

# **Martin Lawrence Drag**



## **Martin Lawrence Drag: A Hilarious Deep Dive into His On-Screen Transformations**

Martin Lawrence, a comedic icon known for his raw, energetic style, has consistently pushed boundaries throughout his career. While not explicitly known for "drag" in the traditional sense, his comedic genius has manifested in numerous instances where he brilliantly embodies female characters, creating memorable and often uproarious moments. This post explores the various instances of Martin Lawrence's on-screen transformations into female characters, analyzing his comedic choices, the impact on his career, and the lasting cultural significance of his performances.

We'll delve into specific examples, examining the techniques he employs and the audience reaction to his daring and often hilarious portrayals.

## **Beyond the Laughs: Understanding Martin Lawrence's Approach to Female Characters**

Martin Lawrence's comedic portrayals of women aren't simply about wearing a dress and wig. He meticulously crafts each character, infusing them with unique personalities, mannerisms, and voices. This is evident in his work across various projects, showcasing a range that transcends mere imitation. He understands the nuances of female behavior and skillfully uses exaggeration and observation to create comedic gold. It's less about "drag" in the performance art sense, and more about masterful character work with a comedic twist. He captures the essence of femininity in a way that is both respectful and hysterically funny, avoiding harmful stereotypes and instead highlighting the humor in the everyday.

### **#### The "Big Momma" Franchise: A Defining Role**

The Big Momma's House franchise arguably stands as the pinnacle of Martin Lawrence's explorations of female characters. As Big Momma, he isn't simply mimicking a woman; he embodies a distinct character with a robust personality, quirks, and flaws. The success of this franchise speaks volumes about his ability to connect with audiences, drawing them into a world of humor and unexpected adventures. The physical comedy, coupled with his vocal talents and masterful timing, creates a memorable and iconic character. The sequels show a continued evolution of the character, demonstrating Lawrence's commitment to and growth within the role.

### **#### Beyond Big Momma: Other Notable Female Impersonations**

While Big Momma's House is his most famous example, Martin Lawrence's willingness to portray women extends beyond this franchise. Consider his roles in various stand-up routines and films where he briefly adopts female personas for comedic effect. These often appear as short skits or quick character changes, showcasing his versatility and improvisational skills. Analyzing these smaller moments provides further insight into his comedic process and his mastery of physical and vocal transformations. These shorter appearances often provide a different kind of humor, emphasizing the absurdity of the situation rather than sustained character development.

## **The Cultural Impact and Reception of Lawrence's Drag-Inspired Performances**

Martin Lawrence's portrayals have been met with a mixed bag of reactions. While widely praised for their comedic brilliance and his exceptional acting, some critiques have surfaced regarding the potential for perpetuating stereotypes. However, a deeper analysis reveals that Lawrence often subverts expectations, using humor to expose societal norms and biases rather than reinforcing

them. His comedic approach is often grounded in observation and a celebration of the human experience, regardless of gender. The enduring popularity of his work, particularly the Big Momma franchise, highlights the audience's appreciation for his talent and his unique approach to comedic characterization.

#### #### The Evolution of Comedy and Representation

Over the course of his career, Martin Lawrence's portrayals have mirrored a broader evolution in comedy and representation. What might have been considered more problematic in earlier years is viewed within a contemporary lens, sparking discussions about the complexities of humor, gender, and portrayal. This highlights the importance of understanding the context of his work and the evolution of societal views on gender representation in entertainment.

## Conclusion

Martin Lawrence's foray into portraying female characters, while not strictly adhering to the definition of "drag," is a testament to his comedic genius and his ability to craft memorable and hilarious characters. He transcends mere imitation, infusing depth, nuance, and genuine comedic skill into his performances. While sparking discussions about representation, his enduring popularity and the continued success of his work showcase his impact on comedy and his unique ability to connect with audiences across various demographics. His willingness to push boundaries continues to inspire and entertain audiences, solidifying his status as a true comedic icon.

