Contents

ACKNOWLEDGMENTS vii

INTRODUCTION

Nichole T. Rustin and Sherrie Tucker 1

PART I

Rooting Gender in Jazz History

SEPARATED AT "BIRTH": SINGING AND THE HISTORY OF JAZZ Lara Pellegrinelli 31

WITH LOVIE AND LIL: REDISCOVERING TWO
CHICAGO PIANISTS OF THE 1920s Jeffrey Taylor 48

GENDER, JAZZ, AND THE POPULAR FRONT Monica Hairston 64

"THE BATTLE OF THE SAXES": GENDER, DANCE BANDS, AND BRITISH NATIONALISM IN THE SECOND WORLD WAR Christina Baade 90

IDENTITY FOR SALE: GLENN MILLER, WYNTON MARSALIS, AND CULTURAL REPLAY IN MUSIC $Tracy\ McMullen\ 129$

PART II

Improvising Gender: Embodiment and Performance

FROM THE POINT OF VIEW OF THE PAVEMENT:

A GEOPOLITICS OF BLACK DANCE Jayna Brown 157

PERVERSE HYSTERICS: THE NOISY CRI OF LES DIABOLIQUES Julie Dawn Smith 180

"BORN OUT OF JAZZ... YET EMBRACING ALL MUSIC":
RACE, GENDER, AND TECHNOLOGY IN GEORGE RUSSELL'S
LYDIAN CHROMATIC CONCEPT Eric Porter 210

"BUT THIS MUSIC IS MINE ALREADY!": "WHITE WOMAN" AS JAZZ COLLECTOR IN THE FILM NEW ORLEANS (1947) Sherrie Tucker 235 FITTING THE PART Ingrid Monson 267

PART III

Reimagining Jazz Representations

"BETTER A JAZZ ALBUM THAN LIPSTICK" (*LIEBER JAZZPLATTE ALS LIPPENSTIFT*): THE 1956 *JAZZ PODIUM* SERIES REVEALS IMAGES OF JAZZ AND GENDER IN POSTWAR GERMANY *Ursel Schlicht* 291

EXCLUSION, OPENNESS, AND UTOPIA IN BLACK MALE PERFORMANCE AT THE WORLD STAGE JAZZ JAM SESSIONS João H. Costa Vargas 320

"IT TAKES TWO PEOPLE TO CONFIRM THE TRUTH": THE JAZZ FICTION OF SHERLEY ANN WILLIAMS AND TONI CADE BAMBARA Farah Jasmine Griffin 348

"BLOW, MAN, BLOW!": REPRESENTING GENDER,
WHITE PRIMITIVES, AND JAZZ MELODRAMA THROUGH
A YOUNG MAN WITH A HORN Nichole T. Rustin 361

THE GENDERED JAZZ AESTHETICS OF THAT MAN OF MINE: THE INTERNATIONAL SWEETHEARTS OF RHYTHM AND INDEPENDENT BLACK SOUND FILM Kristin McGee 393

BIBLIOGRAPHY 423

CONTRIBUTORS 435

INDEX 441