

Music And The Racial Imagination

How sampling remade hip-hop over forty years, from pioneering superstar Grandmaster Flash through crate-digging preservationist and innovator Madlib Sampling—incorporating found sound and manipulating it into another form entirely—has done more than any musical movement in the twentieth century to maintain a continuum of popular music as a living document and, in the process, has become one of the most successful (and commercial) strains of postmodern art. *Bring That Beat Back* traces the development of this transformative pop-cultural practice from its origins in the turntable-manning, record-spinning hip-hop DJs of 1970s New York through forty years of musical innovation and reinvention. Nate Patrin tells the story of how sampling built hip-hop through the lens of four pivotal artists: Grandmaster Flash as the popular face of the music's DJ-born beginnings; Prince Paul as an early champion of sampling's potential to elaborate on and rewrite music history; Dr. Dre as the superstar who personified the rise of a stylistically distinct regional sound while blurring the lines between sampling and composition; and Madlib as the underground experimentalist and record-collector antiquarian who constantly broke the rules of what the mainstream expected from hip-hop. From these four artists' histories, and the stories of the people who collaborated, competed, and evolved with them, Patrin crafts a deeply informed, eminently readable account of a facet of pop music as complex as it is commonly underestimated: the aesthetic and reconstructive power of one of the most revelatory forms of popular culture to emerge from postwar twentieth-century America. And you can nod your head to it.

Two decades after the publication of several landmark scholarly collections on music and difference, musicology has largely accepted difference-based scholarship. This collection of essays by distinguished contributors is a major contribution to this field, covering the key issues and offering an array of individual case studies and methodologies. It also grapples with the changed intellectual landscape since the 1990s. Criticism of difference-based knowledge has emerged from within and outside the discipline, and musicology has had to confront new configurations of difference in a changing world. This book addresses these and other such challenges in a wide-ranging theoretical introduction that situates difference within broader debates over recognition and explores alternative frameworks, such as redistribution and freedom. Voicing a range of perspectives on these issues, this collection reveals why differences and similarities among people matter for music and musical thought.

Examines how African American jazz music was received in Germany both as a racial and cultural threat and as a partner in promoting the rise of Nazi totalitarian cultural politics. *Anti-Music* examines the critical, literary, and political responses to African American jazz music in interwar Germany. During this time, jazz was the subject of overt political debate between left-wing and right-wing interests: for the left, jazz marked the death knell of authoritarian Prussian society; for the right, jazz was complicit as an American import threatening the chaos of modernization and mass politics. This conflict was resolved in the early 1930s as the left abandoned jazz in the face of Nazi victory, having come to see the music in collusion with the totalitarian culture industry. Mark Christian Thompson recounts the story of this intellectual trajectory and describes how jazz came to be associated with repressive, virulently racist fascism in Germany. By examining writings by Hermann Hesse, Bertolt Brecht, T.W. Adorno, and Klaus Mann, and archival photographs and images, Thompson brings together debates in German, African American, and jazz studies, and charts a new path for addressing antiblack racism in cultural criticism and theory. "This book synthesizes the ideological reception of jazz amongst a series of key German thinkers and cultural producers from the interwar era. It offers bold, sophisticated readings of their texts and of how they conceived of racial blackness. It is a major contribution to the field." — Andrew Wright Hurley, author of *The Return of Jazz: Joachim-Ernst Berendt and West German Cultural Change*

In the sound of the 1960s and 1970s, nothing symbolized the rift between black and white America better than the seemingly divided genres of country and soul. Yet the music emerged from the same songwriters, musicians, and producers in the recording studios of Memphis and Nashville, Tennessee, and Muscle Shoals, Alabama--what Charles L. Hughes calls the "country-soul triangle." In legendary studios like Stax and FAME, integrated groups of musicians like Booker T. and the MGs and the Muscle Shoals Rhythm Section produced music that both challenged and reconfirmed racial divisions in the United States. Working with artists from Aretha Franklin to Willie Nelson, these musicians became crucial contributors to the era's popular music and internationally recognized symbols of American racial politics in the turbulent years of civil rights protests, Black Power, and white backlash. Hughes offers a provocative reinterpretation of this key moment in American popular music and challenges the conventional wisdom about the racial politics of southern studios and the music that emerged from them. Drawing on interviews and rarely used archives, Hughes brings to life the daily world of session musicians, producers, and songwriters at the heart of the country and soul scenes. In doing so, he shows how the country-soul triangle gave birth to new ways of thinking about music, race, labor, and the South in this pivotal period.

