

New Day In Babylon

The book examines South African history and society from a variety of comparative perspectives. It brings together work by scholars based in South Africa, USA and the UK to reflect on the nature and evolution of what was considered for a long time a unique society. Drawing on studies of social, political and intellectual processes elsewhere, the authors seek to place South African developments in a broader context that sheds light on their specific features as well as global relevance.

Two great social causes held center stage in American politics in the 1960s: the civil rights movement and the antiwar groundswell in the face of a deepening American military commitment in Vietnam. In *Peace and Freedom*, Simon Hall explores two linked themes: the civil rights movement's response to the war in Vietnam on the one hand and, on the other, the relationship between the black groups that opposed the war and the mainstream peace movement. Based on comprehensive archival research, the book weaves together local and national stories to offer an illuminating and judicious chronicle of these movements, demonstrating how their increasingly radicalized components both found common cause and provoked mutual antipathies. *Peace and Freedom* shows how and why the civil rights movement responded to the war in differing ways—explaining black militants' hostility toward the war while also providing a sympathetic treatment of those organizations and leaders reluctant to take a stand.

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And, while Black Power, counterculturalism, and left-wing factionalism all made interracial coalition-building more difficult, the book argues that it was the peace movement's reluctance to link the struggle to end the war with the fight against racism at home that ultimately prevented the two movements from cooperating more fully. Considering the historical relationship between the civil rights movement and foreign policy, Hall also offers an in-depth look at the history of black America's links with the American left and with pacifism. With its keen insights into one of the most controversial decades in American history, *Peace and Freedom* recaptures the immediacy and importance of the time.

From the civil rights and Black Power era of the 1960s through antiapartheid activism in the 1980s and beyond, black women have used their clothing, hair, and style not simply as a fashion statement but as a powerful tool of resistance. Whether using stiletto heels as weapons to protect against police attacks or incorporating African-themed designs into everyday wear, these fashion-forward women celebrated their identities and pushed for equality. In this thought-provoking book, Tanisha C. Ford explores how and why black women in places as far-flung as New York City, Atlanta, London, and Johannesburg incorporated style and beauty culture into their activism. Focusing on the emergence of the "soul style" movement—represented in clothing, jewelry, hairstyles, and more—*Liberated Threads* shows that black women's fashion choices became galvanizing symbols of gender and political liberation. Drawing from an eclectic archive,

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Ford offers a new way of studying how black style and Soul Power moved beyond national boundaries, sparking a global fashion phenomenon. Following celebrities, models, college students, and everyday women as they moved through fashion boutiques, beauty salons, and record stores, Ford narrates the fascinating intertwining histories of Black Freedom and fashion.

Perhaps more than any other Supreme Court ruling, *Brown v. Board of Education*, the 1954 decision declaring the segregation of public schools unconstitutional, highlighted both the possibilities and the limitations of American democracy. This collection of sixteen original essays by historians and legal scholars takes the occasion of the fiftieth anniversary of *Brown* to reconsider the history and legacy of that landmark decision. *From the Grassroots to the Supreme Court* juxtaposes oral histories and legal analysis to provide a nuanced look at how men and women understood *Brown* and sought to make the decision meaningful in their own lives. The contributors illuminate the breadth of developments that led to *Brown*, from the parallel struggles for social justice among African Americans in the South and Mexican, Asian, and Native Americans in the West during the late nineteenth century to the political and legal strategies implemented by the National Association for the Advancement of Colored People (naacp) in the twentieth century. Describing the decision's impact on local communities, essayists explore the conflict among African Americans over the implementation of *Brown* in Atlanta's public schools as well as understandings of the ruling and its relevance

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among Puerto Rican migrants in New York City. Assessing the legacy of Brown today, contributors analyze its influence on contemporary law, African American thought, and educational opportunities for minority children. Contributors Tomiko Brown-Nagin Davison M. Douglas Raymond Gavins Laurie B. Green Christina Greene Blair L. M. Kelley Michael J. Klarman Peter F. Lau Madeleine E. Lopez Waldo E. Martin Jr. Vicki L. Ruiz Christopher Schmidt Larissa M. Smith Patricia Sullivan Kara Miles Turner Mark V. Tushnet

In *Age of Contradiction*, Howard Brick provides a rich context for understanding historical events, cultural tensions, political figures, artistic works, and trends of intellectual life. His lucid and comprehensive book combines the best methods of historical analysis and assessment with fascinating subject matter to create a three-dimensional portrait of a complicated time. In one of the only books on the 1960s to put ideas at the center of the period's history, Brick carefully explores the dilemmas, the promise, and the legacy of American thought in that time.