#### FAQs:

1. Is Martin Lawrence's portrayal of Big Momma considered drag? While sharing similarities with drag performance, it's more accurate to describe it as masterful character work with comedic exaggeration, rather than traditional drag.
2. What makes Martin Lawrence's female characterizations so successful? His success lies in his detailed character creation, skilled use of physical and vocal comedy, and his ability to connect with audiences emotionally.
3. Has Martin Lawrence faced criticism for his portrayal of women? Yes, some criticism exists, primarily concerning the potential for perpetuating stereotypes. However, much of his work challenges these norms through humor and satire.
4. How has his work evolved over time in terms of gender representation? His work reflects a broader evolution in comedy and representation. While earlier work might be subject to different interpretations today, the overall trajectory shows a sophisticated development in character portrayal.
5. What is the lasting legacy of Martin Lawrence's female character portrayals? His portrayals leave a lasting legacy through memorable characters, showcasing his comedic genius and prompting ongoing discussions about gender representation and the evolving nature of comedy.

**martin lawrence drag: Multivocality** Katherine Meizel PhD, 2020-01-02 Multivocality frames vocality as a way to investigate the voice in music, as a concept encompassing all the implications with which voice is inscribed—the negotiation of sound and Self, individual and culture, medium and meaning, ontology and embodiment. Like identity, vocality is fluid and constructed continually; even the most iconic of singers do not simply exercise a static voice throughout a lifetime. As 21st century singers habitually perform across styles, genres, cultural contexts, histories, and identities, the author suggests that they are not only performing in multiple vocalities, but more critically, they are performing multivocality—creating and recreating identity through the process of singing with many voices. Multivocality constitutes an effort toward a fuller understanding of how the singing voice figures in the negotiation of identity. Author Katherine Meizel recovers the idea of multivocality from its previously abstract treatment, and re-embodies it in the lived experiences of singers who work on and across the fluid borders of identity. Highlighting singers in vocal motion, Multivocality focuses on their transitions and transgressions across genre and gender boundaries, cultural borders, the lines between body and technology, between religious contexts, between found voices and lost ones.

**martin lawrence drag: A Companion to the History of American Broadcasting** Aniko Bodroghkozy, 2018-10-02 Presented in a single volume, this engaging review reflects on the scholarship and the historical development of American broadcasting. A Companion to the History of American Broadcasting comprehensively evaluates the vibrant history of American radio and television and reveals broadcasting's influence on American history in the twentieth and twenty-first centuries. With contributions from leading scholars on the topic, this wide-ranging anthology explores the impact of broadcasting on American culture, politics, and society from an historical perspective as well as the effect on our economic and social structures. The text's original and accessibly-written essays offer explorations on a wealth of topics including the production of broadcast media, the evolution of various television and radio genres, the development of the broadcast ratings system, the rise of Spanish language broadcasting in the United States, broadcast activism, African Americans and broadcasting, 1950's television, and much more. This essential resource: Presents a scholarly overview of the history of radio and television broadcasting and its influence on contemporary American history. Contains original essays from leading academics in the field. Examines the role of radio in the television era. Discusses the evolution of regulations in radio and television. Offers insight into the cultural influence of radio and television. Analyzes canonical texts that helped shape the field. Written for students and scholars of media studies and twentieth-century history. A Companion to the History of American Broadcasting is an essential and field-defining guide to the history and historiography of American broadcasting and its many cultural, societal, and political impacts.

**martin lawrence drag: Re-Imagining Black Women** Nikol G. Alexander-Floyd, 2021-04-13 WINNER OF THE W.E.B. DUBOIS DISTINGUISHED BOOK AWARD, GIVEN BY THE NATIONAL CONFERENCE OF BLACK POLITICAL SCIENTISTS A wide-ranging Black feminist interrogation, reaching from the #MeToo movement to the legacy of gender-based violence against Black women. From Michelle Obama to Condoleezza Rice, Black women are uniquely scrutinized in the public eye. In *Re-Imagining Black Women*, Nikol G. Alexander-Floyd explores how Black women—and Blackness more broadly—are understood in our political imagination and often become the subjects of public controversy. Drawing on politics, popular culture, psychoanalysis, and more, Alexander-Floyd examines our conflicting ideas, opinions, and narratives about Black women, showing how they are equally revered and reviled as an embodiment of good and evil, cast either as victims or villains, citizens or outsiders. Ultimately, Alexander-Floyd showcases the complex experiences of Black women as political subjects. At a time of extreme racial tension, *Re-Imagining Black Women* provides insight into the parts that Black women play, and are expected to play, in politics and popular culture.

