

Central Avenue Sounds

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Polyphony Union Divided Sophisticated Giant Harlem Nights The Way We Really Were Central Avenue
Sounds Beyond Alliances Midnight at the Barrelhouse Dead Man Blues Race for Citizenship Jazz Songs
of the Unsung Queen Mother Black Arts West Footsteps in the Dark Freedom's Racial Frontier Clora
Bryant Clora Bryant Steven L. Isoardi Lawrence B. de Graaf Mina Yang Leta E. Miller Maxine Gordon
Deirdre O'Connell Roger W. Lotchin Hadda Brooks Bruce Zuckerman George Lipsitz Phil Pastras
Helen Heran Jun Eddie S. Meadows Horace Tapscott Ashley D. Farmer Daniel Widener George
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here too are recollections of hollywood s effects on local culture the precedent setting merger of the
black and white musicians unions and the repercussions from the racism in the los angeles police
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in the early 1960s pianist horace tapscott gave up a successful career in lionel hampton s band and
returned to his home in los angeles to found the pan afrikan peoples arkestra a community arts
group that focused on providing community oriented jazz and jazz training over the course of almost
forty years the arkestra together with the related union of god s musicians and artists ascension
collective was at the forefront of the vital community based arts movement in black los angeles
some three hundred artists musicians vocalists poets playwrights painters sculptors and graphic
artists passed through these organizations many ultimately remaining within the community and
others moving on to achieve international fame in the dark tree steven l isoardi draws on one
hundred in depth interviews with the arkestra s participants to tell the history of the important and
largely overlooked community arts movement of black los angeles this revised and updated edition

brings the story of the arkestra up to date as its ethos and aesthetic remain vital forces in jazz and popular music to this day

from the 18th century african americans like many others have migrated to california to seek fortunes or often the more modest goals of being able to find work own a home and raise a family relatively free of discrimination not only their search but also its outcome is covered in seeking el dorado whether they settled in major cities or smaller towns african americans created institutions and organizations churches social clubs literary societies fraternal orders civil rights organizations that embodied the legacy of their past and the values they shared blacks came in search of the same jobs as other americans but the search often proved frustrating throughout the 19th and 20th centuries african american leadership in the state consistently focused on achieving racial justice the essays in this book speak of triumph and hardship success discrimination and disappointment seeking el dorado is a major contribution to black history and the history of the american west and will be of interest to both scholars and general readers

what does it mean to be californian to find out mina yang delves into multicultural nature of musics in the state that has launched musical and cultural trends for decades in the early twentieth century an orientalist fascination with asian music and culture dominated the popular imagination of white californians and influenced their interactions with the asian other several decades later tensions between the los angeles police department and the african american community made the thriving jazz and blues nightclub scene of 1940s central avenue a target for the lapd s anti vice crusade the musical scores for hollywood s noir films confirmed reactionary notions of the threat to white female sexuality in the face of black culture and urban corruption while mexican americans faced a conflicted assimilation into the white american mainstream finally korean americans in the twenty first century turned to hip hop to express their cultural and national identities a compelling journey into the origins of musical identity california polyphony explores the intersection of musicology cultural history and politics to define californian

an in depth account of the black locals within the american federation of musicians in the 1910s and 1920s black musicians organized more than fifty independent locals within the american federation of musicians afm in an attempt to control audition criteria set competitive wages and secure a voice in national decision making leta miller follows the afm s history of black locals which competed directly with white locals in the same territories from their origins and successes in the 1920s through depression era crises to the fraught process of dismantling segregated afm organizations in the 1960s and 70s like any union black afm locals sought to ensure employment and competitive wages for members with always evolving solutions to problems miller s account of these efforts includes the voices of the musicians themselves and interviews with former union members who took part in the difficult integration of black and white locals she also analyzes the fundamental question of how musicians benefitted from membership in a labor organization broad in scope and rich in detail union divided illuminates the complex working world of unionized black musicians and the afm s journey to racial inclusion

tenor saxophonist dexter gordon was one of the major innovators of modern jazz in a context of biography history and memoir maxine gordon has completed the book that her late husband began weaving his solo turns with her voice and a chorus of voices from past and present she shows that his image of the cool jazzman fails to come to terms with the three dimensional man full of humor and wisdom a figure who struggled to reconcile being both a creative outsider who broke the rules and a comforting insider who was a son father husband and world citizen

the 1920s were a time of wonder and flux when australians sensed a world growing smaller turning faster and for some skittering off balance american movies music and dance brought together what racial lines kept apart a spirit of youthful rebellion collided with the promise of racial perfectibility stirring deep anxieties in white nationalists and moral reformers african american jazz represented the type of modernism that cosmopolitan australians craved and the champions of white australia feared enter sonny clay s colored idea snuck in under the wire by an astute promoter the harlem style revue broke from the usual blackface minstrel fare delivering sophisticated liberating rhythms the story of their australian tour is a tale of conspiracy a secret plan to kick out and keep out undesirable expressions of modernism music and race from the wild jazz clubs of prohibition era la to indigenous women discovering a new world of black resistance this anatomy of a scandal fuelled frame up brings into focus a vibrant cast of characters from australia s jazz age