This is an illuminating and original introduction to Toni Morrison's fiction, focusing on its engagement with African-American history and the way the traumas of the collective past shape Morrison's work. Jill Matus approaches Morrison's fiction as a form of cultural memory concerned with obscured or erased history. She argues that Morrison sees African-American history--from the times of slavery to the continued racial oppressions of the twentieth century--as a history of traumatic experience, and explores

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how this powerful storyteller bears witness to a painful yet richly enlivening past. Morrison's novels are known for their great lyric power, but they often dwell on scenes of horror, and Matus emphasizes the uneasy relations of memory, pain and pleasure in literature. In doing so, she sheds new light on Morrison as a contemporary writer working at a time when literature is being urgently explored for its capacity to memorialize and testify. Direct and accessible, this critical study highlights the political and historical contexts of Morrison's work, offers close readings of each of the novels, and concludes with a critical overview of the field of Morrison studies.

This book provides a sophisticated new interdisciplinary interpretation of the formulation and evolution of African American religion and culture. Theophus Smith argues for the central importance of "conjure"--a magical means of transforming reality--in black spirituality and culture. Smith shows that the Bible, the sacred text of Western civilization, has in fact functioned as a magical formulary for African Americans. Going back to slave religion, and continuing in black folk practice and literature to the present day, the Bible has provided African Americans with ritual prescriptions for prophetically re-envisioning, and thereby transforming, their history and culture. In effect the Bible is a "conjure book" for prescribing cures and curses, and for invoking extraordinary and Divine powers to effect changes in the conditions of human existence--and to bring about justice and freedom. Biblical themes, symbols, and figures like Moses, the Exodus, the Promised Land, and the Suffering Servant, as deployed by African

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Americans, have crucially formed and reformed not only black culture, but American society as a whole. Smith examines not only the religious and political uses of conjure, but its influence on black aesthetics, in music, drama, folklore, and literature. The concept of conjure, he shows, is at the heart of an indigenous and still vital spirituality, with exciting implications for reformulating the next generation of black studies and black theology. Even more broadly, Smith proposes, "conjuring culture" can function as a new paradigm for understanding Western religious and cultural phenomena generally. The 1960s continue to be the subject of passionate debate and political controversy, a touchstone in struggles over the meaning of the American past and the direction of the American future. Amid the polemics and the myths, making sense of the Sixties and its legacies presents a challenge. This book is for all those who want to take it on. Because there are so many facets to this unique and transformative era, this volume offers multiple approaches and perspectives. The first section gives a lively narrative overview of the decade's major policies, events, and cultural changes. The second presents ten original interpretative essays from prominent historians about significant and controversial issues from the Vietnam War to the sexual revolution, followed by a concise encyclopedia articles organized alphabetically. This section could stand as a reference work in itself and serves to supplement the narrative. Subsequent sections include short topical essays, special subjects, a brief chronology, and finally an extensive annotated bibliography with ample information on books, films, and electronic

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resources for further exploration. With interesting facts, statistics, and comparisons presented in almanac style as well as the expertise of prominent scholars, *The Columbia Guide to America in the 1960s* is the most complete guide to an enduringly fascinating era.

Focusing on the political movements of the 1950s and 1960s, this book argues that the arts can strengthen democracy by politically educating citizens. Discusses popular heroes in African American culture during the 1960s: Martin Luther King Jr. Malcolm X. Muhammad Ali. When you think of African American history, you think of its heroes—individuals endowed with courage and strength who are celebrated for their bold exploits and nobility of purpose. But what of black villains? Villains, just as much as heroes, have helped define the black experience. Ranging from black slaveholders and frontier outlaws to serial killers and gangsta rappers, *Hoodlums* examines the pivotal role of black villains in American society and popular culture. Here, William L. Van Deburg offers the most extensive treatment to date of the black badman and the challenges that this figure has posed for race relations in America. He first explores the evolution of this problematic racial stereotype in the literature of the early Republic—documents in which the enslavement of African Americans was justified through exegetical claims. Van Deburg then probes antebellum slave laws,

