

American Popular Music From Minstrelsy To Mp3

A history of Black music looks at important styles, performers, and songwriters, and assesses its influence on modern popular music

The minstrel show, or minstrelsy, was a popular form of 'black face' entertainment in early 19th century America, influencing American vernacular songs and stage performances, but its popularity travelled beyond America, across both the Atlantic and the Pacific. When Commodore Matthew C. Perry arrived in Yokohama on 1853, for example, the American sailors organized a blackface minstrel band and performed the minstrels' hit songs. This 4-volume facsimile collection focuses on early minstrelsy material, particularly songs and performance records. Included are songbooks of famous Christy Minstrels, a performance guide for amateur troupes, sheet music and playbills, books that explore minstrelsy history. Numerous photos, illustrations and plates are also included. The material gathered together is a unique and valuable primary source on the early history of American popular culture. Moreover, it provides an important historical view of the discriminative stereotypes of African American people from which they still suffer.

The life of blues legend Robert Johnson becomes the centerpiece for this innovative look at what many consider to be America's deepest and most influential music genre. Pivotal are the questions surrounding why Johnson was ignored by the core black audience of his time yet now celebrated as the greatest figure in blues history. Trying to separate myth from reality, biographer Elijah Wald studies the blues from the inside -- not only examining recordings but also the recollections of the musicians themselves, the African-American press, as well as examining original research. What emerges is a new appreciation for the blues and the movement of its artists from the shadows of the 1930s Mississippi Delta to the mainstream venues frequented by today's loyal blues fans.

The commercial explosion of ragtime in the early twentieth century created previously unimagined opportunities for black performers. However, every prospect was mitigated by systemic racism. The biggest hits of the ragtime era weren't Scott Joplin's stately piano rags. "Coon songs," with their ugly name, defined ragtime for the masses, and played a transitional role in the commercial ascendancy of blues and jazz. In *Ragged but Right*, Lynn Abbott and Doug Seroff investigate black musical comedy productions, sideshow bands, and itinerant tented minstrel shows. Ragtime history is crowned by the "big shows," the stunning musical comedy successes of Williams and Walker, Bob Cole, and Ernest Hogan. Under the big tent of Tolliver's Smart Set, Ma Rainey, Clara Smith, and others were converted from "coon shouters" to "blues singers." Throughout the ragtime era and into the era of blues and jazz, circuses and Wild West shows exploited the popular demand for black music and culture, yet segregated and subordinated black performers to the sideshow tent. Not to be confused with their nineteenth-century white predecessors, black, tented minstrel shows such as the Rabbit's Foot and Silas Green from New Orleans provided blues and jazz-heavy vernacular entertainment that black southern audiences identified with and took pride in.

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.

Providing the perfect balance of cultural and musical analysis, *Rock: Music, Culture, and Business* by Joseph G. Schloss, Larry Starr, and Christopher Waterman tells the full story of rock 'n' roll, from its earliest beginnings to today.

DISTINCTIVE FEATURES * Balances the history of the music business and the impact of social and cultural movements on the story of rock * Enhanced coverage of contemporary rock music, including the impact of rap * Integrates lively pedagogy: --- Detailed listening guides highlighting the significant elements of more than forty key recordings --- More than 100 photos, many in full color --- Boldfaced key terms and a glossary * Robust support package: --- Instructor Resource CD containing a computerized Test Bank (978-0-19-975837-1) --- Companion Website (www.oup.com/us/schloss)

The first systematic study to address the character and scope of American popular music in India during British rule. The most complete, colorful, and authoritative package of its kind, *American Popular Music: From Minstrelsy to MP3*, Third Edition, examines popular music in the United States from its beginnings into the 21st century. Highlighting the contributions of diverse groups, Larry Starr and Christopher Waterman trace the development of jazz, blues, country, rock, hip-hop, and other popular styles. They combine an in-depth treatment of the music itself—including discussions of stylistic elements and analyses of musical examples—with solid coverage of attendant historical, social, and cultural circumstances. **NEW TO THE THIRD EDITION** * Significantly expanded coverage of the Latin American stream of influence throughout, including Latin music in the big-band era, the mambo craze of the 1950s, bossa nova, and salsa *

