

Steppin On The Blues The Visible Rhythms Of African American Dance Folklore And Society

Between Beats: The Jazz Tradition and Black Vernacular Dance offers a new look at the complex intersections between jazz music and popular dance over the last hundred-plus years. Author Christi Jay Wells shows how popular entertainment and cultures of social dancing were crucial to jazz music's formation and development even as jazz music came to earn a reputation as a "legitimate" art form better suited for still, seated listening. Through the concept of choreographies of listening, the book explores amateur and professional jazz dancers' relationships with jazz music and musicians as jazz's soundscapes and choreoscapes were forged through close contact and mutual creative exchange. It also unpacks the aesthetic and political negotiations through which jazz music supposedly distanced itself from dancing bodies. Fusing little-discussed material from diverse historical and contemporary sources with the author's own years of experience as a social jazz dancer, it advances participatory dance and embodied practice as central topics of analysis in jazz studies. As it explores the fascinating history of jazz as popular dance music, it exposes how American anxieties about bodies and a broad cultural privileging of the cerebral over the corporeal have shaped efforts to "elevate" expressive forms such as jazz to elite status.

How will patterns of human interaction with the earth's eco-system impact on biodiversity loss over the long term--not in the next ten or even fifty years, but on the vast temporal scale be dealt with by earth scientists? This volume brings together data from population biology, community ecology, comparative biology, and paleontology to answer this question.

The gay and lesbian presence in black entertainment in Harlem nightclubs, speakeasies, rent parties, and Broadway stages However urban slave societies might have differed from their rural counterparts, they still relied on a concerted assault on the psychological, social, and cultural identity of their African-descended inhabitants to maintain power and control. This ambitious book looks at how people of African descent in two such societies--Havana and New Orleans in the nineteenth century--created and maintained their own forms of cultural resistance to the slave regime's assault and, in the process, put forth autonomous views of self and the social landscape. In Havana's annual Dia de Reyes festival and in the weekly activities that took place at New Orleans's Congo Square, author Daniel Walker identifies specific cultural beliefs and activities that Africans brought to the New World and modified in order to withstand and contest the dehumanizing effects of oppression. "No More, No More

crosses disciplinary boundaries as well, elucidating the economic, social, cultural, and demographic operations at work in two cities and the wide-scale efforts at cultural resistance embodied in public performances.

The New Encyclopedia of Southern Culture

Charley Patton, Jimmie Rodgers, and the Roots of American Music

Ballroom, Boogie, Shimmy Sham, Shake

The Man who Adores the Negro

From the Cakewalk to the Moonwalk

Black Manhood on the Silent Screen

Black Cultural Politics in Postwar America

Cholly Atkins's career has spanned an extraordinary era of American dance. He began performing during Prohibition and continued his apprenticeship in vaudeville, in nightclubs, and in the army during World War II. With his partner, Honi Coles, Cholly toured the country, performing with such jazz masters as Louis Armstrong, Cab Calloway, and Count Basie. As tap reached a nadir in the fifties, Cholly created the new specialization of "vocal choreography," teaching rhythm-and-blues singers how to perform their music by adding rhythmical dance steps drawn from twentieth-century American dance, from the Charleston to rhythm tap. For the burgeoning Motown record label, Cholly taught such artists as the Supremes, Smokey Robinson and the Miracles, the Temptations, Gladys Knight and the Pips, and Marvin Gaye to command the stage in ways that would enhance their performances and "sell" their songs. *Class Act* tells of Cholly's boyhood and coming of age, his entry into the dance world of New York City, his performing triumphs and personal tragedies, and the career transformations that won him gold records and a Tony for choreographing *Black and Blue* on Broadway. Chronicling the rise, near demise, and rediscovery of tap dancing, the book is both an engaging biography and a rich cultural history. In a vibrant and passionate exploration of the twentieth-century civil rights and black power eras in American history, Martin uses cultural politics as a lens through which to understand the African-American freedom struggle. In the transformative postwar period, the intersection between culture and politics became increasingly central to the African-American fight for equality. In freedom songs, in the exuberance of an Aretha Franklin concert, in Faith Ringgold's exploration of race and sexuality, the personal and social became the political. In the Mississippi Delta, creativity, community, and a rich

