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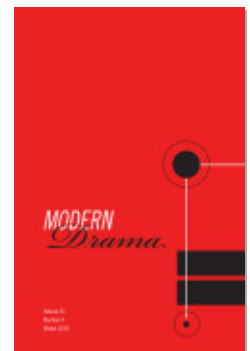
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*Haunted City: Three Centuries of Racial Impersonation in Philadelphia* by Christian DuComb (review)

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the book is replete with renowned productions and artists (produced primarily in New York) that are part of the US canon (*Hair*, *Death of a Salesman*, *Angels in America*). However, Carlson also writes about non-canonical works: a failed performance (Anne Bancroft's *Mother Courage*) and a university production (Cornell's *Rosencrantz and Guildenstern Are Dead*). Additionally, the collection includes a smattering of global pieces from England, Germany, Italy, Japan, Egypt, and the Netherlands (including works by acclaimed directors Tadashi Suzuki, Ivo van Hove, and Romeo Castellucci). Carlson's personal canon inspires us to think about an approach to understanding theatre that impacts people at an individual level. We have each encountered performances that touch, move, disturb, and stay with us over time; these works prompt us to rethink the ways we relate to the theatre we watch. It will be exciting to see how Carlson's personal canon is received – as any such list inevitably generates debate about omitted productions – and what alternative types of chronicles and personal canons it inspires. It will also be interesting to see how Carlson's personal and intimate theatregoing experiences not only shape the ways we interact with these productions but also sculpt the field.

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- Carlson, Marvin. "Ghosts and Follies." *Journal of American Drama and Theatre*, vol. 16, no. 1, 2004, pp. 36–49.



CHRISTIAN DUCOMB. *Haunted City: Three Centuries of Racial Impersonation in Philadelphia*. Ann Arbor: University of Michigan Press, 2017. Pp. 200, illustrated. \$70.00 (Hb); \$24.95 (Pb).

*Reviewed by Kellen Hoxworth, Dartmouth College*

In 1964, the Philadelphia Mummers Parade bowed to pressure from civil rights organizations and instituted a ban on blackface makeup. Initially, the ban met with resistance and protest, yet outright resistance quickly transformed into tacit acceptance and tactical subversion, with many mummers adorning themselves with chromatically dark face paint – blue, green, brown – through which the spectre of blackface continues to haunt the annual celebration (17–18). The survival of spectral blackface alongside brownface, yellowface, and the gendered enactments of “wench” routines in the present-day Mummers Parade serves as the central problematic that animates Christian DuComb's

lively book, *Haunted City*. In a trans-historical account of three centuries of Philadelphian performance and popular culture, DuComb deftly traces “hauntologies of performance” through three prevailing, intertwined tropes of racial impersonation in Philadelphia: blackface, orientalism, and gender drag (19).

The ambit and style of *Haunted City* offer performance historians compelling and provocative new historiographical models. DuComb traces the interanimation of print culture, theatrical and dance performance, and racial and spatial histories, rooting his inquiry in Philadelphia as a site of haunting. Though he draws from landmark studies in performance historiography such as Joseph Roach’s *Cities of the Dead* (1996), Diana Taylor’s *The Archive and the Repertoire* (2003), and Rebecca Schneider’s *Performing Remains* (2011), DuComb’s historiographical approach departs from “linear–temporal” chronologies and genealogies in favour of a de Certeauian spatialized history in which ghosts appear “stubbornly *in place*” (25; emphasis in original). On these grounds, *Haunted City* assembles historical materials that, far from piling up as what Walter Benjamin might call “wreckage upon wreckage” (257), successively “flash[] up” before the reader as a spectral history of performance on parade (DuComb 149).

DuComb’s historical cavalcade gains momentum vertiginously. As time swirls and materials process across the page, a parade-like verve animates his text. Each chapter triangulates ostensibly discrete performance practices to trace their entanglements, hybridities, and interanimations. Through this approach, “racial impersonation” appears not so much as a play of masks as a complex articulation of bodies in relation to matter and memory, physical place and spectral space. In chapters two and three, DuComb engages new minstrelsy studies in his analysis of Bobalition broadsides and the popular prints of E.W. Clay and David Claypoole Johnston, persuasively arguing against claims of minstrelsy’s “revolutionary potential” (110). Rather than marching ahead in the axiomatic framework of blackface’s racial binaries, DuComb charts out “digressions” that trace multiple intersecting discourses (88–89), including not only orientalism and blackness but also disability (in the figure of Colonel Pluck), animality (“the semiotics of the swine” [97]), and thingness (e.g., brooms). Other chapters chart similarly intersecting itineraries. Chapter one analyses Isaac Bickerstaffe’s comic opera *The Padlock* and the early “oriental blackface” role of Mungo alongside the proliferation of public orientalized masquerades to recuperate the blurriness between black- and brownface (46). Chapter four focuses on the entwined performance genealogies of blackface minstrelsy’s wench acts, the cakewalk, and present-day enactments of the parade’s signature racialized male-to-female drag act, the “Mummers wench” (117) – across which the sartorial adornment of bloomers slips from orientalized garb to a badge of nineteenth-century

women's rights and then to a twenty-first-century costume of masculine strutting. Throughout, DuComb performatively orients the reader to a sense of surprise, in which forgotten (or repressed) ghosts leap from the page to startle and upend expectations of linearity and easy categorization.