**martin lawrence drag: Black Sexual Politics** Patricia Hill Collins, 2004-08-02 In *Black Sexual Politics*, one of America's most influential writers on race and gender explores how images of Black sexuality have been used to maintain the color line and how they threaten to spread a new brand of

racism around the world today.

**martin lawrence drag: Intense Encounters: Young Men and Transwomen in Music Videos** Luis Manuel Garcia, 2012-03-24

**martin lawrence drag: *Misogynoir Transformed*** Moya Bailey, 2022-09 This book uses the Twitter, YouTube, and Tumblr productions of Black women as evidence that negative ideas about Black women can be transformed. Misogynoir describes the uniquely co-constitutive racialized and sexist violence that befalls Black women--

**martin lawrence drag: *Black Hollywood*** Kimberly Fain, 2015-06-30 This thought-provoking work examines the dehumanizing depictions of black males in the movies since 1910, analyzing images that were once imposed on black men and are now appropriated and manipulated by them. Moving through cinematic history decade by decade since 1910, this important volume explores the appropriation, exploitation, and agency of black performers in Hollywood by looking at the black actors, directors, and producers who have shaped the image of African American males in film. To determine how these archetypes differentiate African American males in the public's subconscious, the book asks probing questions—for example, whether these images are a reflection of society's fears or realistic depictions of a pluralistic America. Even as the work acknowledges the controversial history of black representation in film, it also celebrates the success stories of blacks in the industry. It shows how blacks in Hollywood manipulate degrading stereotypes, gain control, advance their careers, and earn money while making social statements or bringing about changes in culture. It discusses how social activist performers—such as Paul Robeson, Sidney Poitier, Harry Belafonte, and Spike Lee—reflect political and social movements in their movies, and it reviews the interactions between black actors and their white counterparts to analyze how black males express their heritage, individual identity, and social issues through film.

**martin lawrence drag: *African American Viewers and the Black Situation Comedy*** Robin R. Means Coleman, 1998 Providing new insight into key debates over race and representation in the media, this ethnographic study explores the ways in which African Americans have been depicted in Black situation comedies—from 1950's *Beulah* to contemporary series like *Martin* and *Living Single*.

**martin lawrence drag: *Womanist and Black Feminist Responses to Tyler Perry's Productions*** L. Manigault-Bryant, T. Lomax, C. Duncan, 2014-07-02 Tyler Perry has made over half a billion dollars through the development of storylines about black women, black communities and black religion. Yet, a text that responds to his efforts from the perspective of these groups does not exist.

**martin lawrence drag: *Television Women from Lucy to Friends*** Lynn C. Spangler, 2003-09-30 Between the pre-feminist antics of *Lucy Ricardo* & the post-feminist musings of the women in *'Friends'*, the depiction of women on television has evolved in as many interesting & surprising ways as the women's movement itself.

**martin lawrence drag: *A Comparison of the Mammy Icon and Big Momma in Raja Gosnell's "Big Momma's House"*** Janine Evangelista, 2018-03-07 Seminar paper from the year 2018 in the subject American Studies - Literature, grade: 1,7, University of Lisbon, language: English, abstract: Since 19th century, African Americans have often been subjected to racism and marginalization within the American society. Although they have been brought as slaves to America several centuries ago and thus, probably live since generations in the country, they are barely recognized as members of the American community and are forced to live on the fringe of society. As a consequence, African Americans have become the targets of cinematic and television comedy, delineating various stereotypical images of African American men and women. David O. Selznick's film adaptation *Gone With the Wind*, published in 1939 and adapted from Margaret Mitchell's eponymous novel, offers the first portrayal of an African American woman. Conspicuously, the African American woman in the movie emphasizes stereotypical images being decisively devised by white American writers and film producers. Expeditiously, stigmatized ideas of African American women become coined under the imagination of Selznick's the 'Mammy'. Since the Mammy is defined as an obese, tall, and broad-shouldered woman, the majority of African American women in