expressive culture persist despite widespread poverty. Over five years of extensive work in the region, author Ali Colleen Neff collected a wealth of materials that demonstrate a vibrant musical scene. Let the World Listen Right draws from classic studies of the blues as well as extensive ethnographic work to document the changing scene of Delta music making. From the neighborhood juke joints of the contemporary Delta to the international hip-hop stage, this study traces the musical networks that join the region's African American communities to both traditional forms and new global styles. The book features the words and describes performances of contemporary artists, including blues musicians, gospel singers, radio and club DJs, barroom toast-tellers, preachers, poets, and a spectrum of Delta hip-hop artists. Contemporary Delta hip-hop artists Jerome TopNotch the Villain Williams, Kimyata Yata Dear, and DA F.A.M. have contributed freestyle poetry, extensive interview materials, and their own commentaries. The book focuses particularly on the biography of TopNotch, whose hip-hop poetics emerge from a lifetime of schoolyard dozens and training in the gospel church.

In the early days of swing dancing, Frankie Manning stood out for his moves and his innovative routines; he created the "air step" in the Lindy hop, a dance that took the U.S. and then the world by storm. In this fascinating autobiography, choreographer and Tony Award winner (Black and Blue) Frankie Manning recalls how his first years of dancing as a teenager at Harlem's Savoy Ballroom led to his becoming chief choreographer and a lead dancer for "Whitey's Lindy Hoppers," a group that appeared on Broadway, in Hollywood musicals, and on stages around the globe. Manning brings the Swing Era vividly back to life with his recollections of crowded ballrooms and of Lindy hoppers trying to outdo each other in spectacular performances. His memories of the many headliners and film stars, as well as uncelebrated dancers with whom he shared the stage, create a unique portrait of an era in which African American performers enjoyed the spotlight, if not a star's prerogatives and salary. With collaborator Cynthia Millman, Manning traces the evolution of swing dancing from its early days in Harlem through the post-World War II period, until it was eclipsed by rock 'n' roll and then disco. When swing made a comeback, Manning's 30-year hiatus ended. He has been performing, choreographing, and teaching ever since.

Looking and Listening

A Research and Information Guide Class Act Race and American Folklore African Dance and Diaspora Communities Between Beats

Jookin'

"The Jazz Tradition and Black Vernacular Dance explores the complex intersections between jazz music and popular dance over the last hundred-plus years. It aims to show how popular entertainment and cultures of social dancing were crucial to jazz music's formation and development, but it also investigates the processes through which jazz music came to earn a reputation as a "legitimate" art form better suited for still, seated listening. Through the concept of "choreographies of listening," the book explores amateur and professional jazz dancers' relationships with jazz music and musicians as jazz's soundscapes and choreoscapes were forged through close contact and mutual creative exchange. The book's later chapters also critically unpack the aesthetic and political negotiations through which jazz music supposedly distanced itself from dancing bodies. As musicians and critics sought to secure institutional space for jazz within America's body-averse academic and high-art cultures, an intentional severance from the dancing body proved crucial to jazz's re-positioning as a form of autonomous, elite art. Fusing little-discussed material from diverse historical and contemporary sources with the author's own years of experience as a social jazz dancer, this book seeks to advance participatory dance and embodied practice as central topics of analysis in jazz studies. As it tells the rich, untold story of jazz as popular dance music, this book also exposes how American anxieties about bodies and a broad cultural privileging of the cerebral over the corporeal have shaped efforts to "elevate" expressive forms such as jazz to elite status"--

This reference volume is intended for both the casual and the most avid blues fan. It is divided into five separately introduced sections and covers 50 artists with names like Muddy, Gatemouth and Hound Dog who helped shape 20th-century American music. Beginning with the pioneering Mississippi Delta bluesmen, the book then follows the spread of the genre to the city, in the section on the Chicago Blues School. The third segment covers the Texas blues tradition; the fourth, the great blueswomen; and the fifth, the genre's development outside its main schools. The styles covered range from Virginia-Piedmont to Bentonia and from barrelhouse to boogie-woogie. The main text is augmented by substantial discographies and a lengthy bibliography.

