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Nota di contenuto	Frontmatter -- Contents -- Illustrations -- Acknowledgments -- INTRODUCTION. Politics, Not Minstrelsy -- 1. Minstrel Men and the World's Fair -- 2. Vaudeville Stages and Black Bohemia -- 3. The "Coon Craze" and the Search for Authenticity -- 4. "No Place Like Home": Africa on Stage -- 5. Morals, Manners, and Stage Life -- 6. Black Bohemia Moves to Harlem -- CODA: Hokum Redux -- Notes Index -- Notes -- Index
Sommario/riassunto	Drawing extensively on black newspapers and commentary of the period, Karen Sotiropoulos shows how black performers and composers participated in a politically charged debate about the role of the expressive arts in the struggle for equality. Despite the racial violence, disenfranchisement, and the segregation of virtually all public space, they used America's new businesses of popular entertainment as

vehicles for their own creativity and as spheres for political engagement.
