

1: Song of the South - Wikipedia

HIT'S a gittin' mighty late, w'en de Guinny-hins squall, En you better dance now, of you gwineter dance a tall, Fer by dis time tor-morrer night you can't hardly crawl.

The Folk-Lore of the Old Plantation, Uncle Remus is a fictional character, the title character and fictional narrator of a collection of African-American folktales adapted and compiled by Joel Chandler Harris, published in book form in Contents [show] Structure Uncle Remus is a collection of animal stories, songs, and oral folklore, collected from Southern United States African-Americans. Uncle Remus is a kindly old former slave who serves as a storytelling device, passing on the folktales to children gathered around him. The stories are written in an eye dialect devised by Harris to represent a Deep South Gullah dialect. The genre of stories is the trickster tale. By the mid-century, however, the dialect and the "old Uncle" stereotype of the narrator was considered overly demeaning by many African-American people, on account of what they considered to be racist and patronizing attitudes toward African-Americans. He claimed to have listened to, and memorized, the African American animal stories told by Uncle George Terrell, Old Harbert, and Aunt Crissy at the plantation; he wrote them down some years later. Many of the stories that he recorded have direct equivalents in the African oral tradition, and it is thanks to Harris that their African-American form is preserved. Harris himself said, in the introduction to Uncle Remus, that he hoped his book would be considered: Stowe, let me hasten to say, attacked the possibilities of slavery with all the eloquence of genius; but the same genius painted the portrait of the Southern slave-owner, and defended him. In his Autobiography Twain describes him thus: He was the bashfullest grown person I have ever met. When there were people about he stayed silent, and seemed to suffer until they were gone. But he was lovely, nevertheless; for the sweetness and benignity of the immortal Remus looked out from his eyes, and the graces and sincerities of his character shone in his face. Twain wrote that "It may be that Jim Wolf was as bashful as Harris. It hardly seems possible Adaptations in film and other media [[wikipedia: Uncle Remus Disney screenshot. The film was a combination of Live action and animation. Disney hired vaudeville and radio actor James Baskett to portray Remus, saying: Frost, and E. The Adventures of Brer Rabbit is a direct-to video production which has hip-hop influences.

2: File:Old Plantation Play Song, jpg - Wikipedia, e ensiklopedia liber

Hit's a gittin' mighty late, w'en de Guinny-hins squall, En you better dance now, ef you gwineter dance a tall, Fer by dis time termorrer night you can't hardly crawl.

Clarence Nash as Bluebird uncredited Helen Crozier as Mother Possum uncredited Background[edit] Walt Disney had long wanted to produce a film based on the Uncle Remus storybook, but it was not until the mids that he had found a way to give the stories an adequate film equivalent in scope and fidelity. Several tests in previous pictures, especially in *The Three Caballeros* , were encouraging in the way living action and animation could be dovetailed. He told *Variety* that he wanted to "get an authentic feeling of Uncle Remus country so we can do as faithful a job as possible to these stories. Rapf was a minority, a Jew, and an outspoken left-winger , and he himself feared that the film would inevitably be Uncle Tomish. When he got into a personal dispute with Reymond, Rapf was taken off the project. Sometimes the ideas were good, sometimes they were terrible, but you could never really satisfy him. Upon review of his voice, Disney wanted to meet Baskett personally, and had him tested for the role of Uncle Remus. Driscoll was the first actor to be under a personal contract with the Disney studio. Washington school in Phoenix, Arizona , by a talent scout from the Disney studio. Filming[edit] Production started under the title *Uncle Remus*. According to Jackson, "We all sat there in a circle with the dollars running out, and nobody came up with anything. Then Walt suggested that they shoot Baskett in close-up, cover the lights with cardboard save for a sliver of blue sky behind his head, and then remove the cardboard from the lights when he began singing so that he would seem to be entering a bright new world of animation. The last few minutes of the film also contain combine animation with live-action. The three sequences were later shown as stand-alone cartoon features on television. The segment is interrupted with a short live-action scene about two-thirds through. It features the song "How Do You Do? Music[edit] Nine songs are heard in the film, with four reprises. Nearly all of the vocal performances are by the largely African-American cast, and the renowned all-black Hall Johnson Choir sing four pieces: The songs are, in film order, as follows: The song title "Look at the Sun" appeared in some early press books, though it is not actually in the film. The film premiered on November 12, , at the Fox Theater in Atlanta. The strip was launched by King Features on October 14, , more than a year before the film was released. Unlike the *Snow White* comic strip, which only adapted the film, *Uncle Remus* ran for decades, telling one story after another about the characters, some based on the legends and others new, until it ended on December 31, Produced both by Western Publishing and European publishers such as Egmont , they continue to appear. *Song of the South* was re-released in theaters several times after its original premiere, each time through Buena Vista Pictures: However, he favored allowing film students to have access to the film. In particular, many book-and-record sets were released, alternately featuring the animated portions of the film or summaries of the film as a whole. The full-length film has been released in various European, Latin American, and Asian countries. *Time* magazine called the film "topnotch Disney". The score by Daniele Amfitheatrof , Paul J. Bobby Driscoll and Luana Patten in their portrayals of the children characters Johnny and Ginny were also discussed for Academy Juvenile Awards , but in it was decided not to present such awards at all.