In the 1920s and 1930s, Edwina "Salt" Evelyn and Jewel "Pepper" Welch learned to tap dance on street corners in New York and Philadelphia. By the 1940s, they were Black show business headliners, playing Harlem's Apollo Theater with the likes of Count Basie, Fats Waller and Earl "Fatha" Hines. Their exuberant tap style, usually performed by men, earned them the respect of their male peers and the acclaim of audiences. Based on extensive interviews with Salt and Pepper, this book chronicles for the first time the lives and careers of two overlooked female performers who succeeded despite the racism, sexism and homophobia of the Big Band era.

Rates and reviews more than seven hundred blues recordings

Jazz Dance

In Tune

The Oxford Handbook of Critical Improvisation Studies
Biographies of 50 Legendary Artists of the Early 20th Century
An Annotated Discography
Let the World Listen Right
Black Recording Artists, 1877-1926

A Blues Bibliography, Second Edition is a revised and enlarged version of the definitive blues bibliography first published in 1999. Material previously omitted from the first edition has now been included, and the bibliography has been expanded to include works published since then. In addition to biographical references, this work includes entries on the history and background of the blues, instruments, record labels, reference sources, regional variations and lyric transcriptions and musical analysis. The Blues Bibliography is an invaluable guide to the enthusiastic market among libraries specializing in music and African-American culture and among individual blues scholars.

Looking and Listening: Conversations between Modern Art and Music invites the art and music lover to place these two realms of creative endeavor into an open dialog. Although the worlds of music and visual art often seem to take separate paths, they are usually parallel. Conductor and art connoisseur Brenda Leach takes unique pairings of well-known visual art works and musical compositions from the twentieth century to identify the shared sources of inspiration, as well as similarities in theme, style, and technique, to explore the historical and cultural influences on the great artists and composers in the twentieth century. Looking and Listening asks and answers: What does jazz have in common with paintings by Stuart Davis and Piet Mondrian? How did Gershwin's Rhapsody in Blue affect the work of artist Arthur Dove? How did painter Georgia O'Keeffe and composer Aaron Copland capture the spirit of a youthful America entering the twentieth century? What did Kandinsky and Schoenberg share in their artistic visions? Leach takes readers on a whirlwind tour of the lives of these artists, surveying many of the key movements in the twentieth century by comparing representative works from the modern masters of the visual arts and music. Leach's refreshing and innovation approach will interest those passionate about twentieth-century art and music and is ideal for any student or instructor, museum docent, or music programmer seeking to draw the lines of connection between these two art forms.

Born into poverty in Mississippi at the close of the nineteenth century, Charley Patton and Jimmie Rodgers established themselves among the most influential musicians of their era. In *Tune* tells the story of the parallel careers of these two pioneering recording artists -- one white, one black -- who moved beyond their humble origins to change the face of American music. At a time when segregation formed impassable lines of demarcation in most areas of southern life, music transcended racial boundaries. Jimmie Rodgers and Charley Patton drew inspiration from musical traditions on both sides of the racial divide, and their songs about hard lives, raising hell, and the hope of better days ahead spoke to white and black audiences alike. Their music reflected the era in which they lived but evoked a range of timeless human emotions. As the invention of the phonograph disseminated traditional forms of music to a wider audience, Jimmie Rodgers gained fame as the "Father of Country Music," while Patton's work eventually earned him the title "King of the Delta Blues." Patton and Rodgers both died young, leaving behind a relatively small number of recordings. Though neither remains well known to mainstream audiences, the impact of their contributions echoes in the songs of today. The first book to compare the careers of these two musicians, *In Tune* is a vital addition to the history of American music.

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Explores the meaning of dance and the interrelation of music, song, and dance in African American culture

Encyclopedia of African American Popular Culture [4 volumes]

The Visible Rhythms of African American Dance

The World Don't Owe Me Nothing

Ambassador of Lindy Hop

Steppin' Razor: The Life of Peter Tosh

Frankie Manning

The Mississippi Delta Hip-hop Story

"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 and appendices on field recordings; Caribbean, Mexican and South American recordings; piano rolls performed by black artists; and a filmography"--Provided by publisher.