Thoroughly updated discussions of online distribution models, technology, and new trends in popular music * Exact timings included in the in-text listening guides to help students orient themselves as they use the two in-text audio CDs * New appendix--"Understanding Rhythm and Form"--illustrating the basic musical concepts of beat, tempo, rhythm, and form * A FREE six-month subscription to the Encyclopedia of Popular Music, Fourth Edition Online (\$120.00 value!) Remarkably accessible and student-friendly, the third edition also offers: * Detailed in-text listening charts that explain the most important elements of recordings discussed at length in the text * Boxed inserts on significant individuals, recordings, and cultural issues, with an illustrated timeline at the back of the book * An iMix (published at iTunes) * An updated Companion Website (www.oup.com/us/popmusic) containing resources for both instructors (PowerPoint lecture slides, assignments and exercises, filmographies, and review/discussion questions) and students (chapter outlines, brief biographies, flashcards, and weblinks) * A free Instructor's Manual and Computerized Test Bank on CD

A product of old-fashioned, back-wearying, foundational scholarship, yet very readable, this book is certain to feature importantly in future studies of early jazz and its prehistory. Highly recommended. ? Library Journal. This volume makes possible the study of the rise of black music in the days that paved the way for the Harlem Renaissance?the brass bands, the banjo and mandolin clubs, the male quartets, and theatrical companies. Summing up: Essential. ? Choice Outstanding Academic Title. A landmark study, based on thousands of music-related references mined by the authors from a variety of contemporaneous sources, especially African American community newspapers, *Out of Sight* examines musical personalities, issues, and events in context. It confronts the inescapable marketplace concessions musicians made to the period's prevailing racist sentiment. It describes the worldwide travels of jubilee singing companies, the plight of the great black prima donnas, and the evolution of ?authentic? African American minstrels. Generously reproducing newspapers and photographs, *Out of Sight* puts a face on musical activity in the tightly knit black communities of the day. Drawing on hard-to-access archival sources and song collections, the book is of crucial importance for understanding the roots of ragtime, blues, jazz, and gospel. Essential for comprehending the evolution and dissemination of African American popular music from 1900 to the present, *Out of Sight* paints a rich picture of musical variety, personalities, issues, and changes during the period that shaped American popular music and culture for the next hundred years. The songs, dances, jokes, parodies, spoofs, and skits of blackface groups such as the Virginia Minstrels and Buckley's Serenaders became wildly popular in antebellum America. Drawing on an unprecedented archival study of playbills, newspapers, sketches, monologues, and music, William J. Mahar explores the racist practices of minstrel entertainers and considers their performances as troubled representations of ethnicity, class, gender, and culture in the nineteenth century. Mahar investigates the relationships between blackface comedy and other Western genres and traditions; between the music of minstrel shows and its European sources; and between "popular" and "elite" constructions of culture. Locating minstrel performances within their complex sites of production, Mahar reassesses the historiography of the field.

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Investigates the origin and heyday of black minstrelsy and discusses whether or not the art form is actually still alive in the work of contemporary performers--from Dave Chappelle and Flavor Flav to Spike Lee.

