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Autore	Gubar Susan <1944->
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Collana	Race and American culture
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Nota di bibliografia	Includes bibliographical references (p. 293-311) and index.
Nota di contenuto	CONTENTS; LIST OF ILLUSTRATIONS; PREFACE; 1. ADVENTURES IN THE SKIN TRADE; 2. SPIRIT-MURDER AT THE MOVIES: Blackface Lynchings; 3. MAKING WHITE, BECOMING BLACK: Myths of Racial Origin in the Harlem Renaissance; 4. DE MODERN DO MR. BONES (and All That Ventriloquist Jazz); 5. PSYCHOPATHOLOGIES OF BLACK ENVY: Queer Colors; 6. WHAT WILL THE MIXED CHILD DELIVER? Conceiving Color Without Race; 7. THE EDIBLE COMPLEX: A Postscript; NOTES; WORKS CITED; INDEX
Sommario/riassunto	When the actor Ted Danson appeared in blackface at a 1993 Friars Club roast, he ignited a firestorm of protest that landed him on the front pages of the newspapers, rebuked by everyone from talk show host Montel Williams to New York City's then mayor, David Dinkins. Danson's use of blackface was shocking, but was the furious pitch of the response a triumphant indication of how far society has progressed

since the days when blackface performers were the toast of vaudeville, or was it also an uncomfortable reminder of how deep the chasm still is separating black and white America?. In Racechange

2. Record Nr.	UNISA996279900903316
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