Ethnomusicology: A Research and Information Guide is an annotated bibliography of books, recordings, videos, and websites in the field of ethnomusicology. The book is divided into two parts; Part One is organised by resource type in categories of greatest concern to students and scholars. This includes handbooks and guides; encyclopedias and dictionaries; indexes and bibliographies; journals; media sources; and archives. It also offers annotated entries on the basic literature of ethnomusicological history and research. Part Two provides a list of current publications in the field that are widely used by ethnomusicologists. Multiply indexed, this book serves 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 past decades.

The challenges of interracial fieldwork

But the book also uncovers a host of marginalized figures - from the South Asian dancer Mohammed Ismail, to the African American pantomimist Johnny Hudgins, to the African American blues singer Alberta Hunter, to the white burlesque dancer Faith Dane - who were equally interested in positioning themselves as subjects rather than objects of property, as possessive individuals rather than exchangeable commodities. Choreographic copyright, the book argues, has been a site for the reinforcement of gendered white privilege as well as for challenges to it.

Body Knowledge

Choreographing Copyright

Excavations In African American Dance

Hot Feet and Social Change

Performance, Intermediality, and American Entertainment at the Turn of the Twentieth Century

Steppin' on the Blues

Jazz, Collage, Fiction, and the Shaping of African American Culture

Modern Moves traces the movement of American social dance styles between black and white cultural groups and between immigrant and migrant communities during the early twentieth century. Its central focus is New York City, where the confluence of two key demographic streams - an influx of immigrants from Eastern Europe and the growth of the city's African American community particularly as it centered Harlem - created the conditions of possibility for hybrid dance forms like blues, ragtime, ballroom, and jazz dancing. Author Danielle Robinson illustrates how each of these forms came about as the result of the co-mingling of dance traditions from different cultural and racial backgrounds in the same urban social spaces. The results of these cross-cultural collisions in New York City, as she argues, were far greater than passing dance trends; they in fact laid the foundation for the twentieth century's social dancing practices throughout the United States. By looking at dance as social practice across conventional genre and race lines, this book demonstrates that modern social dancing, like Western modernity itself, was dependent on the cultural production and labor of African diasporic peoples -- even as they were excluded from its rewards. A cornerstone in Robinson's argument is the changing role of the dance instructor, which was transformed from the proprietor of a small-scale, local dance school at the end of the nineteenth century to a member of a distinct, self-identified social industry at the beginning of the twentieth. Whereas dance studies has been slow to connect early twentieth century dancing with period racial politics, Modern Moves departs radically from prior scholarship on the topic, and in so doing, revises social and African American dance history of this period. Recognizing the rac(ial)ist beginnings of contemporary American social dancing, it offers a window into the ways that dancing throughout the twentieth century has provided a key means through which diverse groups of people have navigated shifting socio-political relations through their bodily movement. Modern Moves asserts that the social practice of modern dancing, with its perceived black origins, empowered displaced people such as migrants and immigrants to grapple with the effects of industrialization, urbanization, and the rise of North American modernity. Far more than simple appropriation, the selling and practicing of "black" dances during the 1910s and 1920s reinforced whiteness as the ideal racial status in America through embodied and rhetorical engagements with period black stereotypes.

This book traces the deployment of intermedial aesthetics in the works of early twentieth-century female performers. By destabilizing medial and genre boundaries, these women created compelling and meaningful performances that negotiated turn-of-the-century

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American social and cultural issues.

