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Traditional jazz studies have tended to see jazz in purely musical terms, as a series of changes in rhythm, tonality, and harmony, or as a parade of great players. But jazz has also entered the cultural mix through its significant impact on novelists, filmmakers, dancers, painters, biographers, and photographers. Representing Jazz explores the "other" history of jazz created by these artists, a history that tells us as much about the meaning of the music as do the many books that narrate the lives of musicians or describe their recordings. Krin Gabbard has gathered essays by distinguished writers from a variety of fields. They provide engaging analyses of films such as Round Midnight, Bird, Mo' Better Blues, Cabin in the Sky, and Jammin' the Blues; the writings of Eudora Welty and Dorothy Baker; the careers of the great lindy hoppers of the 1930s and 1940s; Mura Dehn's extraordinary documentary on jazz dance; the jazz photography of William Claxton; painters of the New York School; the traditions of jazz autobiography; and the art of "vocalese." The contributors to this volume assess the influence of extramusical sources on our knowledge of jazz and suggest that the living contexts of the music must be considered if a more sophisticated jazz scholarship is ever to evolve. Transcending the familiar patterns of jazz history and criticism, Representing Jazz looks at how the music actually has been heard and felt at different levels of American culture. With its companion anthology, Jazz Among the Discourses, this volume will enrich and transform the literature of jazz studies. Its provocative essays will interest both aficionados and potential jazz fans. Contributors. Karen Backstein, Leland H. Chambers, Robert P. Crease, Krin Gabbard, Frederick Garber, Barry K. Grant, Mona Hadler, Christopher Harlos, Michael Jarrett, Adam Knee, Arthur Knight, James Naremore

A fascinating history of singing styles from the ancient world to the present.

"...a daunting triumph of will pushing its way through imposing roadblocks to a magical country, an absurdist nirvana of humor, pathos, and loss."--Time magazine A Void is a metaphysical whodunit, a story chock-full of plots and subplots, of trails in pursuit of trails, all of which afford Perec occasion to display his virtuosity as a verbal magician. It is also an outrageous verbal stunt: a 300-page novel that never once employs the letter E. The year is 1968, and as France is torn apart by social and political anarchy, the noted eccentric and insomniac Anton Vowl goes missing. Ransacking his Paris flat, his best friends scour his diary for clues to his whereabouts. At first glance these pages reveal nothing but Vowl's penchant for word games, especially for "lipograms," compositions in which the use of a particular letter is suppressed. But as the friends work out Vowl's verbal puzzles, and as they investigate various leads discovered among the entries, they too disappear, one by one by one, and under the most mysterious circumstances . . .

Queneau uses a variety of literary styles and forms in ninety-nine exercises which retell the same story about a minor brawl aboard a bus

'Skull Style' presents not only one of the most ancient symbols used in the history of mankind but how it is utilized in the most surprising and modern way today. Formerly an emblem of evil and mortality, the skull has been transformed into an avant-garde design element used in the most cutting-edge art, chic interiors and vanguard style of the moment. Whether embellished on costly T-shirts, woven on limited edition chairs, and even encrusted with diamonds sold at an art auction for \$100 million, the skull is no longer just a daunting memento of our frail mortality but a contemporary figure of fashion. This book shows how this once morbid trinket of death has been reinvented into the much-desired decoration by the trendsetters of tomorrow.

The French government's 2004 decision to ban Islamic headscarves and other religious signs from public schools puzzled many observers, both because it seemed to infringe needlessly on religious freedom, and because it was hailed by many in France as an answer to a surprisingly wide range of social ills, from violence against females in poor suburbs to anti-Semitism. Why the French Don't Like Headscarves explains why headscarves on schoolgirls caused such a furor, and why the furor yielded this law. Making sense of the dramatic debate from his perspective as an American anthropologist in France at the time, John Bowen writes about everyday life and public events while also presenting interviews with officials and intellectuals, and analyzing French television programs and other media. Bowen argues that the focus on headscarves came from a century-old sensitivity to the public presence of religion in schools, feared links between public expressions of Islamic identity and radical Islam, and a media-driven frenzy that built support for a headscarf ban during 2003-2004. Although the defense of laicit  (secularity) was cited as the law's major justification, politicians, intellectuals, and the media linked the scarves to more concrete social anxieties--about "communalism," political Islam, and violence toward women. Written in engaging, jargon-free prose, Why the French Don't Like Headscarves is the first comprehensive and objective analysis of this subject, in any language, and it speaks to tensions between assimilation and diversity that extend well beyond France's borders.

This is the first publication on the plays of New York-based experimental theater director and playwright Richard Maxwell (born 1967) and his company New York City Players. His plays have been commissioned by The Wexner Center, Columbus; The Walker Art Center, Minneapolis; Performance Space 122, The Kitchen and Soho Rep in New York; and The Barbican Centre, London. The book captures the experience of actually watching the plays by way of screen-grabs and captions, and in doing so documents nearly 20 years of work. "The writer and director Richard Maxwell is a stylist of the first order ... When I read or think about a Maxwell text, I don't so much recall any other writer. Rather, I think about visual artists and colors...." --Hilton Als, The New Yorker

A family pulled apart as tradition meets the changing values and politics of the 20th century. Count Dukay's castles and thousands of acres aren't enough to stem the tides of Nazism, fascism and communism while his sons and daughters are forced to find their way in the strange new world. Historically accurate, filled with universal truths, written with a European flair, The Dukays documents that critical moment in history when power changes hands.

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