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Nota di bibliografia	Includes bibliographical references (pages 175-188) and index.
Nota di contenuto	Preface -- Introduction to the new edition -- Introduction : follow the second line -- 1. The Haiti-New Orleans vodou connection : Zora Neale Hurston as initiate observer -- 2. Mardi Gras Indians and second lines, sequin artists and rara bands : street festivals and performances in New Orleans and Haiti -- Interlude the healing arts of African diasporic religion -- 3. In rhythm with the spirit : New Orleans jazz funerals and the African diaspora -- Epilogue a jazz funeral for "a city that care forgot" : the New Orleans diaspora after Hurricane Katrina.
Sommario/riassunto	An examination of the musical, religious, and political landscape of black New Orleans before and after Hurricane Katrina, this revised edition looks at how these factors play out in a new millennium of global apartheid. Richard Brent Turner explores the history and contemporary significance of second lines--the group of dancers who follow the first procession of church and club members, brass bands, and grand marshals in black New Orleans's jazz street parades. Here music and religion interplay, and Turner's study reveals how these identities and traditions from Haiti and West and Central Africa are

reinterpreted. He also describes how second line participants create their own social space and become proficient in the arts of political disguise, resistance, and performance.