Examining social and popular dance forms from a variety of critical and cultural perspectives

The popularity and profile of African dance have exploded across the African diaspora in the last fifty years. *Hot Feet and Social Change* presents traditionalists, neo-traditionalists, and contemporary artists, teachers, and scholars telling some of the thousands of stories lived and learned by people in the field. Concentrating on eight major cities in the United States, the essays explode myths about African dance while demonstrating its power to awaken identity, self-worth, and community respect. These voices of experience share personal accounts of living African traditions, their first encounters with and ultimate embrace of dance, and what teaching African-based dance have meant to them and their communities. Throughout, the editors alert readers to established and ongoing research, and provide links to critical contributions by African and Caribbean dance experts. Contributors: Ausetua Amor Amenkum, Abby Carlozzo, Steven Cornelius, Yvonne Daniel, Charles "Chuck" Davis, Esailama G. A. Diouf, Indira Etwaroo, Habib Iddrisu, Julie B. Johnson, C. Kemal Nance, Halifu Osumare, Amaniyea Payne, William Serrano-Franklin, and Kariamu Welsh

Soulstepping

Blues Singers

Modern Moves

The Jazz Tradition and Black Vernacular Dance

Ku Klux Steppin' Blues

No More, No More

The Rise of Social Dance Formations in African-American Culture

The very first biography of Peter Tosh, rude boy, founder member of The Wailers and a compelling recording artist in his own right. Tosh was Jamaica's most controversial reggae star. A fiery advocate of Rastafari and African nationalism as well as the legalisation of marijuana, his uncompromising political stance won him a reputation as Jamaica's Malcolm X. Now revered second only to Bob Marley among reggae audiences worldwide, Tosh was awarded the Order of Merit, Jamaica's third highest honour, as the nation celebrated 50 years of Independence. Based on hundreds of interviews with those who knew Peter Tosh best, including Bunny Wailer and close associates, here are the stories behind hits like 'Legalise It', 'Equal Rights', 'Get Up Stand Up' and 'Johnny B. Goode'; Tosh's infamous appearance at the 1978 One Love Peace Concert; and his now legendary adventures with Mick Jagger and Keith Richards. One of reggae's most extraordinary stories, the life of Peter Tosh came to an end when he was brutally murdered in 1987 amidst rumours involving the supernatural and Kingston's criminal underworld. This is his story.

"The history of American dance reflects the nation's tangled culture.

Dancers from wildly different backgrounds watched, imitated, and stole

from one another. Audiences everywhere embraced the result as deeply American. Chronicling dance from the minstrel stage to the music video, Megan Pugh shows how freedom--that nebulous, contested American ideal--emerged as a genre-defining aesthetic. Ballerinas mingled with slumming thrill-seekers, and hoedowns showed up on elite opera-house stages. Steps invented by slaves captivated the British royalty and the Parisian avant-garde. Dances were better boundary crossers than their dancers, however, and the racism and class conflicts that haunt everyday life shadow American dance as well. Center stage in *America Dancing* is a cast of performers who slide, glide, stomp, and swing their way through history. At the nadir of U.S. race relations, cakewalkers embraced the rhythms of black America. On the heels of the Harlem Renaissance, Bill Robinson tap-danced to stardom. At the height of the Great Depression, Fred Astaire and Ginger Rogers unified highbrow and popular art. In the midst of 1940s patriotism, Agnes de Mille brought jazz and square dance to ballet, then took it all to Broadway. In the decades to come, the choreographer Paul Taylor turned pedestrian movements into modern masterpieces, and Michael Jackson moonwalked his way to otherworldly stardom. These artists both celebrated and criticized the country, all while inspiring others to get moving. For it is partly by pretending to be other people, Pugh argues, that Americans discover themselves ... *America Dancing* demonstrates the centrality of dance in American art, life, and identity, taking us to watershed moments when the nation worked out a sense of itself through public movement"--Publisher's description.

This vivid oral snapshot of an America that planted the blues is full of rhythmic grace. From the son of a sharecropper to an itinerant bluesman, Honeyboy's stories of good friends Charlie Patton, Big Walter Horton, Little Walter Jacobs, and Robert Johnson are a godsend to blues fans. History buffs will marvel at his unique perspective and firsthand accounts of the 1927 Mississippi River flood, vagrancy laws, makeshift courts in the back of seed stores, plantation life, and the Depression.