minstrel shows, and the works of proslavery polemicists to consider how whites conceptualized blacks as members of an inferior and dangerous race. Turning to key works by blacks themselves, from the writings of Frederick Douglass and W. E. B. Du Bois to classic blaxploitation films like *Black Caesar* and *The Mack*, Van Deburg demonstrates how African Americans have combated such negative stereotypes and reconceptualized the idea of the badman through stories of social bandits—controversial individuals vilified by whites for their proclivity toward evil, but revered in the black community as necessarily insurgent and revolutionary. Ultimately, Van Deburg brings his story up-to-date with discussions of prison and hip-hop culture, urban rioting, gang warfare, and black-on-black crime. What results is a work of remarkable virtuosity—a nuanced history that calls for both whites and blacks to rethink received wisdom on the nature and prevalence of black villainy.

Pageants, Parlors, and Pretty Women: Race and Beauty in the Twentieth-Century South

In the decade after the 1973 Supreme Court decision on abortion, advocates on both sides sought common ground. But as pro-abortion and anti-abortion positions hardened over time into pro-choice and pro-life, the myth was born that *Roe v. Wade* was a ruling on a woman's right to choose. Mary Ziegler's account

offers a corrective.

Birmingham, Alabama looms large in the history of the twentieth-century black freedom struggle, but to date historians have mostly neglected the years after 1963. Here, author Robert Widell explores the evolution of Birmingham black activism into the 1970s, providing a valuable local perspective on the "long" black freedom struggle.

"Drawing on coverage of Ashe's athletic career and social activism in domestic and international publications, archives including the Ashe Papers, and a variety of published memoirs and interviews, Hall has created an intimate, nuanced portrait of a great athlete who stood at the crossroads of sports and equal justice. Nearly sixty years ago, Lincoln and Eleanor Ragsdale descended upon the isolated, somewhat desolate, and entirely segregated city of Phoenix, Arizona, in search of freedom and opportunity—a move that would ultimately transform an entire city and, arguably, the nation. *Race Work* tells the story of this remarkable pair, two of the most influential black activists of the post-World War II American West, and through their story, supplies a missing chapter in the history of the civil rights movement, American race relations, African Americans, and the American West. ø Matthew C. Whitaker explores the Ragsdales' family history and how their familial traditions of entrepreneurship, professionalism, activism, and ?race

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work? helped form their activist identity and placed them in a position to help desegregate Phoenix. His work, the first sustained account of white supremacy and black resistance in Phoenix, also uses the lives of the Ragsdales to examine themes of domination, resistance, interracial coalition building, race, gender, and place against the backdrop of the civil rights and post-civil rights eras. An absorbing biography that provides insight into African Americans' quest for freedom, *Race Work* reveals the lives of the Ragsdales as powerful symbols of black leadership who illuminate the problems and progress in African American history, American Western history, and American history during the post-World War II era.

A Companion to African-American Studies is an exciting and comprehensive re-appraisal of the history and future of African American studies. Contains original essays by expert contributors in the field of African-American Studies Creates a groundbreaking re-appraisal of the history and future of the field Includes a series of reflections from those who established African American Studies as a bona fide academic discipline Captures the dynamic interaction of African American Studies with other fields of inquiry.

Most of us think of the 1970s as an "in-between" decade, the uninspiring years that happened to fall between the excitement of the 1960s and the Reagan Revolution. A kitschy period summed up as the "Me Decade," it was the time of Watergate and the end of Vietnam, of malaise and gas lines, but of nothing revolutionary, nothing with long-lasting significance. In