Rock and roll music, I argue, did not become white as a result of the music that people made, but rather as a result of discursive forces that surrounded, celebrated, and too often drowned out the music that people heard.

A Vintage Original From the much-acclaimed novelist and essayist, a beautifully rendered, poignant collection of personal essays, chronicling immigrant and Iranian-American life in our contemporary moment. Novelist Poro-chista Khakpour's family moved to Los Angeles after fleeing the Iranian Revolution, giving up their successes only to be greeted by an alienating culture. Growing up as an immigrant in America means that one has to make one's way through a confusing tangle of conflicting cultures and expectations. And Poro-chista is pulled between the glitzy culture of Tehrangeles, an enclave of wealthy Iranians and Persians in LA, her own family's modest life and culture, and becoming an assimilated American. Poro-chista rebels--she bleaches her hair and flees to the East Coast, where she finds her community: other people writing and thinking at the fringes. But, 9/11 happens and with horror, Poro-chista watches from

her apartment window as the towers fall. Extremism and fear of the Middle East rises in the aftermath and then again with the election of Donald Trump. Porochista is forced to finally grapple with what it means to be Middle-Eastern and Iranian, an immigrant, and a refugee in our country today. *Brown Album* is a stirring collection of essays, at times humorous and at times profound, drawn from more than a decade of Porochista's work and with new material included. Altogether, it reveals the tolls that immigrant life in this country can take on a person and the joys that life can give.

"A specter lurks in the house of music, and it goes by the name of race," write Ronald Radano and Philip Bohlman in their introduction. Yet the intimate relationship between race and music has rarely been examined by contemporary scholars, most of whom have abandoned it for the more enlightened notions of ethnicity and culture. Here, a distinguished group of contributors confront the issue head on. Representing an unusually broad range of academic disciplines and geographic regions, they critically examine how the imagination of race has influenced musical production, reception, and scholarly analysis, even as they reject the objectivity of the concept itself. Each essay follows the lead of the substantial introduction, which reviews the history of race in European and American, non-Western and global musics, placing it within the contexts of the colonial experience and the more recent formation of "world music." Offering a bold, new revisionist agenda for musicology in a postmodern, postcolonial world, this book will appeal to students of culture and race across the humanities and social sciences.

Sara Le Menestrel explores the role of music in constructing, asserting, erasing, and negotiating differences based on the notions of race, ethnicity, class, and region. She discusses established notions and brings to light social stereotypes and hierarchies at work in the evolving French Louisiana music field. She also draws attention to the interactions between oppositions such as black and white, urban and rural, differentiation and creolization, and local and global. Le Menestrel emphasizes the importance of desegregating the understanding of French Louisiana music and situating it beyond ethnic or racial identifications, amplifying instead the importance of regional identity. Musical genealogy and categories currently in use rely on a racial construct that frames African and European lineage as an essential difference. Yet as the author samples music in the field and discovers ways music is actually practiced, she reveals how the insistence on origins continually interacts with an emphasis on cultural mixing and creative agency. This book finds French Louisiana musicians navigating between multiple identifications, musical styles, and legacies while market forces, outsiders' interest, and geographical mobility also contribute to shape musicians' career strategies and artistic choices. The book also demonstrates the decisive role of non-natives' enthusiasm and mobility in the validation, evolution, and reconfiguration of French Louisiana music. Finally, the distinctiveness of South Louisiana from the rest of the country appears to be both nurtured and endured by locals, revealing how political domination and regionalism intertwine.