America clearly feel their stigmatization conforming the depiction of the Mammy by the white community, culminating in experiencing even greater social marginalization and rejection. Bearing in mind that the Civil Right Movements, where African Americans fought heavily for their personal rights and for an elimination of established stereotypes, occurred many years after the publication of Mitchell and Selznick's *Gone With the Wind*, readers and spectators are, nevertheless, confronted frequently with stigmatized images of African Americans. In 2000, Raja Gosnell published his comedy *Big Momma's House*, starring Martin Lawrence, representing not only drag performances, but also underlining anew the image of an overweight, broad-shouldered, and colossal African American lady. Martin Lawrence, acting as agent Malcolm Turner, dresses up as lady Hattie Mae Pierce, commonly known as Big Momma, by wearing a fat suit in order to proceed with his investigation. Consequently, similarities between the Mammy archetype and Big Momma in Gosnell's movie become rapidly obvious. Therefore, this research paper aims to answer the question whether Big Momma can be considered as a contemporary representation of the Mammy archetype or whether producer Raja Gosnell uses the Mammy stereotype in order to add extra comedic relief.

**martin lawrence drag: It's a Drag** Janet Tennant, 2022-08-15 From ancient Greek actors to all-male Elizabethan casts to the drag queens of today, cross-dressing performers have been around for nearly as long as live performance itself. In *It's a Drag*, Janet Tennant provides a fascinating and colorful look at performing artists who adopt the characters and dress of others. With a particular focus on theatrical history in Britain and North America, Tennant also turns to modern performers like RuPaul, Mj Rodriguez, David Bowie, and Billy Porter. She surveys the many reasons that performers have cross-dressed over the years, whether to tell stories, to amuse audiences, to create distinctive alter egos, to call attention to social and political issues—or merely for reasons of expediency. In addition to its memorable portraits of Shakespearean boy actors, pantomime dames, and other cross-dressing performers across history, *It's a Drag* takes stock of the present and considers the future of the practice: How will the drive toward equality affect the use of cross-dressing and cross-gender role casting? Will gender-blind roles become as prevalent as color-blind casting? And will cross-dressing continue to amuse and impress audiences, or can we imagine a time when gender differences will cease to be important?

**martin lawrence drag: Funk** Rickey Vincent, 2014-11-04 *Funk*: It's the only musical genre ever to have transformed the nation into a throbbing army of bell-bottomed, hoop-eared, rainbow-Afro'd warriors on the dance floor. Its rhythms and lyrics turned bleak urban realities inside out with distinctive, danceable, downright irresistible music. Funk hasn't received the critical attention that rock, jazz, and the blues have-until now. Colorful, intelligent, and in-you-face, Rickey Vincent's *Funk* celebrates the songs, the musicians, the philosophy, and the meaning of funk. The book spans from the early work of James Brown (the Godfather of Funk) through today, covering funky soul (Stevie Wonder, the Temptations), so-called black rock (Jimi Hendrix, Sly and the Family Stone, the Isley Brothers), jazz-funk (Miles Davis, Herbie Hancock), monster funk (Parliament, Funkadelic, Bootsy's Rubber Band), naked funk (Rick James, Gap Band), disco-funk (Chic, K.C. and the Sunshine Band), funky pop (Kool & the Gang, Chaka Khan), P-Funk Hip Hop (Digital Underground, De La Soul), funk-sampling rap (Ice Cube, Dr. Dre), funk rock (Red Hot Chili Peppers, Primus), and more. *Funk* tells a vital, vibrant history-the history of a uniquely American music born out of tradition and community, filled with energy, attitude, anger, hope, and an irrepressible spirit.

**martin lawrence drag: Screenwriter's Resource Bible** Ron Bechtel, 2006-04 A comprehensive listing of literary agents, managers, entertainment attorneys, production companies, TV shows, and power actors as well as what types of scripts production companies are buying this year.

**martin lawrence drag: Soul Babies** Mark Anthony Neal, 2013-02-01 In *Soul Babies*, Mark Anthony Neal explains the complexities and contradictions of black life and culture after the end of the Civil Rights era. He traces the emergence of what he calls a post-soul aesthetic, a transformation of values that marked a profound change in African American thought and experience. Lively and provocative, *Soul Babies* offers a valuable new way of thinking about black popular culture and the legacy of the sixties.

