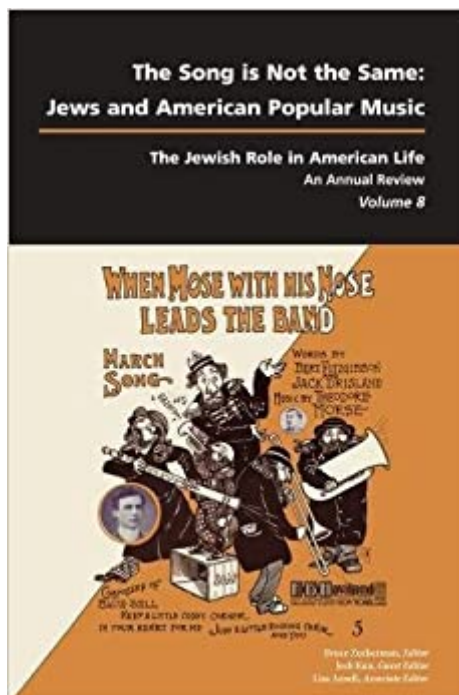


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Song Is Not The Same: Jews And American Popular Music (The Jewish Role In American Life)



Synopsis

There has been a long-standing relationship between Jewish Americans and the world of American popular music. The essays in this volume blend surveys of music making as a whole with profiles of single artists. This is volume 8 of the annual publication, *The Jewish Role in American Life* (ISSN 1934-7529), produced by the Casden Institute for the Study of the Jewish Role in American Life at the University of Southern California. Contents: Foreword (Gayle Wald); Introduction (Josh Kun); Cohen Owes Me Ninety-Seven Dollars, and other Tales from the Jewish Sheet-Music Trade (Jody Rosen); 'Dances Partake of the Racial Characteristics of the People Who Dance Them': Nordicism, Antisemitism, and Henry Ford's Old Time Music and Dance Revival (Peter La Chapelle); Ovoutie Slanguage is Absolutely Kosher: Yiddish in Scat-Singing, Jazz Jargon, and Black Music (Jonathan Z. S. Pollack); 'If I Embarrass You, Tell Your Friends': Belle Barth, Pearl Williams, and the Space of the Risk (Josh Kun); 'Here's a foreign song I learned in Utah': The Anxiety of Jewish Influence in the Music of Bob Dylan (David Kaufman); Jazz Liturgy, Yiddishe Blues, Cantorial Death Metal, and Free Klez: Musical Hybridity in Radical Jewish Culture (Jeff Janeczko).

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Josh Kun is an associate professor at the University of Southern California Annenberg School for Communication and Journalism. His research focuses on the arts and politics of cultural connection, with an emphasis on popular music, the cultures of globalization, the US-Mexico border, and Jewish

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