

Michael Urban chronicles the advent of blues music in Russia and explores the significance of the genre in the turbulent, postcommunist society. Russians, he explains, have taken a music originating in the low culture of the American South and transformed it into an object of high culture, fashioning a social identity that distinguishes blues adherents from both the discredited Soviet past and the vulgar consumerism associated with the countrys Westernization. While adapting the idiom to their own conditions, Russias bliuzmeny (bluesmen) have absorbed the blues ethos encoded in the music by their American forebears, using it to invert their social world, thus deriving dignity and satisfaction from those very things that give one the blues. Based on more than forty interviews with blues musicians and fans, nightclub managers, and others, *Russia Gets the Blues* reveals the fascinating history of blues in Russia, from the initial mimicry of British blues-rock to the recent emergence of a specifically Russian blues. The gradual mastering of the idiom in Russia has been conditioned by the culture of the countrys intelligentsia, a fact explaining why, on one hand, bliuzmeny feel compelled to proselytize on behalf of the music, to share with others this treasure of world culture, while, on the other, they perform blues almost exclusively in English?which almost no one understands?and condemn any and all efforts to make the music commercially successful.

*Immigrants and the American City* (Twentieth Century Fund Book), *Our Red Brothers and the Peace Policy of President Ulysses S. Grant*, *New Paradigms in Classroom Research on Logo Learning*, *The Way to God and How to Find it*, *What to Do When You Dont Know What to Do*, *The New Urban Landscape: The Redefinition of City Form in Nineteenth-Century America* (New Studies in American Intellectual and Cultural History), *The Northern Queen*, *Internet Slang Dictionary*, *Grassland Food Webs* (Early Bird Food Webs),

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Finally we got the *Russia Gets the Blues: Music, Culture, and Community in Unsettled Times* (Culture and Society after Socialism) file. Thank you to Adam Ramirez who share me a

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