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Autore	Abbott Lynn <1946->
Titolo	Ragged but right [[electronic resource]] : black traveling shows, "coon songs," and the dark pathway to blues and jazz // Lynn Abbott and Doug Seroff
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ISBN	1-62103-653-7 1-282-48531-8 9786612485312 1-60473-148-6
Edizione	[1st ed.]
Descrizione fisica	1 online resource (470 p.)
Collana	American made music series
Altri autori (Persone)	SeroffDoug
Disciplina	781.64089/96073
Soggetti	African Americans - Music - History and criticism Minstrel shows - United States - History Tent shows - United States - History Sideshows - United States - History Blackface Racism against Black people
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. 383-426) and indexes.
Nota di contenuto	Coon songs, big shows, and black stage stars of the Ragtime era -- The spirit of the smart set -- Blues for the sideshow tent -- "Under canvas" : African American tented minstrelsy and the untold story of Allen's New Orleans Minstrels, the Rabbit's Foot Company, the Florida Blossoms, and Silas Green from New Orleans.
Sommario/riassunto	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. Though the name itself is offensive to modern ears, it is impossible to investigate black popular entertainment of the ragtime era without directly confronting the "'coon songs'" which cleared the way for the

"original blues.". In Ragged but Right Lynn Abbot