**martin lawrence drag:** *Queenz, A DRAGnificent Tribute to DRAG* Scott Clarke, 2024-09-08 A DRAGnificent Tribute to DRAG and Queens EVERYWHERE

**martin lawrence drag:** *This Day In Comedy* Frank Holder, Darryl Littleton, 2019-11-04 On This Day in Comedy is not just an encyclopedia, but a celebration of comedy. In humorous prose the book takes readers through the often-neglected subcultures of comedy in America, acknowledging the inclusiveness of the performers as well as shows and films that made this art form so vital to comics of all backgrounds. It's artistically criminal that a search for Native American or Asian comedy information yields a virtually blank slate. Look for Middle Eastern comics and you'll be provided information on the region's comic book revolution, and search results for Latin comedy are confined to a series of outdated articles. This encyclopedia will offer rare and in some cases never-before-seen photos and obscure facts, making it an indispensable comedy essential.

**martin lawrence drag:** *Alt.culture* Steven Daly, Nathaniel Wice, 1995 Global Strategic Management is written by award winning lecturers in strategy, involved with the Community of European Business Schools and International Business (CEMS) who have a wealth of experience teaching strategy to future business leaders. For those teaching courses in strategy to those going on to work in organisations working in a global environment, this text will meet a number of key teaching and learning needs

**martin lawrence drag:** *Black Networked Resistance* Raven Simone Maragh-Lloyd, 2024 Black Networked Resistance explores the creative range of Black digital users and their responses to varying forms of oppression, utilizing cultural, communicative, political, and technological threads both on and offline. Raven Maragh-Lloyd demonstrates how Black users strategically rearticulate their responses to oppression in ways that highlight Black publics' historically rich traditions and reveal the shifting nature of both dominance and resistance, particularly in the digital age. Through case studies and interviews, Maragh-Lloyd reveals the malleable ways resistance can take shape and the ways Black users artfully demonstrate such modifications of resistance through strategies of survival, reprieve, and community online. Each chapter grounds itself in a resistance strategy, such as Black humor, care, or archiving, to show the ways that Black publics reshape strategies of resistance over time and across media platforms. Linking singular digital resistance movements while arguing for Black publics as strategic content creators who connect resistance strategies from our past to suit our present needs, Black Networked Resistance encourages readers to create and cultivate lasting communities necessary for social and political change by imagining a future of joy, community, and agency through their digital media practices.

**martin lawrence drag:** *The Rise of Enlightened Sexism* Susan J. Douglas, 2010-12-21 Women today are inundated with conflicting messages from the mass media: they must either be strong leaders in complete command or sex kittens obsessed with finding and pleasing a man. In *The Rise Of Enlightened Sexism*, Susan J. Douglas, one of America's most entertaining and insightful cultural critics, takes readers on a spirited journey through the television programs, popular songs, movies, and news coverage of recent years, telling a story that is nothing less than the cultural biography of a new generation of American women. Revisiting cultural touchstones from *Buffy the Vampire Slayer* to *Survivor* to *Desperate Housewives*, Douglas uses wit and wisdom to expose these images of women as mere fantasies of female power, assuring women and girls that the battle for equality has been won, so there's nothing wrong with resurrecting sexist stereotypes—all in good fun, of course. She shows that these portrayals not only distract us from the real-world challenges facing women today but also drive a wedge between baby-boom women and their millennial daughters. In seeking to bridge this generation gap, Douglas makes the case for casting aside these retrograde messages, showing us how to decode the mixed messages that restrict the ambitions of women of all ages. And what makes *The Rise Of Enlightened Sexism* such a pleasure to read is Douglas's unique voice, as she blends humor with insight and offers an empathetic and sisterly guide to the images so many American women love and hate with equal measure.

**martin lawrence drag:** *RuPedagogies of Realness* Lindsay Bryde, Tommy Mayberry, 2022-02-01 Pencils down--graphite and eyebrow--and eyes to front of the room for this one-of-a-kind

lesson. Since debuting over a decade ago, the world of RuPaul's Drag Race has steadily collected both popular and academic interests. This collection of original essays presents insightful analyses and a range of critical perspectives on Drag Race from across the globe. Topics covered include language and linguistics, cultural appropriation, racism, health, wealth, the realities of reality television, digital drag and naked bodies. Though varied in topical focus, each essay centers public pedagogy to examine what and how Drag Race teaches its audience. The goal of this book is to frame Drag Race as a classroom, one that is helpful for both teachers and students alike. With an academic-yet-accessible tone and an interdisciplinary approach, essays celebrate and examine the show and its spin-offs from the earliest seasons to the very start of the coronavirus pandemic in 2020.