The Creolization of American Culture examines the artworks, letters, sketchbooks, music collection, and biography of the painter William Sidney Mount (1807–1868) as a lens through which to see the multiethnic antebellum world that gave birth to blackface minstrelsy. As a young man living in the multiethnic working-class community of New York's Lower East Side, Mount took part in the black-white musical interchange his paintings depict. An avid musician and tune collector as well as an artist, he was the among the first to depict vernacular fiddlers, banjo players, and dancers precisely and sympathetically. His close observations and meticulous renderings provide rich evidence of performance techniques and class-inflected paths of musical apprenticeship that connected white and black practitioners. Looking closely at the bodies and instruments Mount depicts in his paintings as well as other ephemera, Christopher J. Smith traces the performance practices of African American and Anglo-European music-and-dance traditions while recovering the sounds of that world. Further, Smith uses Mount's depictions of black and white music-making to open up fresh perspectives on cross-ethnic cultural transference in Northern and urban contexts, showing how rivers, waterfronts, and other sites of interracial interaction shaped musical practices by transporting musical culture from the South to the North and back. The "Africanization" of Anglo-Celtic tunes created minstrelsy's musical "creole synthesis," a body of melodic and rhythmic vocabularies, repertoires, tunes, and musical techniques that became the foundation of American popular music.

Reading Mount's renderings of black and white musicians against a background of historical sites and practices of cross-racial interaction, Smith offers a sophisticated interrogation and reinterpretation of minstrelsy, significantly broadening historical views of black-white musical exchange.

With this volume, Lynn Abbott and Doug Seroff complete their groundbreaking trilogy on the development of African American popular music. Fortified by decades of research, the authors bring to life the performers, entrepreneurs, critics, venues, and institutions that were most crucial to the emergence of the blues in black southern vaudeville theaters; the shadowy prehistory and early development of the blues is illuminated, detailed, and given substance. At the end of the nineteenth century, vaudeville began to replace minstrelsy as America's favorite form of stage entertainment. Segregation necessitated the creation of discrete African American vaudeville theaters. When these venues first gained popularity ragtime coon songs were the standard fare. Insular black southern theaters provided a safe haven, where coon songs underwent rehabilitation and blues songs suitable for the professional stage were formulated. The process was energized by dynamic interaction between the performers and their racially-exclusive audience. The first blues star of black vaudeville was Butler "String Beans" May, a blackface comedian from Montgomery, Alabama. Before his bizarre, senseless death in 1917, String Beans was recognized as the "blues master piano player of the world." His musical legacy, elusive and previously unacknowledged, is preserved in the repertoire of country blues singer-guitarists and pianists of the race recording era. While male blues singers remained tethered to the role of blackface

comedian, female "coon shouters" acquired a more dignified aura in the emergent persona of the "blues queen." Ma Rainey, Bessie Smith, and most of their contemporaries came through this portal; while others, such as forgotten blues heroine Ora Criswell and her protégé Trixie Smith, ingeniously reconfigured the blackface mask for their own subversive purposes. In 1921 black vaudeville activity was effectively nationalized by the Theater Owners Booking Association (T.O.B.A.). In collaboration with the emergent race record industry, T.O.B.A. theaters featured touring companies headed by blues queens with records to sell. By this time the blues had moved beyond the confines of entertainment for an exclusively black audience. Small-time black vaudeville became something it had never been before--a gateway to big-time white vaudeville circuits, burlesque wheels, and fancy metropolitan cabarets. While the 1920s was the most glamorous and remunerative period of vaudeville blues, the prior decade was arguably even more creative, having witnessed the emergence, popularization, and early development of the original blues on the African American vaudeville stage.

"[Stanley is] as clear-eyed about music as he is crazy in love with it." —Mikael Wood, Los Angeles Times A monumental work of musical history, *Yeah! Yeah! Yeah!* traces the story of pop music through songs, bands, musical scenes, and styles from Bill Haley and the Comets' "Rock around the Clock" (1954) to Beyoncé's first megahit, "Crazy in Love" (2003). Bob Stanley—himself a musician, music critic, and fan—teases out the connections and tensions that animated the pop charts for decades, and ranges across the birth of rock, soul, R&B, punk, hip hop, indie, house, techno, and more. *Yeah! Yeah! Yeah!* is a vital guide to the rich soundtrack of the second half of the twentieth century and a book as much fun to argue with as to quote.