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the first full history of the period, Bruce Schulman, a rising young cultural and political historian, sweeps away misconception after misconception about the 1970s. In a fast-paced, wide-ranging, and brilliant reexamination of the decade's politics, culture, and social and religious upheaval, he argues that the Seventies were one of the most important of the postwar twentieth-century decades. The Seventies witnessed a profound shift in the balance of power in American politics, economics, and culture, all driven by the vast growth of the Sunbelt. Country music, a southern silent majority, a boom in "enthusiastic" religion, and southern California New Age movements were just a few of the products of the new demographics. Others were even more profound: among them, public life as we knew it died a swift death. The Seventies offers a masterly reconstruction of high and low culture, of public events and private lives, of Jonathan Livingston Seagull, Evel Knievel, est, Nixon, Carter, and Reagan. From The Godfather and Network to the Ramones and Jimmy Buffett; from Billie Jean King and Bobby Riggs to Phyllis Schlafly and NOW; from Proposition 13 to the Energy Crisis; here are all the names, faces, and movements that once filled our airwaves, and now live again. The Seventies is powerfully argued, compulsively readable, and deeply provocative. This sweeping history of twentieth-century America follows the changing and often conflicting ideas about the fundamental nature of American society: Is the United States a social melting pot, as our civic creed warrants, or is full citizenship somehow reserved for those who are white and of the "right" ancestry? Gary Gerstle traces the forces of civic and racial nationalism, arguing that both profoundly shaped our society. After Theodore Roosevelt led his Rough Riders to victory during the Spanish American War, he boasted of the diversity of his men's origins- from the Kentucky backwoods to the Irish, Italian, and Jewish neighborhoods of

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northeastern cities. Roosevelt's vision of a hybrid and superior "American race," strengthened by war, would inspire the social, diplomatic, and economic policies of American liberals for decades. And yet, for all of its appeal to the civic principles of inclusion, this liberal legacy was grounded in "Anglo-Saxon" culture, making it difficult in particular for Jews and Italians and especially for Asians and African Americans to gain acceptance. Gerstle weaves a compelling story of events, institutions, and ideas that played on perceptions of ethnic/racial difference, from the world wars and the labor movement to the New Deal and Hollywood to the Cold War and the civil rights movement. We witness the remnants of racial thinking among such liberals as FDR and LBJ; we see how Italians and Jews from Frank Capra to the creators of Superman perpetuated the New Deal philosophy while suppressing their own ethnicity; we feel the frustrations of African-American servicemen denied the opportunity to fight for their country and the moral outrage of more recent black activists, including Martin Luther King, Jr., Fannie Lou Hamer, and Malcolm X. Gerstle argues that the civil rights movement and Vietnam broke the liberal nation apart, and his analysis of this upheaval leads him to assess Reagan's and Clinton's attempts to resurrect nationalism. Can the United States ever live up to its civic creed? For anyone who views racism as an aberration from the liberal premises of the republic, this book is must reading. Containing a new chapter that reconstructs and dissects the major struggles over race and nation in an era defined by the War on Terror and by the presidency of Barack Obama, *American Crucible* is a must-read for anyone who views racism as an aberration from the liberal premises of the republic.

Recent flashpoints in Black-Jewish relations--Louis Farrakhan's Million Man March, the violence in Crown Heights, Leonard Jeffries' polemical speeches, the O.J. Simpson verdict,

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and the contentious responses to these events--suggest just how wide the gap has become in the fragile coalition that was formed during the Civil Rights movement of the 1960s. Instead of critical dialogue and respectful exchange, we have witnessed battles that too often consist of vulgar name-calling and self-righteous finger-pointing. Absent from these exchanges are two vitally important and potentially healing elements: Comprehension of the actual history between Blacks and Jews, and level-headed discussion of the many issues that currently divide the two groups. In *Struggles in the Promised Land*, editors Jack Salzman and Cornel West bring together twenty-one illuminating essays that fill precisely this absence. As Salzman makes clear in his introduction, the purpose of this collection is not to offer quick fixes to the present crisis but to provide a clarifying historical framework from which lasting solutions may emerge. Where historical knowledge is lacking, rhetoric comes rushing in, and Salzman asserts that the true history of Black-Jewish relations remains largely untold. To communicate that history, the essays gathered here move from the common demonization of Blacks and Jews in the Middle Ages; to an accurate assessment of Jewish involvement of the slave trade; to the confluence of Black migration from the South and Jewish immigration from Europe into Northern cities between 1880 and 1935; to the meaningful alliance forged during the Civil Rights movement and the conflicts over Black Power and the struggle in the Middle East that effectively ended that alliance. The essays also provide reasoned discussion of such volatile issues as affirmative action, Zionism, Blacks and Jews in the American Left, educational relations between the two groups, and the real and perceived roles Hollywood has play in the current tensions. The book concludes with personal pieces by Patricia Williams, Letty Cottin Pogrebin, Michael Walzer, and Cornel West, who argues that the need to promote Black-

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Jewish alliances is, above all, a "moral endeavor that exemplifies ways in which the most hated group in European history and the most hated group in U.S. history can coalesce in the name of precious democratic ideals." At a time when accusations come more readily than careful consideration, *Struggles in the Promised Land* offers a much-needed voice of reason and historical understanding. Distinguished by the caliber of its contributors, the inclusiveness of its focus, and the thoughtfulness of its writing, Salzman and West's book lays the groundwork for future discussions and will be essential reading for anyone interested in contemporary American culture and race relations.