Frank, fearless letters from poets of all colors, genders, classes about the material conditions under which their art is made. In *Soundtracks of Asian America*, Grace Wang explores how Asian Americans use music to construct narratives of self, race, class, and belonging in national and transnational spaces. She highlights how they navigate racialization in different genres by considering the experiences of Asians and Asian Americans in Western classical music, U.S. popular music, and Mandopop (Mandarin-language popular music). Her study encompasses the perceptions and motivations of middle-class Chinese and Korean immigrant parents intensely involved in their children's classical music training, and of Asian and Asian American classical musicians whose prominence in their chosen profession is celebrated by some and undermined by others. Wang interviews young Asian American singer-songwriters who use YouTube to contest the limitations of a racialized U.S. media landscape, and she investigates the transnational modes of belonging forged by Asian American pop stars pursuing recording contracts and fame in East Asia. Foregrounding musical spaces where Asian Americans are particularly visible, Wang examines how race matters and operates in the practices and institutions of music making.

In addition to her readings of a fascinating array of works---*The Picture of Dorian Gray*, *Heart of Darkness* --

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A collection of essays considering how country music became "white," how that fictive racialization has been maintained, and how African American artists and fans have used country music to elaborate their own identities.

The many lenses of racism through which the white imagination sees Mexicans and Chicanos Historically, ideas of whiteness and Americanness have been built on the backs of racialized communities. The legacy of anti-Mexican stereotypes stretches back to the early nineteenth century when Anglo-American settlers first came into regular contact with Mexico and Mexicans. The images of the Mexican Other as lawless, exotic, or non-industrious continue to circulate today within US popular and political culture.

Through keen analysis of music, film, literature, and US politics, *Whiteness on the Border* demonstrates how contemporary representations of Mexicans and Chicano/as are pushed further to foster the idea of whiteness as Americanness. Illustrating how the ideologies, stories, and images of racial hierarchy align with and support those of fervent US nationalism, Lee Bebout maps the relationship between whiteness and American exceptionalism. He examines how renderings of the Mexican Other have expressed white fear, and formed a besieged solidarity in anti-immigrant rhetoric and policies. Moreover, *Whiteness on the Border* elucidates how seemingly positive representations of Mexico and Chicano/as are actually used to reinforce investments in white American goodness and obscure systems of racial inequality. *Whiteness on the Border* pushes readers to consider how the racial logic of the past continues to thrive in the present.

At the height of the ideological antagonism of the Cold War, the U.S. State Department unleashed an unexpected tool in its battle against Communism: jazz. From 1956 through the late 1970s, America dispatched its finest jazz musicians to the far corners of the earth, from Iraq to India, from the Congo to the Soviet Union, in order to win the hearts and minds of the Third World and to counter perceptions of American racism. Penny Von Eschen escorts us across the globe, backstage and onstage, as Dizzy Gillespie, Louis Armstrong, Duke Ellington, and other jazz luminaries spread their music and their ideas further than the State Department anticipated. Both in concert and after hours, through political statements and romantic liaisons, these musicians broke

through the government's official narrative and gave their audiences an unprecedented vision of the black American experience. In the process, new collaborations developed between Americans and the formerly colonized peoples of Africa, Asia, and the Middle East--collaborations that fostered greater racial pride and solidarity. Though intended as a color-blind promotion of democracy, this unique Cold War strategy unintentionally demonstrated the essential role of African Americans in U.S. national culture. Through the tales of these tours, Von Eschen captures the fascinating interplay between the efforts of the State Department and the progressive agendas of the artists themselves, as all struggled to redefine a more inclusive and integrated American nation on the world stage.

When Jimi Hendrix died, the idea of a black man playing lead guitar in a rock band seemed exotic. Yet ten years earlier, Chuck Berry had stood among the most influential rock and roll performers. Why did rock and roll become white? Jack Hamilton challenges the racial categories that distort standard histories of rock music and the 60s revolution.