the customary picture of the world war ii era in california has been dominated by accounts of the japanese american concentration camps african americans and women on the home front the way we really were substantially enlivens this view addressing topics that have been neglected or incompletely treated in the past to create a more rounded picture of the wartime situation at home exploring the developments brought to fruition by the war and linking them to their roots in earlier decades contributors address the diversity of the musical scene which arose from a cross pollination of styles brought by okies blacks and mexican migrants they examine increased political involvement by women hollywood s response to the war and the merging of business and labor interests in the bay area council they also reveal how wartime dynamics led to substantial environmental damage and lasting economic gains by industry the way we really were examines significant wartime changes in the circumstances of immigrant groups that have been largely overlooked by historians among these are italian americans heavily insular and pro fascist before the war and very pro american and assimilationist after and chinese american men who achieved new legitimacy and entitlement through military service also included is a look at cultural negotiation among multiple ethnic groups in the golden state a valuable addition to the literature on california history the war we really were provides an entree into new areas of scholarship and a fresh look at familiar ones

this volume focuses on the unique and special role that jews took in reshaping the ethnic racial landscape of southern california in the mid twentieth century roughly from 1930 to 1970

considered by many to be the godfather of r b johnny otis musician producer artist entrepreneur

pastor disc jockey writer and tireless fighter for racial equality has had a remarkable life by any measure in this first biography of Otis George Lipsitz tells the largely unknown story of a towering figure in the history of African American music and culture who was by his own description black by persuasion born to Greek immigrant parents in Vallejo California in 1921 Otis grew up in an integrated neighborhood and identified deeply with black music and culture from an early age he moved to Los Angeles as a young man and submerged himself in the city's vibrant African American cultural life centered on Central Avenue and its thriving music scene Otis began his six decade career in music playing drums in territory swing bands in the 1930s he went on to lead his own band in the 1940s and open the Barrelhouse nightclub in Watts his R & B band had seventeen top 40 hits between 1950 and 1969 including Willie and the Hand Jive as a producer and arranger Otis discovered such legends as Etta James Jackie Wilson and Big Mama Thornton Otis also wrote a column for the *Sentinel* one of L.A.'s leading black newspapers became pastor of his own interracial church hosted popular radio and television shows that introduced millions to music by African American artists and was lauded as businessman of the year in a 1951 cover story in *Negro Achievements* magazine throughout his career Otis's driving passion has been his fearless and unyielding opposition to racial injustice whether protesting on the front lines exposing racism and championing the accomplishments of black Americans or promoting African American musicians *Midnight at the Barrelhouse* is a chronicle of a life rich in both incident and inspiration as well as an exploration of the complicated nature of race relations in twentieth century America Otis's total commitment to black culture and transcendence of racial boundaries Lipsitz shows teach important lessons about identity race and power while encapsulating the contradictions of racism in American society

When Ferdinand Jelly Roll Morton sat at the piano in the Library of Congress in May of 1938 to begin his monumental series of interviews with Alan Lomax he spoke of his years on the West Coast with the nostalgia of a man recalling a golden age a lost Eden he had arrived in Los Angeles more than twenty years earlier but he recounted his losses as vividly as though they had occurred just recently the greatest loss was his separation from Anita Gonzales by his own account the only woman he ever loved to whom he left almost all of his royalties in his will in *Dead Man Blues* Phil Pastras sets the record straight on the two periods 1917-1923 and 1940-1941 that Jelly Roll Morton spent on the West Coast in addition to rechecking sources correcting mistakes in scholarly accounts and situating eyewitness narratives within the histories of New Orleans or Los Angeles Pastras offers a fresh interpretation of the life and work of Morton one of the most important and influential early practitioners of jazz Pastras's discovery of a previously unknown collection of memorabilia including a 58 page scrapbook compiled by Morton himself sheds new light on Morton's personal and artistic development as well as on the crucial role played by Anita Gonzales in a rich fast moving and fascinating narrative Pastras traces Morton's artistic development as a pianist composer and bandleader among many other topics Pastras discusses the complexities of racial identity for Morton and his circle his belief in voodoo his relationships with women his style of performance and his roots in black musical traditions not only does *Dead Man Blues* restore to the historical record invaluable information about one of the great innovators of jazz it also brings to life one of the most

