

Your Blues Ain't Like Mine Ballantine Readers Circle

Seems Like Murder Here Surviving Sexism in Academia Your Blues Ain't Like Mine Ain't Bad for a Pink The Swing Era Dvorák to Duke Ellington Frankie and Johnnie Mosquito The Ellington Century Ain't Nothing Like the Real Thing Educating About Social Issues in the 20th and 21st Centuries - Vol 4 Catalog of Copyright Entries Blueswomen The Duke Ellington Reader Black Women Novelists and the Nationalist Aesthetic Jump at the Sun Black Recording Artists, 1877-1926 Scratchings on the Wall Blues Speak This Ain't Chicago Adam Gussow Kirsti Cole Bebe Moore Campbell Sandra Gibson Gunther Schuller Maurice Peress D. A. Brooks Gayl Jones David Schiff Richard Carlin Samuel Totten Library of Congress. Copyright Office Anna Stong Bourgeois Duke Ellington Madhu Dubey John Lowe Dave Winans Lincoln T Beauchamp Zandria F. Robinson

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winner of the 2004 c hugh holman award from the society for the study of southern literature seems like murder here offers a revealing new account of the blues tradition far from mere laments about lost loves and hard times the blues emerge in this provocative study as vital responses to spectacle lynchings and the violent realities of african american life in the jim crow south with brilliant interpretations of both classic songs and literary works from the autobiographies of w c handy david honeyboy edwards and b b king to the poetry of langston hughes and the novels of zora neale hurston seems like murder here will transform our understanding of the blues and its

enduring power

this edited collection contends that if women are to enter into leadership positions at equal levels with their male colleagues then sexism in all its forms must be acknowledged attended to and actively addressed this interdisciplinary collection surviving sexism in academia strategies for feminist leadership is part storytelling part autoethnography part action plan the chapters document and analyze everyday sexism in the academy and offer up strategies for survival ultimately lifting the veil from the good old boys business as usual culture that continues to pervade academia in both visible and less visible forms forms that can stifle even the most ambitious women in their careers

the new york times bestselling author of 72 hour hold delivers a powerful award winning novel of a racially motivated murder and its lasting repercussions on the lives of all it touches winner of the naacp image award reissue

when pete johnson appeared on wrfg in georgia curly weaver s daughter cora mae bryant rang the radio station to say it was the best goddam blues she had heard ain t bad for a pink records a life dedicated to music as a young teenager in the sixties pete snakey jake johnson met legendary blues players sleepy john estes mississippi fred mcdowell roosevelt the honeydripper sykes jimmy witherspoon sonny terry brownie mcghee sister rosetta tharpe and son house who taught him slide subsequently pete johnson s interpretation of the country blues has been as close as possible to the original spirit of southern music meet boomtown the rat the girls whose clothes just wouldn t stay put and the top hatted man who had three wakes imagine being kissed by each and every one of the three degrees being mistaken for a beggar in montmartre or having to threaten with a meat cleaver to get your gig money how about taking a pee next to the pm or forgetting where and when you met the stones or helping peter green to remember his previous life with fleetwood mac whilst celebrating the country blues pete johnson lovingly describes some beautiful guitars examines the economics of music shop retail and offers a few perspectives on the baby boomer generation this is the man who cooked breakfast for jimmy witherspoon this is the man who topped the blues charts in georgia this is the man who was almost arrested for snorting snuff in stoke on trent this book celebrates the life of someone not famous or infamous an ordinary man who had extraordinary experiences through being part of the post war explosion in pop music and the blues ain t bad for a pink will appeal to readers interested in the pop explosion of the sixties and seventies the country blues and the rock n roll lifestyle

here is the book jazz lovers have eagerly awaited the second volume of gunther schuller s monumental the history of jazz when the first volume early jazz appeared two decades ago it immediately established itself as one of the seminal works on american music nat hentoff called it a remarkable breakthrough in musical analysis of jazz and frank conroy in the new york times book review praised it as definitive a remarkable book by any standard unparalleled in the literature of jazz it has been universally recognized as the basic musical analysis of jazz from its beginnings until 1933 the swing era focuses on that extraordinary period in american musical history 1933 to 1945 when jazz was synonymous with america s popular music its social dances and musical entertainment the book s thorough scholarship critical perceptions and great love and respect for jazz puts this well remembered era of american music into new and revealing perspective it examines how the arrangements of fletcher henderson and eddie sauter whom schuller equates with richard strauss as a master of harmonic modulation contributed to benny goodman s finest work how duke ellington used the highly individualistic trombone trio of joe tricky sam nanton juan tizol and lawrence brown to enrich his elegant compositions how billie holiday developed her horn like instrumental approach to singing and how the seminal compositions and arrangements of the long forgotten john nesbitt helped shape swing era styles through their influence on gene gifford and the famous casa loma orchestra schuller also provides serious reappraisals of such often neglected jazz figures as cab calloway henry red allen horace henderson pee wee russell and joe mooney much of the book s focus is on the famous swing bands of the time which were the essence of the swing era there are the great black bands duke ellington count basie jimmie lunceford earl hines andy kirk and the often superb but little known territory bands and popular white bands like benny goodman tommy dorse artie shaw and woody herman plus the first serious critical assessment of that most famous of swing era bandleaders glenn miller there are incisive portraits of the great musical soloists such as art tatum teddy wilson coleman hawkins lester young bunny berigan and jack teagarden and such singers as billie holiday frank sinatra peggy lee and helen forest