Reveals the diversity crisis in children's and young adult media as not only a lack of representation, but a lack of imagination Stories provide portals into other worlds, both real and imagined. The promise of escape draws people from all backgrounds to speculative fiction, but when people of color seek passageways into the fantastic, the doors are often barred. This problem lies not only with children's publishing, but also with the television and film executives tasked with adapting these stories into a visual world. When characters of color do appear, they are often marginalized or subjected to violence, reinforcing for audiences that not all lives matter. The Dark Fantastic is an engaging and provocative exploration of race in popular youth and young adult speculative fiction. Grounded in her experiences as YA novelist, fanfiction writer, and scholar of education, Thomas considers four black girl protagonists from some of the most popular stories of the early 21st century: Bonnie Bennett from the CW's *The Vampire Diaries*, Rue from Suzanne Collins's *The Hunger Games*, Gwen from the BBC's *Merlin*, and Angelina Johnson from J.K. Rowling's *Harry Potter*. Analyzing their narratives and audience reactions to them reveals how these characters mirror the violence against black and brown people in our own world. In response, Thomas uncovers and builds upon a tradition of fantasy and radical imagination in Black feminism and Afrofuturism to reveal new possibilities. Through fanfiction and other modes of counter-storytelling, young people of color have reinvented fantastic worlds that reflect their own experiences, their own lives. As Thomas powerfully asserts, "we dark girls deserve more, because we are more."

In *Crossing Bar Lines: The Politics and Practices of Black Musical Space* James Gordon Williams reframes the nature and purpose of jazz improvisation to illuminate the cultural work being done by five creative musicians between 2005 and 2019. The political thought of five African American improvisers—trumpeters Terence Blanchard and Ambrose Akinmusire, drummers Billy Higgins and Terri Lyne Carrington, and pianist Andrew Hill—is documented through insightful, multilayered case studies that make explicit how these musicians articulate their positionality in broader society. Informed by Black feminist thought, these case studies unite around the theory of Black musical space that comes from the lived experiences of African Americans as they improvise through daily life. The central argument builds upon the idea of space-making and the geographic imagination in Black Geographies theory. Williams considers how these musicians interface with contemporary social movements like Black Lives Matter, build alternative institutional models that challenge gender imbalance in improvisation culture, and practice improvisation as joyful affirmation of Black value and mobility. Both Terence Blanchard and Ambrose Akinmusire innovate musical strategies to address systemic violence. Billy Higgins's performance is discussed through the framework of breath to understand his politics of inclusive space. Terri Lyne Carrington confronts patriarchy in jazz culture through her Social Science music project. The work of Andrew Hill is examined through the context of his street theory, revealing his political stance on performance and pedagogy. All readers will be elevated by this innovative and timely book that speaks to issues that continue to shape the lives of African Americans today.

Founded in 1965 and still active today, the Association for the Advancement of Creative Musicians (AACM) is an American institution with an international reputation. George E. Lewis, who joined the collective as a teenager in 1971, establishes the full importance and vitality of the AACM with this communal history, written with a symphonic sweep that draws on a cross-generational chorus of voices and a rich collection of rare images. Moving from Chicago to New York to Paris, and from founding member Steve McCall's kitchen table to Carnegie Hall, *A Power Stronger Than Itself* uncovers a vibrant, multicultural universe and brings to light a major piece of the history of avant-garde music and art.

Sounding the Color Line explores how competing understandings of the U.S. South in the first decades of the twentieth century have led us to experience musical forms, sounds, and genres in racialized contexts. Yet, though we may speak of white or black music, rock or rap, sounds constantly leak through such barriers. A critical disjuncture exists, then, between actual interracial musical and cultural forms on the one hand and racialized structures of feeling on the other. This is nowhere more apparent than in the South. Like Jim Crow segregation, the separation of musical forms along racial lines has required enormous energy to maintain. How, asks Nunn, did the protocols structuring listeners' racial associations arise? How have they evolved and been maintained in the face of repeated transgressions of the musical color line?

Considering the South as the imagined ground where conflicts of racial and national identities are staged, this book looks at developing ideas concerning folk song and racial and cultural nationalism alongside the competing and sometimes contradictory workings of an emerging culture industry. Drawing on a diverse archive of musical recordings, critical artifacts, and literary texts, Nunn reveals how the musical color line has not only been established and maintained but also repeatedly crossed, fractured, and reformed. This push and pull--between segregationist cultural logics and music's disrespect of racially defined boundaries--is an animating force in twentieth-century American popular culture.

