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Nota di contenuto	PART I. Rooting Gender in Jazz History. SEPARATED AT "BIRTH": SINGING AND THE HISTORY OF JAZZ / Lara Pellegrinelli. WITH LOVIE AND LIL: REDISCOVERING TWO CHICAGO PIANISTS OF THE 1920s / Jeffrey Taylor. GENDER, JAZZ, AND THE POPULAR FRONT / Monica Hairston. "THE BATTLE OF THE SAXES": GENDER, DANCE BANDS, AND BRITISH NATIONALISM IN THE SECOND WORLD WAR / Christina Baade. IDENTITY FOR SALE: GLENN MILLER, WYNTON MARSALIS, AND CULTURAL REPLAY IN MUSIC / Tracy McMullen -- PART II. Improvising Gender: Embodiment and Performance. FROM THE POINT OF VIEW OF THE PAVEMENT: A GEOPOLITICS OF BLACK DANCE / Jayna Brown. PERVERSE HYSTERICS: THE NOISY CRI OF LES DIABOLIQUES / Julie Dawn Smith. "BORN OUT OF JAZZ, YET EMBRACING ALL MUSIC": RACE, GENDER, AND TECHNOLOGY IN GEORGE RUSSELL'S LYDIAN CHROMATIC CONCEPT / Eric Porter. "BUT THIS MUSIC IS MINE ALREADY!": "WHITE WOMAN" AS JAZZ COLLECTOR IN THE FILM NEW ORLEANS (1947) / Sherrie Tucker. FITTING THE PART / Ingrid Monson -- 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. EXCLUSION, OPENNESS, AND UTOPIA IN BLACK MALE PERFORMANCE AT THE WORLD STAGE JAZZ JAM SESSIONS / Joao H. Costa Vargas. "IT TAKES TWO PEOPLE TO CONFIRM THE

TRUTH": THE JAZZ FICTION OF SHERLEY ANN WILLIAMS AND TONI CADE
BAMBARA / Farah Jasmine Griffin. "BLOW, MAN, BLOW!": REPRESENTING
GENDER, WHITE PRIMITIVES, AND JAZZ MELODRAMA THROUGH A
YOUNG MAN WITH A HORN / Nichole T. Rustin. THE GENDERED JAZZ
AESTHETICS OF THAT MAN OF MINE: THE INTERNATIONAL
SWEETHEARTS OF RHYTHM AND INDEPENDENT BLACK SOUND FILM /
Kristin McGee

Sommario/riassunto

Collection of essays on the role of gender in jazz studies.
