

Central Avenue Sounds

The Dark Tree Seeking El Dorado Union Divided California Polyphony Collections on the History of Albany A Slave of Circumstances Columbia Spectator Rapport Harper's New Monthly Magazine Yearbook for Traditional Music Ballou's Monthly Magazine The Electrical World Harper's New Monthly Magazine Sponsor Railway and Engineering Review Metronome Scribner's Monthly Rebel Imaginaries Host; Weekly Guide to New York Electrical Review Steven L. Isoardi Autry Museum of Western Heritage Leta E. Miller Mina Yang Joel Munsell Ernest De Lancey Pierson Henry Mills Alden Elizabeth E. Sine

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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 eighteenth century african americans like many others have migrated to california to seek fortunes or often to pursue the more modest goals of finding work owning a home and raising a family relatively free of discrimination their search and its outcome is the concern of seeking of el dorado back cover

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

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

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important american periodical dating back to 1850

during the great depression california became a wellspring for some of the era s most inventive and imaginative political movements in response to the global catastrophe the multiracial laboring populations who formed the basis of california s economy gave rise to an oppositional culture that challenged the modes of racialism nationalism and rationalism that had guided modernization during preceding decades in rebel imaginaries elizabeth e sine tells the story of that oppositional culture s emergence revealing how aggrieved californians asserted political visions that embraced difference fostered a sense of shared vulnerability and underscored the interconnectedness and interdependence of global struggles for human dignity from the imperial valley s agricultural fields to hollywood seemingly disparate communities of african american native american mexican filipinx asian and white working class people were linked by their myriad struggles against depression era capitalism and patterns of inequality and marginalization in tracing the diverse coalition of those involved in labor strikes citizenship and immigration reform and articulating and imagining freedom through artistic practice sine demonstrates that the era s social movements were far more heterogeneous multivalent and contested than previously understood

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