**martin lawrence drag: Word** Natan Last, 2012-01-01 Created by Natan Last, a senior at Brown University, three-time intern with Will Shortz, and in 2008 the youngest person to have a puzzle published in the Sunday New York Times, Word kicks the crossword puzzle squarely into the 21st century for a new generation of puzzle-lovers, replacing fusty crossword-ese with hip cultural references, modern wordplay, and a lively mix of high-and low-brow pop trivia. A Word puzzle begins with the shared knowledge of a literate but not-so-reverent generation, and celebrates the knowingness with a deft touch. Your parents' crosswords make solvers feel smart. Word puzzles make solvers feel smart and cool, getting the references to The Daily Show, Mario Brothers, the Goo Goo Dolls, and a hefty dose of nostalgia (the name of the motel in Psycho). But they also know the core curriculum: Charlotte Bronte's Jane, Roman generals, Berlioz and von Bismarck, Homer—and not just Homer Simpson. The puzzles are constructed with all the smarts of a daily Times crossword: themes, interconnected clues, titles that unlock the overall puzzle (solve all the clues and the circle letters will spell out a famous name at Hogwarts). Assisting Mr. Last is a group of five more top “under 25” constructors, all of whom have published puzzles in The New York Times.

**martin lawrence drag: Intimate Investments in Drag King Cultures** Kerryn Drysdale, 2019-05-24 This book takes the globally recognised phenomenon of drag king performances as an opportunity for critical inquiry into the rise and fall of an urban scene for lesbian and queer women in Sydney, Australia (circa 1999-2012). Exploring how a series of weekly events provided the site for intimate encounters, Drysdale reveals the investments made by participants that worked to sustain the sense of a small world and anchor the expansive imaginary of lesbian cultural life. But what happens when scenes fade, as they invariably do? Intimate Investments in Drag King Cultures is unique in capturing the perspective of a scene at the moment of its decline, revealing the process by which a contemporary movement becomes layered with historical significance. Bringing together the theoretical tradition of scene studies with recent work on the affective potentialities of the everyday and the mobile urban spaces they inhabit, this book has appeal to scholars working across gender, sexuality and culture.

**martin lawrence drag: Straight, No Chaser** Jill Nelson, 1997 Using examples from her own life, the author urges black women to look critically at themselves and society, to recognize that they are not victims but a powerful community, and to raise their collective voices.--Jacket.

**martin lawrence drag: Martini Man** William Schoell, 2003-10-10 Martini Man goes beyond the simple caricature of the boozy lounge singer with a penchant for racy humor to reveal the substantive man behind that mask. Although Martin's movie roles receive in-depth attention in this incisive biography, as does his career-defining partnership with Jerry Lewis, details of Dino's personal life also abound, such as how Shierly MacLaine dropped by his house to tell Dean she was in love with him—even though his wife was in the other room. William Schoell's chronicle is a sympathetic portrait that recreates the life and times of one of America's favorite entertainers.

**martin lawrence drag: The Obesity Myth** Paul F. Campos, 2004 An exploration of America's self-defeating war on obesity argues against the myth that falsely equates thinness with health and explains why dieting is bad for the health and how the media misinform the public.

**martin lawrence drag: Queer Cinema in America** Aubrey Malone, 2019-11-11 This reference helps readers navigate the perilous odyssey those of an LGBTQ orientation had to face in an age less

enlightened than our own, when an attraction to members of the same gender could lead to horrendous abuse. Just as American society has changed dramatically from decade to decade, so has queer cinema. Taking us from a time when LGBTQ characters were often represented as either caricatures or figures of farce, this lively yet authoritative reference explores the sea change ushered in by such stars as Greta Garbo and Marlene Dietrich in the 1930s and '40s, androgynous figures such as Montgomery Clift, James Dean, and Marlon Brando in the '50s, and closeted gay men such as Rock Hudson and Liberace, whose double lives were exposed by the scourge of AIDS. Included are alphabetically arranged entries on stars, directors, films, themes, and other topics related to queer cinema in America, including films and persons from outside the U.S. who nonetheless figured prominently in America popular culture. Entries cite works for further reading, sidebars provide snippets of interesting trivia, a timeline highlights key events, and a selected, general, end-of-work bibliography cites the most important major works on the topic.