Who are "the folk" in folk music? This book traces the musical culture of these elusive figures in Britain and the US during a crucial period of industrialization from 1870 to 1930, and beyond to the contemporary alt-right. Drawing on a broad, interdisciplinary range of scholarship, *The Folk* examines the political dimensions of a recurrent longing for folk culture and how it was called upon for radical and reactionary ends at the apex of empire. It follows an insistent set of disputes surrounding the practice of collecting, ideas of racial belonging, nationality, the poetics of nostalgia, and the pre-history of European fascism. Deeply researched and beautifully written, Ross Cole provides us with a biography of a people who exist only as a symptom of the modern imagination, and the archaeology of a landscape directing flows of global populism to this day.

A New York Times bestseller A New York Times Notable Book A Washington Post Notable Book A Publishers Weekly Book of the Year As seen on CBS This Morning, NPR's Fresh Air, and People Magazine A New York Times Book Review Editor's Choice A Publishers Weekly Best Book of the Year A Library Journal Nonfiction Pick of September The New York Times bestseller about a young black man's journey from violence and despair to the threshold of stardom. "A beautiful tribute to the power of good teachers."--Terry Gross, Fresh Air "One of the most inspiring stories I've come across in a long time."--Pamela Paul, New York Times Book Review Ryan Speedo Green had a tough upbringing in southeastern Virginia: his family lived in a trailer park and later a bullet-riddled house across the street from drug dealers. His father was absent; his mother was volatile and abusive. At the age of twelve, Ryan was sent to Virginia's juvenile facility of last resort. He was placed in solitary confinement. He was uncontrollable, uncontainable, with little hope for the future. In 2011, at the age of twenty-four, Ryan won a nationwide competition hosted by New York's Metropolitan Opera, beating out 1,200 other talented singers. Today, he is a rising star performing major roles at the Met and Europe's most prestigious opera houses. *SING FOR YOUR LIFE* chronicles Ryan's suspenseful, racially charged and artistically intricate journey from solitary confinement to stardom. Daniel Bergner takes readers on Ryan's path toward

redemption, introducing us to a cast of memorable characters—including the two teachers from his childhood who redirect his rage into music, and his long-lost father who finally reappears to hear Ryan sing. Bergner illuminates all that it takes—technically, creatively—to find and foster the beauty of the human voice. And *Sing for Your Life* sheds unique light on the enduring and complex realities of race in America.

Each little cookbook in our SAVOR THE SOUTH® collection is a big celebration of a beloved food or tradition of the American South. From buttermilk to bourbon, pecans to peaches, one by one SAVOR THE SOUTH® cookbooks will stock a kitchen shelf with the flavors and culinary wisdom of this popular American regional cuisine. Written by well-known cooks and food lovers, the books brim with personality, the informative and often surprising culinary and natural history of southern foodways, and a treasure of some fifty recipes each—from delicious southern classics to sparkling international renditions that open up worlds of taste for cooks everywhere. You'll want to collect them all. This Omnibus E-Book brings together for the first time the first 10 books published in the series. You'll find: *Buttermilk* by Debbie Moose *Pecans* by Kathleen Purvis *Peaches* by Kelly Alexander *Tomatoes* by Miriam Rubin *Biscuits* by Belinda Ellis *Bourbon* by Kathleen Purvis *Okra* by Virginia Willis *Pickles and Preserves* by Andrea Weigl *Sweet Potatoes* by April McGreger *Southern Holidays* by Debbie Moose Included are almost 500 recipes for these uniquely Southern ingredients.

