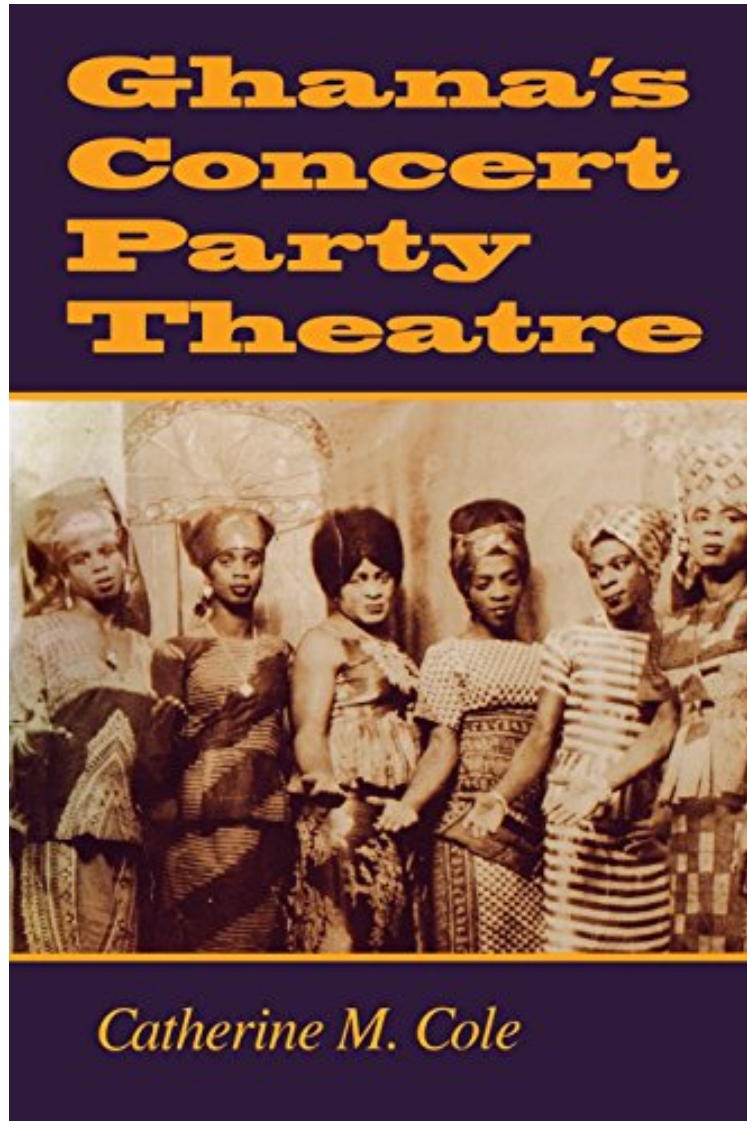


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#2836024 in Books Catherine M Cole 2001-06-01 2001-07-11Original language:EnglishPDF # 1 9.25 x .56 x 6.121, .80 #File Name: 025321436X256 pagesGhana s Concert Party Theatre | File size: 68.Mb

Catherine M. Cole : Ghana's Concert Party Theatre: before purchasing it in order to gage whether or not it would be worth my time, and all praised Ghana's Concert Party Theatre::

0 of 0 people found the following review helpful. this book is greatBy Ninjainteresting bookwish there were more picturesI am looking for anything film or recordings of theGhanaian comediancalled "Waterproof "4 of 5 people found the following review helpful. Nothing short of superbBy A CustomerCole's study of concert party, a traveling musical theater in Ghana, is nothing short of superb. Not only does she manage to show the history of these itinerant performers and the world they made and remade with every performance, but she uses her analysis of concert party as

a way to talk about and problematize the theories and obsessions of our time that sometimes have overdetermined analyses of things African. That concert party performers imitated women, or wore blackface, all complicate our own academic ideas about the performance of gender, or of race, and how those might be different in Africa than in the US or Latin America. Cole's manuscript gives us a history of an African musical form in more detail than anything we have had before, and in so doing she gives us a history of class and culture in Ghana that I think will make a strong impact on African history. But it also challenges scholars to think anew about how to understand and interpret African cultural forms, and shows how limiting it is for Africans and for academics to pigeon-hole those cultural expressions into examples of buzz words and jargon. This is a book that doesn't just interrogate culture and pronounce it complicated. This is a book that looks the complications firmly in the eye and encourages them to stare right back. Cole animates the complexities and contradictions of popular African culture to make us think more seriously, more carefully, about how race and gender take on meanings and shed connotations in societies increasingly aware of their place in the world.

3 of 5 people found the following review helpful. Wait, there's more! A Video! By A Customer Stage-Shakers! Ghana's Concert Party Theatre by Kwame Braun A lively video documentary that brings Ghana's concert party theatre to life. Indiana University Press For the first time, Western audiences have access to the power and intensity of Ghana's remarkable concert party theatre through Kwame Braun's 100-minute documentary video. Stage-Shakers! brings its festive atmosphere to life by showing backstage preparation - touring, making-up, and practicing - as well as live performance footage. Interviews with key performers, both pioneers and current practitioners, reveal the concert party as a dynamic form of entertainment that is in step with popular fashion, music, song, dance, and social issues. Researched and filmed in collaboration with Catherine M. Cole, this video companion is an important extension of her book, Ghana's Concert Party Theatre.

... succeeds in conveying the exciting and fascinating character of the concert party genre, as well as showing clearly how this material can be used to rethink a number of contemporary theoretical themes and issues." Karin Barber Under colonial rule, the first concert party practitioners brought their comic variety shows to audiences throughout what was then the British Gold Coast colony. As social and political circumstances shifted through the colonial period and early years of Ghanaian independence, concert party actors demonstrated a remarkable responsiveness to changing social roles and volatile political situations as they continued to stage this extremely popular form of entertainment. Drawing on her participation as an actress in concert party performances, oral histories of performers, and archival research, Catherine M. Cole traces the history and development of Ghana's concert party tradition. She shows how concert parties combined an eclectic array of cultural influences, adapting characters and songs from American movies, popular British ballads, and local story-telling traditions into a spirited blend of comedy and social commentary. Actors in blackface, inspired by Al Jolson, and female impersonators dramatized the aspirations, experiences, and frustrations of their audiences. Cole's extensive and lively look into Ghana's concert party provides a unique perspective on the complex experience of British colonial domination, the postcolonial quest for national identity, and the dynamic processes of cultural appropriation and social change. This book will be essential reading for scholars and students of African performance, theatre, and popular culture.

"... succeeds in conveying the exciting and fascinating character of the concert party genre, as well as showing clearly how this material can be used to rethink a number of contemporary theoretical themes and issues." --Karin Barber

About the Author Catherine M. Cole is Associate Professor in the Department of Dramatic Art at the University of California, Santa Barbara. She has published numerous articles on African theatre and has collaborated with filmmaker Nathan Kwame Braun on "passing girl; riverside," a video essay on the ethical dilemmas of visual anthropology.