**martin lawrence drag: African Americans on Television** David J. Leonard, Lisa Guerrero, 2013-04-23 A comprehensive look at the history of African Americans on television that discusses major trends in black TV and examines the broader social implications of the relationship between race and popular culture as well as race and representation. Previous treatments of the history of African Americans in television have largely lacked theoretical analysis of the relationship between representations and social contexts. *African Americans on Television: Race-ing for Ratings* fills the existing void by supplying fundamental history with critical analyses of the racial politics of television, documenting the considerable effect that television has had on popular notions of black identity in America since the inception of television. Covering a spectrum of genres—comedy, drama, talk shows, television movies, variety shows, and reality television, including shows such as *Good Times*, *The Oprah Winfrey Show*, and *Chappelle's Show*—this insightful work traces a cultural genealogy of African Americans in television. Its chronological analysis provides an engaging historical account of how African Americans entered the genre of television and have continued to play a central role in the development of both the medium and the industry. The book also tracks the shift in the significance of African Americans in the television market and industry, and the changing, but enduring, face of stereotypes and racism in American television culture.

**martin lawrence drag: Laughing Mad** Bambi Haggins, 2007 In *Laughing Mad*, Bambi Haggins looks at how this transition occurred in a variety of media and shows how this integration has paved the way for black comedians and their audiences to affect each other. Historically, African American performers have been able to use comedy as a pedagogic tool, interjecting astute observations about race relations while the audience is laughing. And yet, Haggins makes the convincing argument that the potential of African American comedy remains fundamentally unfulfilled as the performance of blackness continues to be made culturally digestible for mass consumption.

**martin lawrence drag: Empire and Black Images in Popular Culture** Joshua K. Wright, 2018-05-21 FOX's musical drama *Empire* has been hailed as the savior of broadcast television, drawing 15 million viewers a week. A hip-hopera inspired by Shakespeare's *King Lear* and 1980s prime-time soap *Dynasty*, the series is at the forefront of a black popular culture Renaissance--yet has stirred controversy in the black community. Is *Empire* shifting paradigms or promoting pernicious stereotypes? Examining the evolution and potency of black images in popular culture, the author explores *Empire*'s place in a diverse body of literature and media, data and discussions on respectability.

**martin lawrence drag: Bite Me** Fabio Parasecoli, 2008-10-15 Food is not only something we eat, it is something we use to define ourselves. This title considers the ways in which popular culture reveals our relationship with food and our own bodies and how these have become an arena for political and ideological battle.

**martin lawrence drag: Microslices** John Dillard, 2015-08-13 THE WAY EXECUTIVES USE PROFESSIONAL SERVICES IS DYING. Are you ready to get the most out of what comes next? The longstanding business model of professional services is facing change unlike any other in its

century-long history. Over the next 15 years, unrelenting advances in technology, data science, and corporate culture will fundamentally disrupt your “trusted advisors.” Exciting opportunities lie ahead for forward-thinking organizations, while disastrous threats await any buyer that’s unprepared to adopt a new service delivery model. MICROSLICES is a timely, eye-opening look at the changes that are already revolutionizing the professional services industry. It provides specific steps you must take as a buyer of those services to protect your organization from wasted consulting fees, outdated advice, and generic solutions. Consulting is dying. Your top adversaries will react to the future; will you? “Microslices is a great dive into understanding exactly why the boom in data sciences will completely change the way you use professional services. It’s, quite simply, a must-read.” Keith Ferrazzi author of *Never Eat Alone* and the #1 NY Times bestseller *Who’s Got Your Back* “The book provides an excellent view into the future for everyone that provides or utilizes professional services. It predicts the changes coming to the industry and how to embrace the changes in order to increase productivity and profitability.” Major General Steven W. Smith (Ret.) CEO of S.W. Smith & Associates For more information about Big Sky, visit [www.bigskyassociates.com](http://www.bigskyassociates.com).

**martin lawrence drag: Darkest America: Black Minstrelsy from Slavery to Hip-Hop** Yuval Taylor, Jake Austen, 2012-08-27 An exploration and celebration of a controversial tradition that, contrary to popular opinion, is alive and active after more than 150 years. Yuval Taylor and Jake Austen investigate the complex history of black minstrelsy, adopted in the mid-nineteenth century by African American performers who played the grinning blackface fool to entertain black and white audiences. We now consider minstrelsy an embarrassing relic, but once blacks and whites alike saw it as a black art form—and embraced it as such. And, as the authors reveal, black minstrelsy remains deeply relevant to popular black entertainment, particularly in the work of contemporary artists like Dave Chappelle, Flavor Flav, Spike Lee, and Lil Wayne. *Darkest America* explores the origins, heyday, and present-day manifestations of this tradition, exploding the myth that it was a form of entertainment that whites foisted on blacks, and shining a sure-to-be controversial light on how these incendiary performances can be not only demeaning but also, paradoxically, liberating.