3: Uncle Remus: His Songs and His Sayings - Wikisource, the free online library

Original lyrics of Plantation song by Kana. Explain your version of song meaning, find more of Kana lyrics. Watch official video, print or download text in PDF.

The Folk-Lore of the Old Plantation, Uncle Remus is a fictional character, the title character and fictional narrator of a collection of African American folktales adapted and compiled by Joel Chandler Harris, published in book form in *Uncle Remus* is a kindly old slave who serves as a storytelling device, passing on the folktales to children gathered around him. The genre of stories is the trickster tale. Using the phrase "tar baby" to refer to the idea of "a problem that gets worse the more one struggles against it" became part of the wider culture of the United States in the mid-19th century. Controversy and Legacy The animal stories were conveyed in a manner in which they were not deemed as ostensibly racist by many among the audiences of the time. By the mid-19th century, however, the dialect and the "old Uncle" stereotype of the narrator, was considered politically incorrect and demeaning by many black people, on account of what they considered to be racist and patronizing attitudes toward blacks. He claimed to have listened to, and memorized, the African American animal stories told by Uncle George Terrell, Old Harbert, and Aunt Crissy at the plantation; he wrote them down some years later. Harris himself said, in the introduction to *Uncle Remus*, that he hoped his book would be considered: Stowe, let me hasten to say, attacked the possibilities of slavery with all the eloquence of genius; but the same genius painted the portrait of the Southern slave-owner, and defended him. Mark Twain read the *Uncle Remus* stories to his children, who were awed to meet Harris himself. In his *Autobiography* Twain describes him thus: He was the bashfullest grown person I have ever met. When there were people about he stayed silent, and seemed to suffer until they were gone. But he was lovely, nevertheless; for the sweetness and benignity of the immortal Remus looked out from his eyes, and the graces and sincerities of his character shone in his face. Twain wrote that "It may be that Jim Wolf was as bashful as Harris. It hardly seems possible The film was a combination of live action and animation. Disney hired vaudeville and radio actor James Baskett to portray Remus, claiming that he Disney purposely sought someone whose appearance was unknown to audiences: Kemble in books by Joel Chandler Harris. The *Adventures of Brer Rabbit* is a direct-to video production which has hip-hop influences. The *Boondocks*, a comic strip and animated show, adopted the likeness of Uncle Remus in creating the character Uncle Ruckus.

My brother made this song for the people from plantation Florida.