An examination of the central features of the sport-media phenomenon, focusing on Europe and the USA. The book analyses such issues as new media technology; gender, ethnicity and local dimensions of collective identity; women in American basketball advertising; and cult football radio in Scotland.

The most comprehensive account available of the rise and fall of the Black Power Movement and of its dramatic transformation of both African-American and larger American culture. With a gift for storytelling and an ear for street talk, William Van Deburg chronicles a decade of deep change, from the armed struggles of the Black Panther party to the cultural nationalism of artists and writers creating a new aesthetic. Van Deburg contends that although its tactical gains were sometimes short-lived, the Black Power movement did succeed in making a revolution—one in culture and consciousness—that has changed the context of race in America. "New Day in Babylon is an extremely intelligent synthesis, a densely textured evocation of one of American history's most revolutionary transformations in ethnic group consciousness."—Bob Blauner, New York Times Winner of the Gustavus Myers Center Outstanding Book Award,

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What do America's children learn about American history, American values, and human decency? Who decides? In this absorbing book, Jonathan Zimmerman tells the dramatic story of conflict, compromise, and more conflict over the teaching of history and morality in twentieth-century America. In history, whose stories are told, and how? As Zimmerman reveals, multiculturalism began long ago. Starting in the 1920s, various immigrant groups--the Irish, the Germans, the Italians, even the newly arrived Eastern European Jews--urged school systems and textbook publishers to include their stories in the teaching of American history. The civil rights movement of the 1960s and '70s brought similar criticism of the white version of American history, and in the end, textbooks and curricula have offered a more inclusive account of American progress in freedom and justice. But moral and religious education, Zimmerman argues, will remain on much thornier ground. In battles over school prayer or sex education, each side argues from such deeply held beliefs that they rarely understand one another's reasoning, let alone find a middle ground for compromise. Here there have been no resolutions to calm the teaching of history. All the same, Zimmerman argues, the strong American tradition of pluralism has softened the edges of the most rigorous moral and religious absolutism.

The Shattered Gourd uses the lens of visual art to examine connections between the United States and the Yoruba region of western Nigeria. In Yoruba legend, the sacred Calabash of Being contained the Water of Life; when the gourd was shattered, its fragments were scattered over the ground, death invaded the world, and imperfection crept into human affairs. In more modern times, the shattered gourd has symbolized the warfare and enslavement that

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culminated in the black diasporas. The "re-remembering" of the gourd is represented by the survival of people of African origin all over the Americas, and, in this volume, by their rediscovery of African art forms on the diaspora soil of the United States. Twentieth-century African American artists employing Yoruba images in their work have gone from protest art to the exploration and celebration of the self and the community. But because the social, economic, and political context of African art forms differs markedly from that of American culture, critical contradictions between form and meaning often appear in African American works that use African forms. In this book -- the first to treat Yoruba forms while transcending the conventional emphasis on them as folk art, focusing instead on the high art tradition -- Moyo Okediji uses nearly four dozen works to illustrate a broad thematic treatment combined with a detailed approach to individual African and African American artists. Incorporating works by such artists as Meta Warrick Fuller, Hale Woodruff, Aaron Douglas, Elizabeth Catlett, Ademola Olugebefola, Paul Keene, Jeff Donaldson, Howardena Pindell, Muneer Bahaudeen, Michelle Turner, Michael Harris, Winnie Owens-Hart, and John Biggers, the author invites the reader to envision what he describes as "the immense possibilities of the future, as the twenty-first century embraces the twentieth in a primal dance of the diasporas," a future that heralds the advent of the global as a distinct movement in art, beyond postmodernism.