Designed as a broad introductory survey, and written by experts in the field, this book examines the rise of American music over the 20th century - the period in which that music came into its own and achieved unprecedented popularity. Beginning with a look at music as a business, 11 essays explore a variety of popular musical genres, including Tin Pan Alley, blues, jazz, country, gospel, rhythm and blues, rock and roll, folk, rap, and Mexican American corridos. Reading these essays, we come to see that the forms created by one group often appeal to, and are in turn influenced by, other groups - across lines of race, ethnicity, class, gender, region and age.

A personal, idiosyncratic history of popular music that also may well be definitive, from the revered music critic From the age of song sheets in the late nineteenth-century to the contemporary era of digital streaming, pop music has been our most influential laboratory for social and aesthetic experimentation, changing the world three minutes at a time. In *Love for Sale*, David Hajdu—one of the most respected critics and music historians of our time—draws on a lifetime of listening, playing, and writing about music to show how pop has done much more than peddle fantasies of love and sex to teenagers. From vaudeville singer Eva Tanguay, the "I Don't Care Girl" who upended Victorian conceptions of feminine propriety to become one of the biggest stars of her day to the scandal of Blondie playing disco at CBGB, Hajdu presents an incisive and idiosyncratic history of a form that has repeatedly upset social and cultural expectations. Exhaustively researched and rich with fresh insights, *Love for Sale* is unbound by the usual tropes of pop music history. Hajdu, for instance, gives a star turn to Bessie Smith and the "blues queens" of the 1920s, who brought wildly transgressive sexuality to American audience decades before rock and roll. And there is Jimmie Rodgers, a former blackface minstrel performer, who created country music from the songs of rural white and blacks . . . entwined with the sound of the Swiss yodel. And then there are today's practitioners of Electronic Dance Music, who Hajdu celebrates for carrying the pop revolution to heretofore unimaginable frontiers. At every turn, Hajdu surprises and challenges readers to think about our most familiar art in unexpected ways. Masterly and impassioned, authoritative and at times deeply personal, *Love for Sale* is a book of critical history informed by its writer's own unique history as a besotted fan and lifelong student of pop.

An ear-opening exploration of music's New World, from Puritan psalmody to Hamilton

As the United States transitioned from a rural nation to an urbanized, industrial giant between the War of 1812 and the early twentieth century, ordinary people struggled over the question of what it meant to be American. As Brian Roberts shows in *Blackface Nation*, this struggle is especially evident in popular culture and the interplay between two specific strains of music: middle-class folk and blackface minstrelsy. The Hutchinson Family Singers, the Northeast's most popular middle-class singing group during the mid-nineteenth century, is perhaps the best example of the first strain of music. The group's songs expressed an American identity rooted in communal values, with lyrics focusing on abolition, women's rights, and socialism. Blackface minstrelsy, on the other hand, emerged out of an audience-based coalition of Northern business elites, Southern slaveholders, and young, white, working-class men, for whom blackface expressed an identity rooted in individual self-expression, anti-intellectualism, and white superiority. Its performers embodied the love-crime version of racism, in which vast swaths of the white public adored African Americans who fit blackface stereotypes even as they used those stereotypes to rationalize white supremacy. By the early twentieth century, the blackface version of the American identity had become a part of America's consumer culture while the Hutchinsons' songs were increasingly regarded as old-fashioned. *Blackface Nation* elucidates the central irony in America's musical history: much of the music that has been interpreted as black, authentic, and expressive was invented, performed, and enjoyed by people who believed strongly in white superiority. At the same time, the music often depicted as white, repressed, and boringly bourgeois was often socially and racially inclusive, committed to reform, and devoted to challenging the immoralities at the heart of America's capitalist order.

Imagining China: early nineteenth-century writings and musical productions -- Towards exclusion: American popular songs on Chinese immigration, 1850-1882 -- Chinese and Chinese immigrant performers on the American stage, 1830s-1920s -- The sounds of Chinese otherness and American popular music, 1880s-1920s -- From aversion to fascination: new lyrics and voices, 1880s-1920s -- The rise of Chinese and Chinese American vaudevillians, 1900s-1920s

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.

