

Africa, re-education efforts in American prison camps, the old and the new *Star Trek*, the figure of the Bohemian in American counterculture to Vietnam novels, the Australian punk singer Nick Cave, Dutch rock music and French rap. As has become customary at EAAS workshops, some of the contributions do not even bother to address the topic of their joint project. Others provide footnotes at best. In his long, 42-page introduction and a brief afterword, the editor tries his best to make up for the book's lack of focus. After a long, meandering argument in which he wants to have it both ways (telling critics of Americanization that the issue is more complex and the critics of critics that they are in danger of overlooking traces of imperial power), he finally arrives at the conclusion: "It is fair to say that the degrees of appropriation or domination by American popular cultural texts is rooted in the local, in the micropolitical. It is also clear that Americanization through popular culture means different things to different groups at different times" (163).

What else do we learn from this book? In England, Australia, and South Africa, the minstrel show was adapted to local cultural practice and racial concerns (John Blair). Howard Mumford Jones and other humanist educators based their re-education efforts directed at German prisoners in prison camps in the United States on the assumption that a rational exposition of ideas would bring about an American-inspired democratization of German society (Ron Robin). The *Star Trek* mission, to go where no one has gone before, has returned us to our inner spaces (Karin Blair). There is a mass appropriation of bohemianism that links American and European culture (John Dean). American representations of Vietnam draw on the concepts of masculinity and national identity and are thus implicated in imperialist discourse (Yonka Krasteva). American music and a particular niche of America, namely the South, became a focal point for the work of Nick Cave and other Australian groups from the mid 1980s onwards (Richard Walker). The New Authenticity Movement in American rock music has inspired a new wave of Dutch rock groups in the early 1980s (Mel van Elteren). The 1990s have marked the emergence of rappers in France as a popular force whose strength is derived from a combination of borrowings, adaptations and personal inventions which have led rap music in France to the forefront

GEORGE MCKAY, ed., *Yankee Go Home (& Take Me With U): Americanization and Popular Culture* (Sheffield: Sheffield Academic Press, 1997), 190pp.

This book's origin lies in a workshop on popular culture at the 1994 European Association for American Studies Conference in Luxembourg. It offers a collection of essays that range widely in subject matter, from minstrel shows in England, Australia, and South

of popular musical productions (André Prévos).

Why was this book published? One would assume that a journal would provide the best forum for this type of heterogeneous, largely unconnected material. But obviously, the editor and Sheffield Academic Press saw a chance of getting out another book. In this, they unwittingly illustrate something that is never addressed in this book on cultural Americanization, namely the way in which European scholarship is also becoming increasingly Americanized: the editor has another title on his publication list for those famous English department reviews; the contributors, who did not even have to take the time to enter a dialogue with each other, must have been delighted when the editor came up with the idea, because they can add another title to their ever-lengthening C. V.s; and, finally, Sheffield Academic Press has another (good-sounding) title in its catalogue. The only one who has to pay a price is the reader. In this case, however, I would strongly advise against it.

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Winfried Fluck

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