Was That Racist or Not? I Can't Tell: The Music of Prussian Blue

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Abstract
This study is an investigation into the music group Prussian Blue. The study was conducted by textual analysis of cultural material including novels, Web sites, documentary films, online interviews, music, videos, and magazine articles garnered through theoretical sampling. The textual analysis was conducted following the grounded theory approach to coding qualitative data. The findings reveal various discursive and ideological interconnections between the music group Prussian Blue and the contemporary hate movement. The group has a history of Holocaust denial, celebrates Adolph Hitler as someone with "a lot of good ideas," and cultivates relationships with some of the most notorious figures within the U.S. hate movement. White power music is being used as a tool to advertise and recruit people to the hate movement.

This research also explored the meaning of white power music from the perspective of those who produce it as well as those who consume the music. Describing the meaning to them, fans report enjoying the music, appreciating the pro-white messages, and express the belief that Lynx and Lamb represent good role models. From April Gaede’s perspective, the mother and manager of Prussian Blue, the music represents a counterhegemonic activity designed to mainstream pro-white messages and make money. April also described that music is a way to showcase her daughters’ music, while also extending the white power music scene. Finally, April expressed her hope that Prussian Blue music would recruit other youngsters to produce pro-white cultural material.

The meaning of Prussian Blue music to band members Lamb and Lynx Gaede represents the most complex and evolving perspective. Earlier narratives from the duo described how making music was a fun process and that the pro-white message of their music was of their own choosing. More recent narratives, however, express a strikingly different perspective. Specifically, the two reject their earlier pro-white music while also expressing regret for making those songs. This transformation has implications for cultural identity and action.

Recommended Citation
Not even Spotify can scrub the influence white-power hate groups have on music. The debut album cover for folk-pop duo Prussian Blue, once popular among the white-power set. In "The Times They Are a Changing Back" —Billy Bragg’s recently released remake of the sixties Dylan classic—the British protest singer offers a much less optimistic take on the direction our culture is headed. The proliferation of racist music is especially problematic at a time when alt-right extremists have become so enamored with the First Amendment. The line between creative expression and hate speech is often blurry and subjective. There’s also the question of what can be done about it. Prussian Blue is the singing duo of Lynx and Lamb Gaede (pronounced gay-dee), scions of the internationally-famed Gaede dynasty, trailer-trash Nazi lolis who sing folksy and heart-warming tunes about Adolf Hitler, Jews and the historical inaccuracy of the Holocaust. They are rumored to be the actual sire of pedobear. They are known for being so unoriginal that they rip off verses from Rudyard Kipling, despite his having been neither a serious white supremacist nor particularly talented. Hitler Prussian Blue – The Stranger lyrics. The Stranger within my gate, He may be true or kind, But he does not talk my talk- I cannot feel his mind. I see the face and the eyes and the mouth, But not the soul behind. The men of my own stock They may do I'll or well, But they tell the lies I am wonted to. They are used to the lies I tell. And we do not need interpreters When we go to buy and sell. The Stranger within my gates, He may be evil or good, But I cannot tell what powers control- What reasons sway his mood; Nor when the Gods of his far-off land Shall repossess his blood. The men of my