**martin lawrence drag: Contemporary Black American Cinema** Mia Mask, 2012-08-21 Contemporary Black American Cinema offers a fresh collection of essays on African American film, media, and visual culture in the era of global multiculturalism. Integrating theory, history, and criticism, the contributing authors deftly connect interdisciplinary perspectives from American studies, cinema studies, cultural studies, political science, media studies, and Queer theory. This multidisciplinary methodology expands the discursive and interpretive registers of film analysis. From Paul Robeson’s and Sidney Poitier’s star vehicles to Lee Daniels’s directorial forays, these essays address the career legacies of film stars, examine various iterations of Blaxploitation and animation, question the comedic politics of fat suit films, and celebrate the innovation of avant-garde and experimental cinema.

**martin lawrence drag: Roger Ebert's Movie Yearbook 2001** Roger Ebert, 2000 Ebert's 2001 version of the movie-lover's bible is guaranteed to please both those who have come to rely on his reviews and those just discovering him as not only a respected critic but a gifted and entertaining writer. Includes every review he wrote between January 1998 and mid-June 2000, about 650 in all.

**martin lawrence drag: Communicating Marginalized Masculinities** Ronald L. Jackson, Jamie E. Moshin, 2013 For years, research concerning masculinities has explored the way that men have dominated, exploited, and dismantled societies, asking how we might make sense of marginalized masculinities in the context of male privilege. This volume asks not only how terms such as men and masculinity are socially defined and culturally instantiated, but also how the media has constructed notions of masculinity that have kept minority masculinities on the margins. Essays explore marginalized masculinities as communicated through film, television, and new media, visiting representations and marginalized identity politics while also discussing the dangers and pitfalls of a media pedagogy that has taught audiences to ignore, sidestep, and stereotype marginalized group realities. While dominant portrayals of masculine versus feminine characters

pervade numerous television and film examples, this collection examines heterosexual and queer, military and civilian, as well as Black, Japanese, Indian, White, and Latino masculinities, offering a variance in masculinities and confronting male privilege as represented on screen, appealing to a range of disciplines and a wide scope of readers.

**martin lawrence drag:** *Film Comedy* Geoff King, 2002 Comedy is one of the most popular forms in film. But what exactly is film comedy and what might be the basis of its widespread appeal? This book takes a multi-perspective approach to answering these questions.

**martin lawrence drag:** *Too Heavy a Yoke* Chanequa Walker-Barnes, 2014-06-19 Black women are strong. At least that's what everyone says and how they are constantly depicted. But what, exactly, does this strength entail? And what price do Black women pay for it? In this book, the author, a psychologist and pastoral theologian, examines the burdensome yoke that the ideology of the Strong Black Woman places upon African American women. She demonstrates how the three core features of the ideology--emotional strength, caregiving, and independence--constrain the lives of African American women and predispose them to physical and emotional health problems, including obesity, diabetes, hypertension, and anxiety. She traces the historical, social, and theological influences that resulted in the evolution and maintenance of the Strong Black Woman, including the Christian church, R & B and hip-hop artists, and popular television and film. Drawing upon womanist pastoral theology and twelve-step philosophy, she calls upon pastoral caregivers to aid in the healing of African American women's identities and crafts a twelve-step program for Strong Black Women in recovery.

**martin lawrence drag:** *Transgender History & Geography: Crossdressing in Context* Bolich, Ph. D. G. G. Bolich, 2007-09-28 The third in a landmark five volume study of transgender realities, with a focus on crossdressing, this fascinating volume offers a tour through history and around the world. Within these pages are found the most famous crossdressers of history and information as to what it means to be a transgender person in the various countries of the world today.

**martin lawrence drag:** *The Advocate* , 2006-06-20 The Advocate is a lesbian, gay, bisexual, transgender (LGBT) monthly newsmagazine. Established in 1967, it is the oldest continuing LGBT publication in the United States.

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