colorful and fascinating periods of musical transformation on the west coast

helen heran jun explores how the history of u s citizenship has positioned asian americans and african americans in interlocking socio political relationships since the mid nineteenth century rejecting the conventional emphasis on inter racial prejudice jun demonstrates how a politics of inclusion has constituted a racial other within asian american and african american discourses of national identity race for citizenship examines three salient moments when african american and asian american citizenship become acutely visible as related crises the negro problem and the yellow question in the mid to late 19th century world war ii era questions around race loyalty and national identity in the context of internment and jim crow segregation and post civil rights discourses of disenfranchisement and national belonging under globalization taking up a range of cultural texts the 19th century black press the writings of black feminist anna julia cooper asian american novels african american and asian american commercial film and documentary jun does not seek to document signs of cross racial identification but instead demonstrates how the logic of citizenship compels racialized subjects to produce developmental narratives of inclusion in the effort to achieve political economic and social incorporation race for citizenship provides a new model of comparative race studies by situating contemporary questions of differential racial formations within a long genealogy of anti racist discourse constrained by liberal notions of inclusion

jazz research and pedagogy is the third edition of an annotated bibliography to books recordings videos and websites in the field of jazz since the publication of the 2nd edition in 1995 the quantity and quality of books on jazz research performance and teaching materials have increased although the 1995 book was the most comprehensive annotated jazz bibliography published to that date several books on research performance and teaching materials were omitted in addition given the proliferation of new books in all jazz areas since 1995 the need for a new comprehensive and annotated reference book on jazz is apparent multiply indexed this book will serve as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared in the field over the last decade

a los angeles jazz musician and activist tapscott believed in the power of music to connect people his story covers la s political and cultural evolution over the last half of the 20th century and brings alive the stories of fellow avant garde musicians photos

from an award winning historian of black radical politics comes the definitive biography of audley moore mother of modern black nationalism and trailblazer in the fight for reparations queen mother is a monumental achievement a rendering worthy of the great audley moore herself jelani cobb dean of the columbia school of journalism in the world of black radical politics the name audley moore commands unquestioned respect across the nine decades of her life queen mother moore distinguished herself as a leading progenitor of black nationalism the founder of the modern reparations movement and from her philadelphia and harlem homes a mentor to some of america s

most influential black activists and yet she is far less remembered than many of her peers and protégés marcus garvey malcolm x and muhammad ahmad to name just a few and the ephemera of her life are either lost or plundered in queen mother celebrated writer and historian ashley d farmer restores moore's faded portrait delivering the first ever definitive account of her life and enduring legacy deeply researched and richly detailed queen mother is more than just the biography of an american icon it's a narrative history of 20th century black radicalism told through the lens of the woman whose grit and determination sustained the movement

a social and cultural history of african american arts activity in los angeles between the second world war and the 1992 riots

most pop songs are short lived they appear suddenly and if they catch on seem to be everywhere at once before disappearing again into obscurity yet some songs resonate more deeply often in ways that reflect broader historical and cultural changes in footsteps in the dark george lipsitz illuminates these secret meanings offering imaginative interpretations of a wide range of popular music genres from jazz to salsa to rock sweeping changes that only remotely register in official narratives lipsitz argues can appear in vivid relief within popular music especially when these changes occur outside mainstream white culture using a wealth of revealing examples he discusses such topics as the emergence of an african american techno music subculture in detroit as a contradictory case of digital capitalism and the prominence of banda merengue and salsa music in the 1990s as an expression of changing mexican dominican and puerto rican nationalisms approaching race and popular music from another direction he analyzes the ken burns pbs series jazz as a largely uncritical celebration of american nationalism that obscures the civil rights era's challenge to racial inequality and he takes on the infamous campaigns to censor hip hop and the radical black voice in the early 1990s teeming with astute observations and brilliant insights about race and racism deindustrialization and urban renewal and their connections to music footsteps in the dark puts forth an alternate history of post cold war america and shows why in an era given to easy answers and clichéd versions of history pop songs matter more than ever george lipsitz is professor of black studies and sociology at the university of california santa barbara among his many books are life in the struggle dangerous crossroads and american studies in a moment of danger minnesota 2001

between 1940 and 2010 the black population of the american west grew from 710 400 to 7 million with that explosive growth has come a burgeoning interest in the history of the african american west an interest reflected in the remarkable range and depth of the works collected in freedom's racial frontier editors herbert g ruffin ii and dwayne a mack have gathered established and emerging scholars in the field to create an anthology that links past current and future generations of african american west scholarship the volume's sixteen chapters address the african american experience within the framework of the west as a multicultural frontier the result is a fresh perspective on western u.s. history centered on the significance of african american life culture and social justice in almost every trans mississippi state examining and interpreting the twentieth century while mindful of events and developments since 2000 the contributors focus on community formation cultural

diversity civil rights and black empowerment and artistic creativity and identity reflecting the dynamic evolution of new approaches and new sites of knowledge in the field of western history the authors consider its interconnections with fields such as cultural studies literature and sociology some essays deal with familiar places while others look at understudied sites such as albuquerque oahu and las vegas nevada by examining black suburbanization the information age and gentrification in the urban west several authors conceive of a third great migration of african americans to and within the west the west revealed in freedom s racial frontier is a place where black americans have fought and continue to fight to make their idea of freedom live up to their expectations of equality a place where freedom is still a frontier for most persons of african heritage

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