Purchase this access code to get sixty featured musical selections from *American Popular Music, Fourth Edition*, in MP3 format. Good for one use. Code will be void if used.

Turn Me Loose White Man is an examination of virtually all forms of American vernacular music throughout the first 60 years of the twentieth century. It includes a 30 cd set (available separately at www.allenlowe.com) and complete discussion and annotation of over 800 performances in the following genres: Ragtime, minstrelsy, blues, jazz, hillbilly music, country music, blues, rhythm and blues, folk, and rock and roll.

Beyond Blackface

Appell (jazz studies, Diablo Valley College) and Hemphill (graduate studies, research, and development, San Francisco State University) offer a textbook for popular music, humanities, or cultural studies courses, organized by the musical influences of particular cultural groups--African American, European American, Latin, Native American and Asian--rather than a strict chronological approach. This is followed by a section tracing modern jazz to hip hop. They survey a broad range of styles, from minstrelsy, blues, hymns, and wind bands to Chicano music, Afro-Caribbean music, bebop, acid jazz, girl groups, folk-rock, the British invasion, R&B, and rock.

The music of the United States is so cool! It reflects the country's multicultural population through a diverse array of styles. Rock and roll, hip hop, country, rhythm and blues, and jazz are among the country's most internationally renowned genres. Since the beginning of the 20th century, popular recorded music from the United States has become increasingly known across the world, to the point where some forms of American popular music is listened to almost everywhere. A history and an introduction in the ethnic music in the United States, American Indian music, classical music, folk music, hip hop, march music, popular music, patriotic music, as well as the American pop, rock, barbershop music, bluegrass music, blues, bounce music, Doo-wop, gospel, heavy metal, jazz, R&B, and the North American Western music.

In Songbooks veteran music critic and popular music scholar Eric Weisbard offers a critical guide to American popular music writing, from William Billings's 1770 New-England-Psalm-Singer to Jay-Z's 2010 memoir Decoded.

The early decades of American popular music--Stephen Foster, Scott Joplin, John Philip Sousa, Enrico Caruso--are, for most listeners, the dark ages. It wasn't until the mid-1920s that the full spectrum of this music--black and white, urban and rural, sophisticated and crude--made it onto records for all to hear. This book brings a forgotten music, hot music, to life by describing how it became the dominant American music--how it outlasted sentimental waltzes and parlor ballads, symphonic marches and Tin Pan Alley novelty numbers--and how it became rock 'n' roll. It reveals that the young men and women of that bygone era had the same musical instincts as their descendants Louis Armstrong, Elvis Presley, James Brown, Jimi Hendrix, and even Ozzy Osbourne. In minstrelsy, ragtime, brass bands, early jazz and blues, fiddle music, and many other forms, there was as much stomping and swerving as can be found in the most exciting performances of hot jazz, funk, and rock. Along the way, it explains how the strange combination of African with Scotch and Irish influences made music in the United States vastly different from other African and Caribbean forms; shares terrific stories about minstrel shows, "coon" songs, whorehouses, knife fights, and other low-life phenomena; and showcases a motley collection of performers heretofore unknown to all but the most avid musicologists and collectors.

American Popular Music From Minstrelsy to MP3 Oxford University Press, USA

A study of blackface minstrels in the first half of the nineteenth century.

A succinct survey of Western popular music since the advent of sound recordings. Exhaustive in its coverage of musical genres and styles, including chapters on jazz, the blues, country & western, the Tin Pan Alley pop tradition, R&B, 1950s rock 'n' roll (and countless offshoots such as rockabilly, doo-wop, novelty songs, instrumentals, girl groups, teen idols, et al.), the British Invasion, the American Renaissance (most notably, soul, the California Sound, and folk rock), and the seemingly infinite variety of hybrids occurring since the late 1960s: progressive rock, disco, punk/new wave, alternative rock, rap/hip-hop, and much more.