In *Segregating Sound*, Karl Hagstrom Miller argues that the categories that we have inherited to think and talk about southern music bear little relation to the ways that southerners long played and heard music. Focusing on the late nineteenth century and the early twentieth, Miller chronicles how southern music—a fluid complex of sounds and styles in practice—was reduced to a series of distinct genres linked to particular racial and ethnic identities. The blues were African American. Rural white southerners played country music. By the 1920s, these depictions were touted in folk song collections and the catalogs of “race” and “hillbilly” records produced by the phonograph industry. Such links among race, region, and music were new. Black and white artists alike had played not only blues, ballads, ragtime, and string band music, but also nationally popular sentimental ballads, minstrel songs, Tin Pan Alley tunes, and Broadway hits. In a cultural history filled with musicians, listeners, scholars, and business people, Miller describes how folklore studies and the music industry helped to create a “musical color line,” a cultural parallel to the physical color line that came to define the Jim Crow South. Segregated sound emerged slowly through the interactions of southern and northern musicians, record companies that sought to penetrate new markets across the South and the globe, and academic folklorists who attempted to tap southern music for evidence about the history of human civilization. Contending that people’s musical worlds were defined less by who they were than by the music that they heard, Miller challenges assumptions about the relation of race, music, and the market.

In the summer of 1978, the B-52's conquered the New York underground. A year later, the band's self-titled debut album burst onto the Billboard charts, capturing the imagination of fans and music critics worldwide. The fact that the group had formed in the sleepy southern college town of Athens, Georgia, only increased the fascination. Soon, more Athens bands followed the B-52's into the vanguard of the new American music that would come to be known as "alternative," including R.E.M., who catapulted over the course of the 1980s to the top of the musical mainstream. As acts like the B-52's, R.E.M., and Pylon drew the eyes of New York tastemakers southward, they discovered in Athens an unexpected mecca of music, experimental art, DIY spirit, and progressive politics—a creative underground as vibrant as any to be found in the country's major cities. In Athens in the eighties, if you were young and willing to live without much money, anything seemed possible. *Cool Town* reveals the passion, vitality, and enduring significance of a bohemian scene that became a model for others to follow. Grace Elizabeth Hale experienced the Athens scene as a student, small-business owner, and band member. Blending personal recollection with a historian's eye, she reconstructs the networks of bands, artists, and friends that drew on the things at hand to make a new art of the possible, transforming American culture along the way. In a story full of music and brimming with hope, Hale shows how an unlikely cast of characters in an unlikely place made a surprising and beautiful new world.

Covering the vast and various terrain of African American music, this text begins with an account of the author's own musical experiences with family and friends on the South Side of Chicago. It goes on to explore the global influence and social relevance of African American music.

What is black music? For some it is a unique expression of the African-American experience, its soulful vocals and stirring rhythms forged in the fires of black resistance in response to centuries of oppression. But as Ronald Radano argues in this bracing work, the whole idea of black music has a much longer and more complicated history—one that speaks as much of musical and racial integration as it does of separation.

DIVAn account of the Black Rock Coalition, which began in New York in 1985, and its relation to the results of civil rights era integration, and to the larger questions of racialization in the music industry, and American society./div

“We were the dreamers of dreams, the singers of songs. We were the music makers. We would not hear nor play nor love without each other. This is a prelude to our experience, an overture to who we were and how we arrived on the shores of friendship.” Beginning in 1939 prewar Prague, *While the Music Played* focuses on the story of young Max Mueller, a curious bright romantic—a budding musician, piano tuner, and nascent journalist. Max is on the cusp of adolescence when the Nazi influence invades Prague's tolerant spirit with alarming speed as he struggles to understand the changing world around him. When his father, noted German conductor Viktor Mueller, is conscripted into the German army and finds himself increasingly promoting the Nazi message, Viktor's best friend, noted Czech composer Hans Krása, protests the occupation in every way he can. As everyone Max loves is compromised by intolerable conditions, he becomes increasingly isolated, and is forced to find his own way. With each step, Max's journey grows more conflicted. Music is the one constant connecting him to both the lost childhood he cherishes and the man he still hopes to become. But will it be enough to sustain him against the relentless Nazi threat? With a seamless blend of historical and fictional characters, told from multiple points of view, and sweeping across the capitals of Prague, London, and Berlin as World War II ravages Europe, this meticulously researched book is unique with its diverse and interweaving narratives, threaded with news accounts, and encompassing some of the most triumphant and devastating moments of the war—from the opera houses of Berlin to the music halls of London and the making of the famous children's opera *Brundibár*. *While the Music Played* is a lyrical, absorbing, and heartbreaking story of love and courage from the widely revered and bestselling author Nathaniel Lande.

