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of the complex ways
in which black
masculinity has been
read and misread
through

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contemporary
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culture. Neal argues
that black men and
boys are bound, in
profound ways, to
and by their legibility.

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demands... Leroy
serves as a jumping-
off point to examine
other illegible black
masculinities" (p. 8).
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Neal maps the range
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He is the author of several books including *What the Music Said: Black Popular Music and Black Public Culture* (1999), *Soul Babies: Black Popular Culture and the Post-Soul Aesthetic* (2002) and *Looking for Leroy: Illegible Black Masculinities* (2013).

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masculinity has been
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contemporary

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culture. Neal argues
that black men and
boys are bound, in
profound ways, to
and by their legibility.
The most “ legible ”
black male bodies are
often rendered as
criminal, bodies in

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need of policing and
containment.

Ironically, Neal
argues, this sort of
legibility brings
welcome relief to
white America,
providing easily
identifiable images of
black men in an era
defined by shifts in
racial, sexual, and
gendered identities.
Neal highlights the

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radical potential of
rendering legible

black male

bodies—those bodies

that are all too real

for us—as illegible,
while simultaneously
rendering illegible

black male

bodies—those

versions of black

masculinity that we

can ' t believe are

real—as legible. In

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examining figures
such as hip-hop
entrepreneur and
artist Jay-Z, R&B
Svengali R. Kelly, the
late vocalist Luther
Vandross, and
characters from the
hit HBO series *The
Wire*, among others,
Neal demonstrates
how distinct
representations of
black masculinity can

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break the links in the public imagination that create antagonism toward black men. Looking for Leroy features close readings of contemporary black masculinity and popular culture, highlighting both the complexity and accessibility of black men and boys

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through visual and
sonic cues within
American culture,
media, and public
policy. By rendering
legible the illegible,
Neal maps the range
of identifications and
anxieties that have
marked the
performance and
reception of post-
Civil Rights era
African American

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masculinity.

Black
First Published in
1999. Routledge is an
imprint of Taylor &
Francis, an informa
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Mark Anthony
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Ten years ago, Mark
Anthony Neal ' s New
Black Man put forth a
revolutionary model
of Black masculinity
for the twenty-first

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century—one that
moved beyond
patriarchy to
embrace feminism
and combat
homophobia. Now,
Neal ' s book is more
vital than ever,
urging us to imagine
a New Black Man
whose strength
resides in family,
community, and
diversity. Part

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memoir, part
manifesto, this book
celebrates the Black
man of our times in
all his vibrancy and
virility. The tenth
anniversary edition of
this classic text
includes a new
foreword by Joan
Morgan and a new
introduction and
postscript from Neal,
which bring the

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issues in the book up
to the present day.

In *Soul Babies*, Mark
Anthony Neal

explains the
complexities and
contradictions of
black life and culture

after the end of the
Civil Rights era. He
traces the emergence
of what he calls a
"post-soul aesthetic,"

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a transformation of values that marked a profound change in African American thought and experience. Lively and provocative, *Soul Babies* offers a valuable new way of thinking about black popular culture and the legacy of the sixties.

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Writing to his
brother, G'Ra Asim
reflects on building
his own identity
while navigating
Blackness,
masculinity, and
young adulthood--all
through wry social
commentary and
music/pop culture
critique How does
one approach
Blackness,

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masculinity,
otherness, and the
perils of young
adulthood? For G'Ra
Asim, punk music
offers an outlet to
express himself
freely. As his younger
brother, Gyasi,
grapples with finding
his footing in the
world, G'Ra gifts him
with a survival guide
for tackling the

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sometimes illegible
treacherous cultural
terrain particular to
being young, Black,
brainy, and weird in
the form of a
mixtape. Boyz n the
Void: a mixtape to my
brother blends music
and cultural criticism
and personal essay to
explore race, gender,
class, and sexuality as
they pertain to punk

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rock and straight
edge culture. Using
totemic punk rock
songs on a mixtape
to anchor each
chapter, the book
documents an
intergenerational
conversation
between a Millennial
in his 30s and his
Generation Z teenage
brother. Author, punk
musician, and

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straight edge kid,
G'Ra Asim weaves
together memoir and
cultural commentary,
diving into the
depths of everything
from theory to comic
strips, to poetry to
pizza commercials to
mapping the
predicament of the
Black creative
intellectual. With
each chapter

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dedicated to a
particular song and
placed within the
context of a fraternal
bond, Asim presents
his brother with a
roadmap to self-
actualization in the
form of a Doc
Martened foot to the
behind and a sweaty,
circle-pit-side-armed
hug.