In *The House I Live In*, award-winning historian Robert J. Norrell offers a truly masterful chronicle of American race relations over the last one hundred and fifty years. This scrupulously fair and insightful narrative--the most ambitious and wide-ranging history of its kind--sheds new light on the ideologies, from white supremacy to black nationalism, that have shaped race relations since the Civil War. For, Norrell argues, it is ideology, more than politics

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or economics, that has powerfully sculpted the landscape of race in America. Beginning with Reconstruction, Norrell shows how the democratic values of liberty and equality were infused with new meaning by Abraham Lincoln, yet soon became meaningless for generations of African Americans, as white supremacy drove a wedge between the races. Indeed, the heart of this book paints a vivid portrait of the long, dangerous struggle of African Americans to defeat this pernicious mode of thought. Along the way, Norrell offers fresh and at times controversial appraisals of figures such as Booker T. Washington, W.E.B. Du Bois, and Martin Luther King, Jr., and dissects the ideas of racists such as novelist Thomas Dixon. Most important, he offers striking new insights into black-white history, observing for instance that the Civil Rights movement really began as early as the 1930s, and that contrary to much recent writing, the Cold War was a setback rather than a boost to the quest for racial justice. He also breaks new ground on the role of popular culture and mass media in first promoting, but later helping defeat, notions of white supremacy. Though the struggle for equality is far from over, Norrell writes that today we are closer than ever to fulfilling the promise of our democratic values, a promise first made by Lincoln at the battlefield of Gettysburg.

Explores business development in the Black power era and the centrality of economic goals to the larger black freedom movement.

This Is Our Music, declared saxophonist Ornette Coleman's 1960 album title. But whose music was it? At various times during the 1950s and 1960s, musicians, critics, fans, politicians, and entrepreneurs claimed jazz as a national art form, an Afrocentric race music, an extension of modernist innovation in other genres, a music of mass consciousness, and the preserve of a cultural elite. This original and provocative book explores who makes decisions about the value

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of a cultural form and on what basis, taking as its example the impact of 1960s free improvisation on the changing status of jazz. By examining the production, presentation, and reception of experimental music by Ornette Coleman, Cecil Taylor, John Coltrane, and others, Iain Anderson traces the strange, unexpected, and at times deeply ironic intersections between free jazz, avant-garde artistic movements, Sixties politics, and patronage networks. Anderson emphasizes free improvisation's enormous impact on jazz music's institutional standing, despite ongoing resistance from some of its biggest beneficiaries. He concludes that attempts by African American artists and intellectuals to define a place for themselves in American life, structural changes in the music industry, and the rise of nonprofit sponsorship portended a significant transformation of established cultural standards. At the same time, free improvisation's growing prestige depended in part upon traditional highbrow criteria: increasingly esoteric styles, changing venues and audience behavior, European sanction, withdrawal from the marketplace, and the professionalization of criticism. Thus jazz music's performers and supporters—and potentially those in other arts—have both challenged and accommodated themselves to an ongoing process of cultural stratification.

If culture is suspect, what of cultural theory? At a moment when culture's traditional caretakers -- humanism, philosophy, anthropology, and the nation-state -- are undergoing crisis and mutation, this volume charts the tensions and contradictions in the development and deployment of the concept of culture. A genuinely interdisciplinary venture, *In Near Ruins* brings together respected writers from the fields of history, anthropology, literary criticism, and communications. Together their essays present an intriguing picture of "culture" at the edges of humanism, of the politics of critical inquiry amid current social transformations, of the status

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and practice of historical knowledge in an age of theory. Skeptical of the concept of culture but fascinated with cultural forms, the authors take up diverse topics, from debates over sexuality in the contemporary United States to relations between empire, capitalism, and gender in nineteenth-century Britain; from poverty in U.S. inner cities to violence in war-torn Sri Lanka; from the operation of nostalgia on cultural practices in Japan to anthropological forms of state power in Indonesia and the writing of history in India. Linked by a common urge to think through the aesthetics and politics of particular social relations amid a variety of globalizing forces -- revolution, colonialism, nationalism, and the disciplinary institutions of the academy itself -- these writers contribute to the ongoing work of remapping the terrain of cultural analysis and reevaluating the stakes in such a daunting effort.

Offers an account of how black people in the United States and South Africa addressed the challenges of white supremacy, citing the events and movements that have occurred throughout history. Reprint.

