, black comics have become progressively more central to mainstream culture. In Laughing Mad, Bambi Haggins looks at how this transition occurred in a variety of media and shows how these integration processes have empowered black comedians to shape popular notions of the African American condition-for better and for worse. Historically, African American |