There is nothing trite, nothing commonplace about Mr. He not only has a simple, direct, and attractive style, but he has also something to tell, and something well worth telling; and it is doubtful if anyone else would have performed this task so well. It is claimed by some that his negro dialect is not always exactly correct; but the negro dialect varies so constantly with slight changes of locality, that it is quite probable an exact reproduction of it as it was learned by Joe Maxwell around Hillsborough in northern Georgia would not seem exactly correct to the ear of one who had heard it in Mississippi or South Carolina, or even in Southern Georgia. However it may be about the dialect, it would be hard for anyone who knew the negro of that time even very imperfectly to believe that Mr. Harris does not faithfully portray the negro as he existed in the South at the time of the war. The old plantation negro and the old negro house-servant seem to live and talk again in his pages; and very interesting and attractive people they are, full of quaint good sense, full of affection, of good humor, and of natural courtesy. Why has the negro of to-day so completely lost the best traits that marked his race at that time? The good nature and humor are gone and the courtesy is gone; and what good qualities have taken their place? The negro has become a voter, and in the effort to seem the peer of the whites he has copied many of the worst defects of uncultivated white men, and has at the same time lost some characteristics of his own which once made his race attractive and lovable. It is a period of transition: It is sad that the overthrow of a great wrong like slavery must smite, for the time being, the victims as well as the oppressors. Although the preface tries playfully to persuade the reader that it would be a mistake to put any credence in the narrative as autobiographical, it is impossible not to believe that Joe Maxwell is really the young Joel Chandler Harris. All the incidents of the book have that genuine and pleasing realism about them that convinces the reader that they happened, and were not imagined. Harris must have been the little boy who lived in the little town of Hillsborough in the days just before the war, and the little boy who on Tuesdays, when the Milledgeville papers arrived, could always be found at that quaint post-office, "curled up in the corner of the old green sofa, reading the Recorder and the Federal Union. It so happened that those papers grew very interesting as days went by. The rumors of war had developed into war itself. In the course of a few months two companies of volunteers had gone to Virginia from Hillsborough, and the little town seemed lonelier and more deserted than ever. Joe Maxwell noticed, as he sat in the post-office, that only a very few old men and ladies came after the letters and papers, and he missed a great many faces that used to smile at him as he sat reading, and some of them he never saw again. He noticed, too, that when there had been a battle or a skirmish the ladies and the young girls came to the post-office more frequently. When the news was very important, one of the best known citizens would mount a chair or a dry-goods box and read the telegrams aloud to the waiting and anxious group of people, and sometimes the hands and the voice of the reader trembled. At about the beginning of the war, a Mr Turner started the publication of *The Countryman*, a weekly paper "modeled after Mr. Turner wanted a boy to learn the printing business and to help on the paper. Joe Maxwell applied for the situation, gained it, and was installed " on the Plantation. One was that there was a big library of the best books at his command, and the other was that there was a pack of well-trained harriers on the plantation. He loved books and he loved dogs, and if he had been asked to choose between the library and the harriers he would have hesitated a long time. Fortunately, Joe was not called on to make any choice. He had the dogs to himself in the late afternoon and the books at night, and he made the most of both. More than this, he had the benefit of the culture of the editor of *The Countryman* and of the worldly experience of Mr. Life was very active down on that remote plantation in the dark days of the war. The little paper was never neglected, but neither were the squirrels and the rabbits, nor the coons and the foxes. Joe and the dogs became fast friends, and found a wonderful amount of exercise and adventure. The shadows of the war had little effect either on Joe or the dogs or the negroes. The last especially kept up their gaiety and high spirits; and there are many charming glimpses of them and of the old patriarchal life of which they were so important a part. There is a bit of talk between two old house negroes and the little children of Mr. Turner, in one of the

cabins, the night before Christmas: The negroes, rigged out in their Sunday clothes, were laughing, singing, wrestling and playing. Big Sam was even fuller of laughter and good-humor than his comrades, and while the negroes were waiting, his eyes glistening and his white teeth shining, he struck up the melody of a plantation play-song. In a few minutes the dusky crowd had arranged itself in groups, each and all joining in the song. No musical director ever had a more melodious chorus than that which followed the leadership of Big Sam. It was not a trained chorus, to be sure, but the melody that it gave to the winds of the morning was freighted with a quality indescribably touching and tender. Turner appeared on the back piazza, and instantly a shout went up: Turner, waving his hand and smiling. Go and open the door, and I will be there directly. For each of the older ones there was a stiff dram apiece, and for all, both old and young, there was a present of some kind. In spite of the war, it was a happy time, and Joe Maxwell was as happy as any of the rest. The deserters were more numerous, their families were suffering greater and greater hardships, and the battle clouds were drawing closer and closer. Atlanta had fallen not, as Mr. Harris says, "in July," but on the first of September, the mysterious negro telegraph line was at work, and Harbert, the old servant, told Joe that the Federal army would soon be marching through that region. What I gwine do? I dont speck deyer gwine ter bodder folks what dont bodder dem, is dey? We do not learn that it was once suspended, but whether it had to condescend to be printed on wall-paper, as was the ease with more ambitious sheets, we are not told. It would be a voice from a state of society that has forever passed away. At the close of the book, those who marched with General Sherman through that devoted region have a chance to know how they looked to the small Confederate urchins who watched them pass. Joe had seated himself on a fence beside the road, and began to whittle on a rail. He kept his seat, and the Twentieth Army Corps, commanded by General Slocum, passed in review before him. It was an imposing array as to numbers, but not as to appearance. For once and for all, so far as Joe was concerned, the glamour and romance of war were dispelled. The skies were heavy with clouds, and a fine irritating mist sifted down. The road was more than ankle-deep in mud, and even the fields were boggy. There was nothing gay about this vast procession, with its tramping soldiers, its clattering horsemen, and its lumbering wagons, except the temper of the men. They splashed through the mud, cracking their jokes and singing snatches of songs. That the Federal army should be going through that peaceful region;— after all he had seen in the newspapers about Confederate victories, seemed to him to be an impossibility. The voices of the men and their laughter, sounded vague and insubstantial. It was surely a dream that had stripped war of its glittering trappings and its flying banners. It was surely the distortion of a dream that tacked onto this procession of armed men droves of cows, horses, and mules, and wagon-loads of batteaux! Mud stained and soiled, through rain and mist, some times hatless, sometimes shoeless, but seeing through the rain and mist the nearing end of that great wrong that had kept them so long from home and friends, the victorious veterans strode by, and it is no wonder the little Confederate boy who had been nurtured on the editorials of the plantation Countryman was blind to the sense of duty, the willing self-sacrifice, the tireless toiling in a sacred cause, that rendered this weather-stained host "all glorious within," and gave them, dilapidated as they were, a noble and a martial bearing never more justly won. They could afford to be muddy and weather-stained, and to abandon themselves to the hilarious enjoyment of their rough jokes and songs. They had saved their country, and with it the old plantation and the little boy who sat upon the fence. The army of General Sherman was the harbinger of a new order of things. It was the rough final blow that laid low the giant rebellion and finally brought peace and "the lifting up of a section from ruin and poverty to prosperity; the molding of the beauty, the courage, the energy, and the strength of the old civilization into the new, the gradual uplifting of a lowly race. A larger world beckoned to Joe Maxwell, and he went out into it. Such books are covered up and lost sight of under scores of new publications that never ought to have been issued. In the multitude, little discrimination is observed. Almost all are praised moderately; few strongly: Readers are bewildered, and spend their time over absolutely worthless hooks, while "books that are books," like this, are lost sight of and neglected. Oh, for a higher standard among publishers, readers, and reviewers! A hundred volumes of to-day might well fail and disappear, to make room for one fresh, wholesome, genuine book like "On the Plantation"; full as it is of the wonders of the woods and fields, full of kindly picturesque sketches of simple and unconventional people, both white and black, full of truth and nature, but with no