Exploring the Yoruba tradition in the United States, Hucks begins with the story of Nana Oseijeman Adefunmi's personal search for identity and meaning as a young man in Detroit in the 1930s and 1940s. She traces his development as an artist, religious leader, and founder of several African-influenced religio-cultural projects in Harlem and later in the South. Adefunmi was part of a generation of young migrants attracted to the bohemian lifestyle of New York City and the black nationalist fervor of Harlem. Cofounding Shango Temple in 1959, Yoruba Temple in 1960, and Oyotunji African Village in 1970, Adefunmi and other African Americans in that period renamed themselves "Yorubas" and engaged in the task of transforming Cuban Santer'a into a new religious expression that satisfied their racial and nationalist leanings and

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eventually helped to place African Americans on a global religious schema alongside other Yoruba practitioners in Africa and the diaspora. Alongside the story of Adefunmi, Hucks weaves historical and sociological analyses of the relationship between black cultural nationalism and reinterpretations of the meaning of Africa from within the African American community.

Spanning 25 years of serious writing on hip-hop by noted scholars and mainstream journalists, this comprehensive anthology includes observations and critiques on groundbreaking hip-hop recordings.

This fascinating volume explores the historical and cultural events leading up to and following the student movements of the 1960s. Readers will learn about issues surrounding the goals of the activists, black power, feminism, and the role of drugs and music. This book also includes personal narratives from people who experienced the student movements of the 1960s. Essay sources include Lyndon B. Johnson, Kathie Sarachild, Kathryn Jean Lopez, and the U.S. House Committee on Un-American Activities. Personal narratives include a girl's experience of feminism in the sixties, and Mario Savio's tense words about the California students who were facing trial.

The professor and historian delivers a major critique of how political and financial attacks on the academy are undermining our system of higher education. Making a provocative foray into the public debates over higher education, acclaimed historian Ellen Schrecker argues that the American university is under attack from two fronts. On the one hand, outside pressure groups have staged massive challenges to academic freedom, beginning in the 1960s with attacks on faculty who opposed the Vietnam War, and resurfacing more recently with well-funded

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campaigns against Middle Eastern Studies scholars. Connecting these dots, Schrecker reveals a distinct pattern of efforts to undermine the legitimacy of any scholarly study that threatens the status quo. At the same time, Schrecker deftly chronicles the erosion of university budgets and the encroachment of private-sector influence into academic life. From the dwindling numbers of full-time faculty to the collapse of library budgets, *The Lost Soul of Higher Education* depicts a system increasingly beholden to corporate America and starved of the resources it needs to educate the new generation of citizens. A sharp riposte to the conservative critics of the academy by the leading historian of the McCarthy-era witch hunts, *The Lost Soul of Higher Education*, reveals a system in peril—and defends the vital role of higher education in our democracy.

A definitive account of one of the most dominant trends in recent historical writing, *The Cultural Turn in U.S. History* takes stock of the field at the same time as it showcases exemplars of its practice. The first of this volume's three distinct sections offers a comprehensive genealogy of American cultural history, tracing its multifaceted origins, defining debates, and intersections with adjacent fields. The second section comprises previously unpublished essays by a distinguished roster of contributors who illuminate the discipline's rich potential by plumbing topics that range from nineteenth-century anxieties about greenback dollars to confidence games in 1920s Harlem, from Shirley Temple's career to the story of a Chicano community in San Diego that created a public park under a local freeway. Featuring an equally wide ranging selection of pieces that meditate on the future of the field, the final section explores such subjects as the different strains of cultural history, its relationships with arenas from mass entertainment to public policy, and the ways it has been shaped by catastrophe. Taken

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together, these essays represent a watershed moment in the life of a discipline, harnessing its vitality to offer a glimpse of the shape it will take in years to come.

Celebrating its one-hundredth anniversary in February 2009, the National Association for the Advancement of Colored People (NAACP) has been the leading and best-known African American civil rights organization in the United States. It has played a major, and at times decisive, role in most of the important developments in the twentieth century civil rights struggle. Drawing on original and previously unpublished scholarship from leading researchers in the United States, Britain, and Europe, this important collection of sixteen original essays offers new and invaluable insights into the work and achievements of the association. The first part of the book offers challenging reappraisals of two of the NAACP's best-known national spokespersons, Walter White and Roy Wilkins. Other essays analyze the association's cultural initiatives and the key role played by its public-relations campaigns in the mid 1950s to counter segregationist propaganda and win over the hearts and minds of American public opinion in the wake of the NAACP's landmark legal victory in *Brown v. Board of Education*. Others provide thought-provoking accounts of the association's complex and difficult relationship with Martin Luther King, the post-World War II Civil Rights movement, and Black Power radicals of the 1960s. The second part of the collection focuses on the work of the NAACP at state, city, and local levels, examining its grassroots organization throughout the nation from Chicago, Cleveland, and Detroit in the North, to California in the West, as well as states across the South including Virginia, Arkansas, Alabama, Louisiana, and Texas. Providing detailed and fascinating information on hitherto little explored aspects of the association's work, these studies complement the previous essays by demonstrating the

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impact national initiatives had on local activists and analyzing the often-strained relations between the NAACP national office in New York and its regional branches.