drawing upon a remarkable mix of intensive research and the personal experience of a career devoted to the music about which dvorák so presciently spoke maurice peress s lively and convincing narrative treats readers to a rare and delightful glimpse behind the scenes of the burgeoning american school of music and beyond in dvorák to duke ellington peress begins by recounting the music s formative years dvorák s three year residency as director of the national conservatory of music in new york 1892 1895 and his students in particular will marion cook and rubin goldmark who would in turn become the teachers of ellington gershwin and copland we follow dvorák to the famed chicago world s fair of 1893 where he directed a concert of his music for bohemian honor day peress brings to light

the little known african american presence at the fair the piano professors about to be ragtimers and the gifted young artists paul dunbar harry t burleigh and cook who gathered at the haitian pavilion with its director frederick douglass to organize their own gala concert for colored persons day peress a distinguished conductor is himself a part of this story working with duke ellington on the suite from black brown and beige and his opera comique queenie pie conducting the world premiere of leonard bernstein s mass and reconstructing landmark american concerts at which george antheil s ballet mecanique george gershwin s rhapsody in blue james reese europe s clef club the first all black concert at carnegie hall and ellington s black brown and beige were first presented concluding with an astounding look at ellington and his music dvorák to duke ellington offers an engrossing elegant portrait of the dvorák legacy america s music and the inestimable african american influence upon it

from the highly acclaimed author of corregidora and the healing a rare and unforgettable journey set along the us mexico border about identity immigration and the new underground railroad jones s great achievement is to reckon with both history and interiority and to collapse the boundary between them anna wiener the new yorker first discovered and edited by toni morrison gayl jones has been described as one of the great literary writers of the 20th century in mosquito she examines the us mexico border crisis through the eyes of sojourner nadine jane johnson an african american truck driver known as mosquito her journey beings after discovering a stowaway who nearly gives birth in the back of her truck sparking her accidental and yet growing involvement in the new underground railroad a sanctuary movement for mexican immigrants as mosquito s understanding of the immigrants s need to forge new lives and identities deepens so too does mosquito s romance with ray a gentle revolutionary philosopher and perhaps a priest along the road mosquito introduces us to delgadina a chicana bartender who fries cactus writes haunting stories and studies to become a detective monkey bread a childhood pal who is improbably assistant to a blonde star in hollywood maria the stowaway who names her baby journal a misspelled tribute to her unwitting benefactor sojourner and many more

the ellington century is a wonderful journey through the world of music and art if you are already an aficionado of ellington s music you will enjoy the author s informative and detailed analysis of the composer s work and musical influences if you are less familiar this book puts ellington s music in perspective with the great classical composers of the twentieth century david schiff s remarkable insight into the historical and musical parallels between these composers is a delight to read and his references are vast from schoenberg s pierrot lunaire and stravinsky s agon to television s sesame street schiff writes with a sense of humor and an enthusiasm for ellington s music

that comes out on every page george manahan music director american composers orchestra david schiff points us forward observing that ellington s music asks us to see with our ears and hear with our eyes writing as a composer and scholar he has a gift for making complex ideas strikingly clear his insights move across a huge terrain of twentieth century culture as he builds bridges in his musical and cultural analysis where many have not seen a connection yet each musical work each artist is given his or her equal due in this sense he has met the spiritual and cultural challenge of ellington s life work marty ehrlich composer instrumentalist associate professor of improvisation and contemporary music hampshire college

ain t nothing like the real thing how the apollo theater shaped american entertainment celebrates the seventy five year history of the apollo theater harlem s landmark performing arts space and the iconic showplace for the best in jazz blues dance comedy gospel r b hip hop and more since it opened its doors in 1934 this beautifully illustrated book is the companion volume to an exhibition of the same name organized by the smithsonian s national museum of african american history and culture in collaboration with the apollo theater foundation it offers a sweeping panorama of american cultural achievement from the harlem renaissance to the present through the compelling story of a single institution ain t nothing like the real thing brings together a diverse group of twenty four writers to discuss the theater s history and its intersection with larger social and political issues within harlem and the nation featuring more than 300 photographs this volume brings to life the groundbreaking entertainers in music dance and comedy duke ellington louis armstrong ella fitzgerald billie holiday smokey robinson aretha franklin the supremes james brown moms mabley redd foxx honi coles and savion glover to name a few who made the apollo the icon that it is today the apollo theater has been the setting for soaring achievement and creativity in the face of enormous challenges in telling this truly american story ain t nothing like the real thing is a celebration of the lasting contributions of african americans to the nation s cultural life