This four-volume encyclopedia contains compelling and comprehensive information on African American popular culture that will be valuable to high school students and undergraduates, college instructors, researchers, and general readers. • Contains writings from 100 contributing authors, all identified in a separate listing • Includes a chronology placing pivotal events—such as the beginning of black baseball, the modern Civil Rights Movement, and the Harlem Renaissance—in historical context • Depicts key places, events, and people through photographs as well as words • Provides a list of black radio programs and movies

The African American Female Tap Dance Duo Salt and Pepper Tappinãó» at the Apollo African American Step Shows

Race, Gender, and Intellectual Property Rights in American Dance Antagonistic Cooperation

America Dancing

The Jazz Life of Choreographer Cholly Atkins

Ralph Ellison famously characterized ensemble jazz improvisation as "antagonistic cooperation." Both collaborative and competitive, musicians play with and against one another to create art and community. In Antagonistic Cooperation, Robert G. O'Meally shows how this idea runs throughout twentieth-century African American culture to provide a new history of Black creativity and aesthetics. From the collages of Romare Bearden and paintings of Jean-Michel Basquiat to the fiction of Ralph Ellison and Toni Morrison to the music of Louis Armstrong and Duke Ellington, O'Meally explores how the worlds of African American jazz, art, and literature have informed one another. He argues that these artists drew on the improvisatory nature of jazz and the techniques of collage not as a way to depict a fractured or broken sense of Blackness but rather to see the Black self as beautifully layered and complex. They developed a shared set of methods and motives driven by the belief that art must involve a sense of community. O'Meally's readings of these artists and their work emphasize how they have not only contributed to understanding of Black history and culture but also provided hope for fulfilling the broken promises of American democracy.

For over two centuries, in the North as well as the South, both within their own community and in the public arena, African Americans have presented their bodies in culturally distinctive ways. Shane White and Graham White consider the deeper significance of the ways in which African Americans have dressed, walked, danced, arranged their hair, and communicated in silent gestures. They ask what elaborate hair styles, bright colors, bandanas, long watch chains, and zoot suits, for example, have really meant, and discuss style itself as an expression of deep-seated cultural imperatives. Their wide-ranging exploration of black style from its African origins to the 1940s reveals a culture that differed from that of the dominant racial group in ways that were often subtle and elusive. A wealth of black-and-white illustrations show the range of African American experience in America, emanating from all parts of the country, from

cities and farms, from slave plantations, and Chicago beauty contests. White and White argue that the politics of black style is, in fact, the politics of metaphor, always ambiguous because it is always indirect. To tease out these ambiguities, they examine extensive sources, including advertisements for runaway slaves, interviews recorded with surviving ex-slaves in the 1930s, autobiographies, travelers' accounts, photographs, paintings, prints, newspapers, and images drawn from popular culture, such as the stereotypes of Jim Crow and Zip Coon.

The first analysis of the development of the jook and other dance arenas in African-American culture.

Few will dispute the profound influence that African American music and movement has had in American and world culture. Dancing Many Drums explores that influence through a groundbreaking collection of essays on African American dance history, theory, and practice. In so doing, it reevaluates "black" and "African American" as both racial and dance categories. Abundantly illustrated, the volume includes images of a wide variety of dance forms and performers, from ring shouts, vaudeville, and social dances to professional dance companies and Hollywood movie dancing. Bringing together issues of race, gender, politics, history, and dance, Dancing Many Drums ranges widely, including discussions of dance instruction songs, the blues aesthetic, and Katherine Dunham's controversial ballet about lynching, Southland. In addition, there are two photo essays: the first on African dance in New York by noted dance photographer Mansa Mussa, and another on the 1934 "African opera," Kykunkor, or the Witch Woman.

Conversations between Modern Art and Music

Dancing Many Drums

Volume 14: Folklife

Dancing Race during the Ragtime and Jazz Eras

Performance, Race, and Sexuality in the Harlem Renaissance

The Life and Times of Delta Bluesman Honeyboy Edwards

Bulldaggers, Pansies, and Chocolate Babies

In early-twentieth-century motion picture houses, offensive stereotypes of African Americans were as predictable as they were prevalent. Watermelon eating, chicken thievery, savages with uncontrollable appetites, Sambo and Zip Coon were all representations associated with African American people. Most of these caricatures were rendered by whites in blackface.