The Black Panther Party suffers from a distorted image largely framed by television and print media, including the Panthers' own newspaper. These sources frequently reduced the entire organization to the Bay Area where the Panthers were founded, emphasizing the Panthers' militant rhetoric and actions rather than their community survival programs. This image, however, does not mesh with reality. The Panthers worked tirelessly at improving the life chances of the downtrodden regardless of race, gender, creed, or sexual orientation. In order to chronicle the rich history of the Black Panther Party, this anthology examines local Panther activities throughout the United States---in Seattle, Washington; Kansas City, Missouri; New Orleans, Louisiana; Houston, Texas; Des Moines, Iowa; and Detroit, Michigan. This approach features the voices of people who served on the ground---those who kept the offices in order, prepared breakfasts for school children, administered sickle cell anemia tests, set up health clinics, and launched free clothing drives. The essays shed new light on the Black Panther Party, re-evaluating its legacy in American cultural and political history. Just as important, this volume gives voice to those unsung Panthers whose valiant efforts have heretofore gone unnoticed, unheard, or ignored.

During the 1970s and beyond, political causes both left and right---the gay rights movement, second-wave feminism, the protests against busing to desegregate schools, the tax revolt, and the anti-abortion struggle---drew inspiration from the protest movements of the 1960s. Indeed, in their enthusiasm for direct-action tactics, their use of street theater, and their engagement in grassroots organizing, activists in all these movements can be considered "children of the

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Sixties." Invocations of America's founding ideals of liberty and justice and other forms of patriotic protest have also featured prominently in the rhetoric and image of these movements. Appeals to the Declaration of Independence and the Bill of Rights have been made forcefully by gay rights activists and feminists, for instance, while participants in the antibusing movement, the tax revolt, and the campaign against abortion rights have waved the American flag and claimed the support of the nation's founders. In tracing the continuation of quintessentially "Sixties" forms of protest and ideas into the last three decades of the twentieth century, and in emphasizing their legacy for conservatives as well as those on the left, American Patriotism, American Protest shows that the activism of the civil rights, New Left, and anti-Vietnam War movements has shaped America's modern political culture in decisive ways. As well as providing a refreshing alternative to the "rise and fall" narrative through which the Sixties are often viewed, Simon Hall's focus on the shared commitment to patriotic protest among a diverse range of activists across the political spectrum also challenges claims that, in recent decades, patriotism has become the preserve of the political right. Full of original and insightful observations, and based on extensive archival research, American Patriotism, American Protest transforms our understanding of the Sixties and their aftermath. It was a time of hope and desperation, a time of reckoning . . . In the early 1960s, the Mad Men era, a mood of menace gripped New York City. The crime rate was growing and violence was becoming a daily reality for citizens in every neighbourhood. At the centre of the unrest was a poisonous divide between two camps: the deeply corrupt and racist police of the era and the African American community. Then, on 28 August 1963 - the day on which Martin Luther King Jr stood on the steps of the Lincoln Memorial and declared, 'I have a dream' - two young white

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women were murdered in their Manhattan apartment. The killings struck fear through the city and ignited a ten-year saga of racial violence and unrest. An epic true-life story of murder, injustice and defiance, *The Savage City* draws on interviews with participants and extensive research to tell the stories of three very different New Yorkers - an innocent man wrongly accused of murder, a corrupt cop and a militant Black Panther - and to explore this traumatic decade in the city's history.

NeoSlave Narratives is a study in the political, social, and cultural content of a given literary form--the novel of slavery cast as a first-person slave narrative. After discerning the social and historical factors surrounding the first appearance of that literary form in the 1960s, *NeoSlave Narratives* explores the complex relationship between nostalgia and critique, while asking how African American intellectuals at different points between 1976 and 1990 remember and use the site of slavery to represent the crucial cultural debates that arose during the sixties.

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