this volume is the fourth and last volume in the series entitled educating about social issues in the 20th and 21st centuries an annotated bibliography volumes 1 and volume 2 focused on 1 the lives and work of notable scholars dedicated to addressing why and how social issues should become an integral component of the public school curriculum and 2 various topics approaches vis à vis addressing social issues in the classroom volume 3 addressed approaches to incorporating social issues into the extant curricula that were not addressed in the first two volumes this volume volume four focuses solely on critical pedagogy both the lives and work of major critical pedagogues and the different strains of critical pedagogy the latter pursued e g critical theory in education critical feminism in education critical race

theory

while much has been written over the years about male blues singers of the first half of the 20th century little attention has been paid to blueswomen these women used their songs to proclaim their pain or to speak up and protest unfair conditions and discrimination through their songs they expressed a desire for freedom and equality in a time when women were almost universally subjugated the 37 women profiled here are representative of the many blueswomen who performed in the united states through the end of world war ii some are well known e g lucille bogan and sippie wallace but many are obscure such as lil johnson liza brown and margaret whitmire biographical profiles are followed by a sampling of the performers lyrics

a collection of writings by and about duke ellington and his place in jazz history

focus on the works of toni morrison gaye jones and alice walker

lowe has written what may well be the hurston book for the years to come werner sollors harvard university lowe s study smartly begins with the assumption that one reason for the stunning popularity of hurston s work is the verve with which it addresses serious subjects in a comic style cheryl a wall editor of changing our own words essays on criticism theory and writing by black women appreciative of hurston s bodacious humor lowe argues that she is a profoundly serious experimental subversive and therefore unsettling artist strongly recommended choice a trailblazing effort a work that will enrich our understanding of hurston s fiction william r nash the southern literary journal the most important booklength contribution to hurston scholarship since robert hemenway published his biography in 1978 will brantley contemporary literature

this annotated discography covers the first 50 years of audio recordings by black artists in chronological order music made in the acoustic era of recording technology the book has cross referenced bibliographical information on recording sessions including audio sources for extant material and appendices on field recordings caribbean mexican and south american recordings piano rolls performed by black artists and a filmography detailing the visual record of black performing artists from the period indexes contain all featured artists titles recorded and labels

scratchings on the wall is a curious thing an oddity at once strange yet familiar mixing personal commentary some pithy vignettes and three decades worth of song lyrics dave winans stakes out his own claim as an honorary modern day member of what music critic greil marcus refers to as the invisible republic from the opening tribute to his sister to the fond farewell to bluegrass legend john hartford winans touches upon the personal and political in his search for common sense a kinder faith and a little clear eyed understanding of the craziness around us in between are ballads rags dirges talking blues and love songs about among other things dogs family god street musicians women and baseball

this incomparable anthology collects articles interviews fiction and poetry from the original chicago blues annual one of music history s most significant periodical blues publications founded and operated from 1989 to 1995 by african american musician and entrepreneur lincoln t beauchamp jr ocba gave voice to the blues community and often frankly addressed contentious issues within the blues such as race identity prejudice wealth gender and inequity ocba often expressed an explicitly black perspective but its contributors were a mix of black and white american and international likewise although ocba s roots and main focus were in chicago beauchamp s vision for the publication and his own activities as a blues performer and promoter embraced an international dimension reflecting a broad diversity of blues audiences and activities in locations as farflung as iceland poland france italy and south africa this volume includes key selections from ocba s seven issues and features candid interviews with blues luminaries such as koko taylor eddie boyd famoudou don moye big daddy kinsey lester bowie junior wells billy boy arnold herb kent barry dolins and many more also featured are heartfelt memorials to bygone blues artists insightful observations on the state of the blues in chicago and beyond and dozens of photographs of performers promoters and other participants in the worldwide blues scene

when zandria robinson returned home to interview african americans in memphis she was often greeted with some version of the caution i hope you know this ain t chicago in this important new work robinson critiques ideas of black identity constructed through a northern lens and situates african americans as central shapers of contemporary southern culture analytically separating black southerners from their migrating cousins fictive kin and white counterparts robinson demonstrates how place intersects with race class gender and regional identities and differences robinson grounds her work in memphis the first big city heading north out of the mississippi delta although memphis sheds light on much about the south robinson does not suggest that the region is monolithic instead she attends to multiple souths noting the distinctions between southern places memphis neither old south nor new south sits at

the intersections of rural and urban soul and post soul and civil rights and post civil rights representing an ongoing conversation with the varied incarnations of the south past and present

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