“Perhaps,” wrote Ralph Ellison more than seventy years ago, “the zoot suit contains profound political meaning; perhaps the symmetrical frenzy of the Lindy-hop conceals clues to great potential power.” As Ellison noted then, many of our most mundane cultural forms are larger and more important than they appear, taking on great significance and an unexpected depth of meaning. What he saw in the power of the Lindy Hop—the dance that *Life* magazine once billed as “America's True National Folk Dance”—would spread from black America to make a lasting impression on white America and offer us a truly compelling means of understanding our culture. But with what hidden implications? In *American Allegory*, Black Hawk Hancock offers an embedded and embodied ethnography that situates dance within a larger Chicago landscape of segregated social practices. Delving into two Chicago dance worlds, the Lindy and Steppin', Hancock uses a combination of participant-observation and interviews to bring to the surface the racial tension that surrounds white use of black cultural forms. Focusing on new forms of appropriation in an era of multiculturalism, Hancock underscores the institutionalization of racial disparities and offers wonderful insights into the intersection of race and culture in America.

"One of the best books of its kind in decades." —*The Wall Street Journal* An epic achievement and a huge delight, the entire history of popular music over the past fifty years refracted through the big genres that have defined and dominated it: rock, R&B, country, punk, hip-hop, dance music, and pop Kelefa Sanneh, one of the essential voices of our time on music and culture, has made a deep study of how popular music

unites and divides us, charting the way genres become communities. In *Major Labels*, Sanneh distills a career's worth of knowledge about music and musicians into a brilliant and omnivorous reckoning with popular music—as an art form (actually, a bunch of art forms), as a cultural and economic force, and as a tool that we use to build our identities. He explains the history of slow jams, the genius of Shania Twain, and why rappers are always getting in trouble. Sanneh shows how these genres have been defined by the tension between mainstream and outsider, between authenticity and phoniness, between good and bad, right and wrong. Throughout, race is a powerful touchstone: just as there have always been Black audiences and white audiences, with more or less overlap depending on the moment, there has been Black music and white music, constantly mixing and separating. Sanneh debunks cherished myths, reappraises beloved heroes, and upends familiar ideas of musical greatness, arguing that sometimes, the best popular music isn't transcendent. Songs express our grudges as well as our hopes, and they are motivated by greed as well as idealism; music is a powerful tool for human connection, but also for human antagonism. This is a book about the music everyone loves, the music everyone hates, and the decades-long argument over which is which. The opposite of a modest proposal, *Major Labels* pays in full.

Broadway musicals are one of America's most beloved art forms and play to millions of people each year. But what do these shows, which are often thought to be just frothy entertainment, really have to say about our country and who we are as a nation? *The Great White Way* is the first book to reveal the racial politics, content, and subtexts that have haunted musicals for almost one hundred years from *Show Boat* (1927) to *The Scottsboro Boys* (2011). Musical mirror their time periods and reflect the political and social issues of their day. Warren Hoffman investigates the thematic content of the Broadway musical and considers how musicals work on a structural level, allowing them to simultaneously present and hide their racial agendas in plain view of their audiences. While the musical is informed by the cultural contributions of African Americans and Jewish immigrants, Hoffman argues that ultimately the history of the American musical is the history of white identity in the United States. Presented chronologically, *The Great White Way* shows how perceptions of race altered over time and how musicals dealt with those changes. Hoffman focuses first on shows leading up to and comprising the Golden Age of Broadway (1927–1960s), then turns his attention to the revivals and nostalgic vehicles that defined the final quarter of the twentieth century. He offers entirely new and surprising takes on shows from the American musical canon—*Show Boat* (1927), *Oklahoma!* (1943), *Annie Get Your Gun* (1946), *The Music Man* (1957), *West Side Story* (1957), *A Chorus Line* (1975), and *42nd Street* (1980), among others. New archival research on the creators who produced and wrote these shows, including Leonard Bernstein, Jerome Robbins, Stephen Sondheim, and Edward Kleban, will have theater fans and scholars rethinking forever how they view this popular American entertainment.