Representative recordings are noted for each discussed style. The author taught a University pop music survey course over the past 20 years.

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Stairway to Paradise reveals how American Jewish entrepreneurs, musicians, and performers influenced American popular music from the late nineteenth century till the mid-1960s. From blackface minstrelsy, ragtime, blues, jazz, and Broadway musicals, ending with folk and rock 'n' roll. The book follows the writers and artists' real and imaginative relationship with African-American culture's charisma. Stairway to Paradise discusses the artistic and occasionally ideological dialogue that these artists, writers, and entrepreneurs had with African-American artists and culture. Tracing Jewish immigration to the United States and the entry of Jews into the entertainment and cultural industry, the book allocates extensive space to the charged connection between music and politics as reflected in the Jewish-Black Alliance - both in the struggle for social justice and in the music field. It reveals Jewish success in the music industry and the unique and sometimes problematic relationships that characterized this process, as their dominance in this field became a source of blame for exploiting African-American artistic and human capital. Alongside this, the book shows how black-Jewish cooperation, and its fragile alliance, played a role in the hegemonic conflicts involving American culture during the 20th century. Unintentionally, it influenced the process of decline of the influence of the WASP elite during the 1960s. Stairway to Paradise fuses American history and musicology with cultural studies theories. This inter-disciplinary approach regarding race, class, and ethnicity offers an alternative view of more traditional notions regarding understanding American music's evolution.

With Amusement for All contextualizes what Americans have done for fun since 1830, showing the reciprocal nature of the relationships among social, political, economic, and cultural forces and the ways in which the entertainment world has reflected, changed, or reinforced the values of American society.

In 1912 James Reese Europe made history by conducting his 125-member Clef Club Orchestra at Carnegie Hall. The first concert by an African American ensemble at the esteemed venue was more than just a concert--it was a political act of desegregation, a defiant challenge to the status quo in American music. In this book, David Gilbert explores how Europe and other African American performers, at the height of Jim Crow, transformed their racial difference into the mass-market commodity known as "black music." Gilbert shows how Europe and others used the rhythmic sounds of ragtime, blues, and jazz to construct new representations of black identity, challenging many of the nation's preconceived ideas about race, culture, and modernity and setting off a musical craze in the process. Gilbert sheds new light on the little-

known era of African American music and culture between the heyday of minstrelsy and the Harlem Renaissance. He demonstrates how black performers played a pioneering role in establishing New York City as the center of American popular music, from Tin Pan Alley to Broadway, and shows how African Americans shaped American mass culture in their own image.

From the Peter Neil Isaacs collection.

A refreshingly clearheaded and taboo-breaking look at race relations reveals that American culture is neither Black nor White nor Other, but a mix-a mongrel. *Black Like You* is an erudite and entertaining exploration of race relations in American popular culture. Particularly compelling is Strausbaugh's eagerness to tackle blackface-a strange, often scandalous, and now taboo entertainment. Although blackface performance came to be denounced as purely racist mockery, and shamefacedly erased from most modern accounts of American cultural history, *Black Like You* shows that the impact of blackface on American culture was deep and long-lasting. Its influence can be seen in rock and hip-hop; in vaudeville, Broadway, and gay drag performances; in Mark Twain and "gangsta lit"; in the earliest filmstrips and the 2004 movie *White Chicks*; on radio and television; in advertising and product marketing; and even in the way Americans speak. Strausbaugh enlivens themes that are rarely discussed in public, let alone with such candor and vision: - American culture neither conforms to knee-jerk racism nor to knee-jerk political correctness. It is neither Black nor White nor Other, but a mix-a mongrel. - No history is best forgotten, however uncomfortable it may be to remember. The power of blackface to engender mortification and rage in Americans to this day is reason enough to examine what it tells us about our culture and ourselves. - Blackface is still alive. Its impact and descendants-including Black performers in "whiteface"-can be seen all around us today.

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