over- strained and degrading realism, no sensational murking up of effects. It is a pleasure to read this book, and a greater pleasure to accord it this honest praise.

5: Born And Raised In The South,: Uncle Remus

Description "Old Plantation Play Song", from Uncle Remus, His Songs and His Sayings: The Folk-Lore of the Old Plantation, by Joel Chandler Harris, p. www.enganchecubano.comrations by Frederick S. Church and James H. Moser.

6: Plantation Play-Song - Uncle Remus His Songs and His Sayings - Joel Chandler Harris

If these are adaptations from songs the negroes have caught from the whites, their origin is very remote. I have transcrihed them literally, and I regard them as in the highest degree characteristic.

7: The Tar Baby and Other Rhymes of Uncle Remus, J C Harris, MP3 Audiobook 1 CD | eBay

"Old Plantation Play Song", from Uncle Remus, His Songs and His Sayings: The Folk-Lore of the Old Plantation, Uncle Remus is a collection of animal stories, songs, and oral folklore, collected from southern African Americans.

8: Download vidhata songs Free Mp3 - www.enganchecubano.com

"Old Plantation Play Song", from Uncle Remus, His Songs and His Sayings: The Folk-Lore of the Old Plantation, Structure Uncle Remus is a collection of animal stories, songs, and oral folklore, collected from Southern United States blacks.

9: plantation song | Definition of plantation song in English by Oxford Dictionaries

This work is a collection of The Uncle Remus stories by Joel Chandler Harris. The subtitle of this work is "The Folk-Lore of the Old Plantation". The work was originally published in by D. Appleton and Company, New York.

Ships from Scotland to North America Why use quantitative methods in research The source power of happy thoughts Colonial Clergy of the Middle Colonies Along the New Line to the Pacific Coast. Epilogue : Medals of merit Handbook of extractive metallurgy volume 2 Oscar Wilde and the Black Douglas The girl at Danes Dyke Personality Insights for Moms (Personality Insights for . Series) Essential histology review NIV acute respiratory failure COPD Initial business considerations Heat transfer 6th edition solution manual The way of kings tuebl The Middle Marches. Short season and other stories The Invention of Racism in Classical Antiquity Industrial Applications of Semantic Web Medical pg preparation books Proceeding of the Asme/stle Joint International Tribology Conference Selling and sales management 10th Certificate English Language Applied time series analysis Isocrates, Volume I Best midwestern colleges Fame and reputation 3. History and other disciplines Karl Barth-Rudolf Bultmann letters, 1922 to 1966 Organisational Identity And Self-transformation Dynamic statutory interpretation Passions of rhetoric A Search for a Secret Imperial armour apocalypse book Engineering metallurgy by kodgire Developmental and learning theories Socrates: a source book Mayo clinic diet journal Medical laboratory skills Saving angel jl weil