Explores the cultural meaning of swing music to the people of the United States as they struggled through the Depression and World War II.

Latino music as an amalgam of American cultures.

Winner of the 1974 National Book Award “A screaming comes across the sky. . .” A few months after the Germans' secret V-2 rocket bombs begin falling on London, British Intelligence discovers that a map of the city pinpointing the sexual conquests of one Lieutenant Tyrone Slothrop, U.S. Army, corresponds identically to a map showing the V-2 impact sites. The implications of this discovery will launch Slothrop on an amazing journey across war-torn Europe, fleeing an international cabal of military-industrial superpowers, in search of the mysterious Rocket 00000, through a wildly comic extravaganza that has been hailed in *The New Republic* as “the most profound and accomplished American novel since the end of World War II.”

A bold, incisive look at race and reparative writing in American fiction, by the author of *Your Face in Mine* *White Flights* is a meditation on whiteness in American fiction and culture from the end of the civil rights movement to the present. At the heart of the book, Jess Row ties “white flight”—the movement of white Americans into segregated communities, whether in suburbs or newly gentrified downtowns—to white writers setting their stories in isolated or emotionally insulated landscapes, from the mountains of Idaho in Marilynne Robinson's *Housekeeping* to the claustrophobic households in Jonathan Franzen's *The Corrections*. Row uses brilliant close readings of work from well-known writers such as Don DeLillo, Annie Dillard, Richard Ford, and David Foster Wallace to examine the ways these and other writers have sought imaginative space for themselves at the expense of engaging with race. *White Flights* aims to move fiction to a more inclusive place, and Row looks beyond criticism to consider writing as a reparative act. What would it mean, he asks, if writers used fiction “to approach each other again”? Row turns to the work of James Baldwin, Dorothy Allison, and James Alan McPherson to discuss interracial love in fiction, while also examining his own family heritage as a way to interrogate his position. A moving and provocative book that includes music, film, and literature in its arguments, *White Flights* is an essential work of cultural and literary criticism.

* Finalist for the National Book Award in Poetry * * Winner of the National Book Critics Circle Award in Poetry * Finalist for the National Book Critics Circle Award in Criticism * Winner of the NAACP Image Award * Winner of the L.A. Times Book Prize * Winner of the PEN Open Book Award * ONE OF THE BEST BOOKS OF THE YEAR: *The New Yorker*, *Boston Globe*, *The Atlantic*, *BuzzFeed*, *NPR*, *Los Angeles Times*, *Publishers Weekly*, *Slate*, *Time Out New York*, *Vulture*, *Refinery 29*, and many more . . . A provocative meditation on race, Claudia Rankine's long-awaited follow up to her groundbreaking book *Don't Let Me Be Lonely: An American Lyric*. Claudia Rankine's bold new book recounts mounting racial aggressions in ongoing encounters in twenty-first-century daily life and in the media. Some of these encounters are slights, seeming slips of the tongue, and some are intentional offensives in the classroom, at the supermarket, at home, on the tennis court with Serena Williams and the soccer field with Zinedine Zidane, online, on TV—everywhere, all the time. The accumulative stresses come to bear on a person's ability to speak, perform, and stay alive. Our addressability is tied to the state of our belonging, Rankine argues, as are our assumptions and expectations of citizenship. In essay, image, and poetry, *Citizen* is a powerful testament to the individual and collective effects of racism in our contemporary, often named “post-race” society.

The protagonist of this fictional autobiography wrestles with race in America from the perspective of someone who learns that he is considered black but also that he can pass as white if he wants to. His personal ambitiousness and racial ambivalence makes him a sort of American Hamlet: undone by indecision. Will he be “a credit to his race” by advancing an African-American heritage he loves and appreciates in the face of a hostile culture, or will he retreat into the mediocrity of a safe, white, middle-class family life? Along the way, he shares his penetrating observations about race relations in the American north and south, about the “freemasonry” of subterranean black American culture, about the emerging bohemian jazz subculture in New York City, and about traditions of African American religious music and oratory. This book is part of the Standard Ebooks project, which produces free public domain ebooks.

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