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2003. Routledge is an
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Male-centered
theology, a dearth of
men in the pews, and
an
overrepresentation of
queer males in music
ministry: these
elements coexist

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within the spaces of
historically black
Protestant churches,
creating an
atmosphere where
simultaneous
heteropatriarchy and
"real" masculinity
anxieties, archetypes
of the "alpha-male
preacher", the
"effeminate choir
director" and homo-
antagonism, are all in

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play. The
"flamboyant" male
vocalists formed in
the black Pentecostal
music ministry
tradition, through
their vocal styles,
gestures, and attire in
church services,
display a spectrum of
gender performances
- from "hyper-
masculine" to
feminine masculine -

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to their fellow
worshippers, subtly
protesting and
critiquing the
otherwise
heteronormative
theology in which the
service is entrenched.
And while the
performativity of
these men is
characterized by
cynics as "flaming," a
similar musicalized

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"fire" - that of the
Holy Spirit - moves
through the bodies of
Pentecostal
worshippers,
endowing them
religio-culturally,
physically, and
spiritually like "fire
shut up in their
bones". Using the
lenses of
ethnomusicology,
musicology,

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anthropology, men's
studies, queer
studies, and
theology, Flaming?:
The Peculiar Theo-
Politics of Fire and
Desire in Black Male
Gospel Performance
observes how male
vocalists traverse
their tightly-knit
social networks and
negotiate their
identities through

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Looking For
and beyond the
worship experience.
Author Alisha Jones
ultimately addresses
the ways in which
gospel music and
performance can
afford African
American men not
only greater visibility,
but also an
affirmation of their
fitness to minister
through speech and

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song.

Black
How have African
American writers
drawn on "bad" black
men and black boys
as creative
touchstones for their
evocative and vibrant
art? This is the
question posed by
Howard Rambsy ' s
new book, which
explores bad men as

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a central, recurring,
and understudied
figure in African
American literature,
and music. By
focusing on how
various iterations of
the bad black man
figure serve as
creative muse and
inspiration for literary
production, Rambsy
puts a wide variety of
contemporary

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African American
literary and cultural
works in conversation
with creativity
research for the first
time. Employing
concepts such as
playfulness,
productivity,
divergent thinking,
and problem finding,
Rambsy examines the
works of a wide
range of

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writers—including

Elizabeth Alexander,

Amiri Baraka, Paul

Beatty, Ta-Nehisi

Coates, Tyehimba

Jess, Trymaine Lee,

Adrian Matejka,

Aaron McGruder, Evie

Shockley, and Kevin

Young—who have

drawn on notions of

bad black men and

boys to create

innovative and

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challenging works in
a variety of genres.
Through
groundbreaking
readings, Ramsy
demonstrates the
fruitfulness of
viewing black literary
art through the lens
of creativity research.

In Veil and Vow,
Aneeka Ayanna
Henderson places

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familiar, often
politicized questions
about the crisis of
African American
marriage in
conversation with a
rich cultural archive
that includes fiction
by Terry McMillan
and Sister Souljah,
music by Anita Baker,
and films such as The
Best Man. Seeking to
move beyond simple

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assessments of
marriage as "good" or
"bad" for African
Americans,
Henderson critically
examines popular
and influential late
twentieth- and early
twenty-first-century
texts alongside
legislation such as
the 1996 Defense of
Marriage Act and the
Welfare Reform Act,

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which masked true sources of inequality with crisis-laden myths about African American family formation. Using an interdisciplinary approach to highlight the influence of law, politics, and culture on marriage representations and practices, Henderson reveals how their

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kinship veils and
unveils the fiction in
political policy as well
as the complicated
political stakes of
fictional and cultural
texts. Providing a
new opportunity to
grapple with old
questions, including
who can be a citizen,
a "wife," and
"marriageable," Veil
and Vow makes clear

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Looking For
just how deeply
marriage still matters
in African American
culture.

Armed with speakers,
turntables, light
systems, and records,
Filipino American
mobile DJ crews,
such as Ultimate
Creations, Spintronix,
and Images, Inc.,
rocked dance floors

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throughout the San
Francisco Bay Area
from the late 1970s
through the
mid-1990s. In Legions
of Boom noted music
and pop culture
writer and scholar
Oliver Wang
chronicles this
remarkable scene
that eventually
became the cradle for
turntablism. These

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crews, which were
instrumental in
helping to create and
unify the Bay Area's
Filipino American
community, gave
young men
opportunities to
assert their
masculinity and gain
social status. While
crews regularly spun
records for school
dances, weddings,

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birthdays, or garage parties, the scene's centerpieces were showcases—or multi-crew performances—which drew crowds of hundreds, or even thousands. By the mid-1990s the scene was in decline, as single DJs became popular, recruitment to crews fell off, and

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aspiring scratch DJs
branched off into
their own scene. As
the training ground
for a generation of
DJs, including DJ Q-
Bert, Shortkut, and
Mix Master Mike, the
mobile scene left an
indelible mark on its
community that
eventually grew to
have a global impact.

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