This hauntology of Philadelphian performance remembers what binary histories of national and/or circum-Atlantic performance forget: always more than one spectre haunts the present. DuComb follows Shannon Steen's *Racial Geometries* (2010) in reassessing histories of racialized performance beyond binaries of black and white. At stake in this argument is a reappréhension of "transnational, oceanic, hemispheric, and global historiography" that considers the spectral presence of racial histories beyond Atlantic circulations as integral to local, national, and transnational racial structures (149). Thus, brownface orientalized figures from the Mediterranean world – Moorish Spain, Turkey, the Levant – join the historical parade alongside the Pacific orientalism of black minstrel Thomas Dilward ("Japanese Tommy") and the more familiar racial impersonations of white blackface minstrels. Through this lens, DuComb traces the trans-historical interweaving of race and gender that persists in the Mummers Parade despite the blackface ban.

Amidst the whirl of spectral enactments, *Haunted City* leaves one question provocatively unresolved: who is possessed by these hauntings? DuComb assiduously traces the centuries-long struggle of black Philadelphians to confront white Philadelphians' acts of racial derogation and violence – accounts that attest to black Philadelphians' intimate awareness of the spectral projections animated by blackface and its popular cultures. By contrast, no such histories of Asian Americans' or women's protests over the Mummers Parade appear in opposition to performances of orientalist and misogynist mockery. As DuComb does not interrogate these silences in the face of abjection, the spectres of orientalist and gendered impersonation linger as ghosts without bodies; they appear only as spectral projects of whiteness. DuComb's hauntology, then, traces the trans-historical persistence of whiteness and masculinity as the vectors of Philadelphia's racial geometry that have delimited "the right to participate" in the "equalizing laughter" of carnivalesque enjoyment (148). Though DuComb summons the potentiality of Jill Dolan's "utopian performative" as a line of flight out of these haunted histories (140–42), this reader wonders whether one (again, who?) might be able to escape spectral presences that remain "stubbornly *in place*"; and if so, what complex of performances, performatives, and presences might be necessary to exorcise centuries of in-teranimated racial and gendered derogation and the stubborn implacability of white supremacy.

If, as DuComb argues, performance involves multiple temporalities and spatial histories, how might hauntologies of performance facilitate further

apprehensions of the vexed and vexing spectres left in the wake of the past? *Haunted City* makes a valuable contribution to these exigent questions of performance history, attending to the plural spectral circulations that extend beyond oceanic basins and remain in place long after their enactments.

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EMINE FIŞEK. *Aesthetic Citizenship: Immigration and Theater in Twenty-First-Century Paris*. Evanston: Northwestern University Press, 2017. Pp. 227. \$99.95 (Hb); \$34.95 (Pb); \$34.95 (e-book).

*Reviewed by Emily Sahakian, University of Georgia*

Emine Fişek's study interrogates the relationship between immigrant belonging and theatre in Paris, particularly in the early twenty-first century. Case studies range from performances and workshops led by NGOs to Ariane Mnouchkine's Théâtre du Soleil, one of France's best-known professional theatre companies. As Fişek explains in her comprehensive introduction, French policy and theatre-making are commonly framed in terms of *intégration*; that is, the immigrant's assimilation into French culture, a process pervaded by tensions between the presumed universalism of French republicanism and the particularities of cultures (including, of course, French culture). In this context, and growing out of hopes in France for activist theatre following World War II, socially engaged French artists tend to position theatre, as Fişek's analyses uncover, as a site not only for representing the immigrant's plight and thereby enabling the audience to bear witness but also for the formation of habits that will lead immigrant and asylum-seeking participants to French citizenship and cultural belonging. In other words, the practice of theatre is seen as a skill to be cultivated in order to prepare and position oneself to become French. This discourse enables activists to present (their) theatre as a universal necessity, akin to medicine, a "theater without borders" (176). Fişek's study of this fascinating theatre scene will interest scholars of French and francophone theatre, since hers is the first to explore many of these case studies in depth and to link them together as a larger trend. Additionally, the book will speak to scholars of French immigration and cultural studies as well as of community-based theatre and performance studies, since one of Fişek's most