Few people realize that from 1915 through 1929 a number of African

American film directors worked diligently to counter such racist definitions of black manhood found in films like D. W. Griffith's *The Birth of a Nation*, the 1915 epic that glorified the Ku Klux Klan. In the wake of the film's phenomenal success, African American filmmakers sought to defend and redefine black manhood through motion pictures. Gerald Butters's comprehensive study of the African American cinematic vision in silent film concentrates on works largely ignored by most contemporary film scholars: African American-produced and -directed films and white independent productions of all-black features. Using these "race movies" to explore the construction of masculine identity and the use of race in popular culture, he separates cinematic myth from historical reality: the myth of the Euro American-controlled cinematic portrayal of black men versus the actual black male experience. Through intense archival research, Butters reconstructs many lost films, expanding the discussion of race and representation beyond the debate about "good" and "bad" imagery to explore the construction of masculine identity and the use of race as device in the context of Western popular culture. He particularly examines the filmmaking of Oscar Micheaux, the most prolific and controversial of all African American silent film directors and creator of the recently rediscovered *Within Our Gates*—the legendary film that exposed a virtual litany of white abuses toward blacks. *Black Manhood on the Silent Screen* is unique in that it takes contemporary and original film theory, applies it to the distinctive body of African American independent films in the silent era, and relates the meaning of these films to larger political, social, and intellectual events in American society. By showing how both white and black men have defined their own sense of manhood through cinema, it examines the intersection of race and gender in the movies and offers a deft interweaving of film theory, American history, and film history. *Stepping* is a complex performance that melds folk traditions with popular culture and involves synchronized percussive movement, singing, speaking, chanting, and drama. Elizabeth C. Fine's stunningly elaborate and vibrant portrayal of the cultural politics of stepping draws on interviews with individuals on college campuses and steppers and stepping coaches from high schools, community groups, churches, and dance organizations. *Soulstepping* is the first book to document the history of stepping, its roots in African and African American culture, and its transformation by churches, schools, and social groups into a powerful tool for instilling group identity and community involvement. *Southern folklife* is the heart of southern culture. Looking at traditional practices still carried on today as well as at aspects of folklife that are dynamic and emergent, contributors to this volume of *The New Encyclopedia of Southern Culture* examine a broad range of folk traditions. *Moving beyond the traditional view of folklore that situates it in historical*

practice and narrowly defined genres, entries in this volume demonstrate how folklife remains a vital part of communities' self-definitions. Fifty thematic entries address subjects such as car culture, funerals, hip-hop, and powwows. In 56 topical entries, contributors focus on more specific elements of folklife, such as roadside memorials, collegiate stepping, quinceanera celebrations, New Orleans marching bands, and hunting dogs. Together, the entries demonstrate that southern folklife is dynamically alive and everywhere around us, giving meaning to the everyday unfolding of community life.

The Oxford Handbook of Dance and the Popular Screen offers new ways of understanding dance on the popular screen in new scholarly arguments drawn from dance studies, performance studies, and film and media studies. Through these arguments, it demonstrates how this dance in popular film, television, and online videos can be read and considered through the different bodies and choreographies being shown.

Slavery and Cultural Resistance in Havana and New Orleans

The Grove Press Guide to the Blues on CD

A Social and Popular Dance Reader

Ethnomusicology

African-American Expressive Culture, from Its Beginnings to the Zoot Suit

The Oxford Handbook of Dance and the Popular Screen

Stylin'

Improvisation informs a vast array of human activity, from creative practices in art, dance, music, and literature to everyday conversation and the relationships to natural and built environments that surround and sustain us. The two volumes of the Oxford Handbook of Critical Improvisation Studies gather scholarship on improvisation from an immense range of perspectives, with contributions from more than sixty scholars working in architecture, anthropology, art history, computer science, cognitive science, cultural studies, dance, economics, education, ethnomusicology, film, gender studies, history, linguistics, literary theory, musicology, neuroscience, new media, organizational science, performance studies, philosophy, popular music studies, psychology, science and technology studies, sociology, and sound art, among others.

A Blues Bibliography

No Coward Soldiers