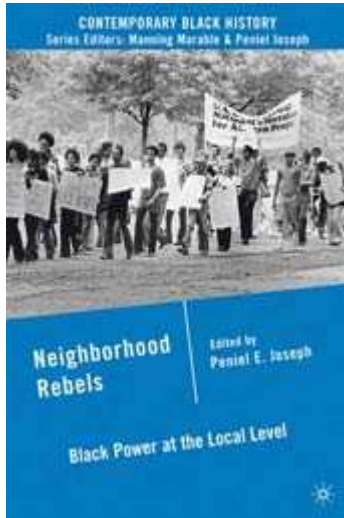


Books of Interest



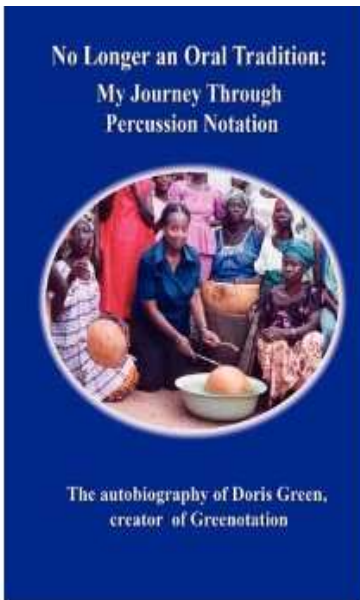
Neighborhood Rebels: Black Power at the Local Level edited by Peniel E. Joseph (Palgrave Macmillan, December 2009; ISBN: 978-0-230-62077-3, pp.264) examines the evolution of Black Power activism at the local level. Comprised of essays that examine Black Power's impact at the grassroots level in cities in the North, South, Mid-West and the West, the anthology thus expands on the profusion of new scholarship that is taking a second look at Black Power, connecting grassroots activism to national struggles for black self-determination and international African independence movements, and actively rewriting postwar African American. The content includes: and introduction (The Mecca: Harlem as Black Power's Headquarters), Get Up Off of Your Knees! Competing Visions of Black Empowerment in Milwaukee During the Early Civil Rights Era by Patrick Jones, The Gateway City: Black Power in St. Louis by Clarence Lang, A Campus Where Black Power

Won: Merritt College and the Hidden History of Oakland's Black Panther Party by Donna Murch, We Were Coming with Action: High School Students and the Development of Black Power in L.A. by Jeanne Theoharis, We Were Going to Fight Fire With Fire: Black Power in the South by Simon Wendt, Black Power in Louisville by Tracy K'Meyer, The Black Arts Movement in Atlanta by James Smethurst, Militant Organizing Across Time: Black Power in New Orleans Looking Back From Hurricane Katrina by Kent B. Germany, and The Pursuit of Audacious Power: Rebel Reformers & Neighborhood Politics in Baltimore, 1966-1968 by Rhonda Williams.

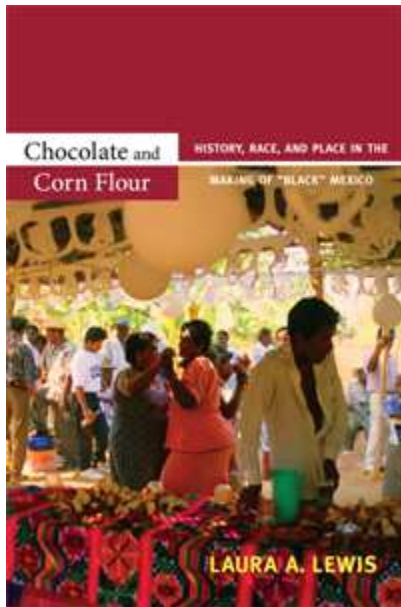


Assata: In Her Own Words

Assata: In Her Own Words: I Have Advocated and I Still Advocate Revolutionary Change by Assata Shakur (Atlanta, GA: Talking Drum Collective, 2009, pp.97, OCLC: 643336675) presents the thoughts and opinions of the author in her own words. While her autobiography *Assata: An Autobiography* (Chicago: Lawrence Hill Books, 1987, 1999, ISBN: 1-55652-074-3) tells her life story up to the point of her arrival to Cuba, this book starts with her in Cuba. Assata Shakur is a former political prisoner, who has been living in exile in Cuba since 1984. She has been a political activist for most of her life, although some have tried to criminalize her social-political activism.

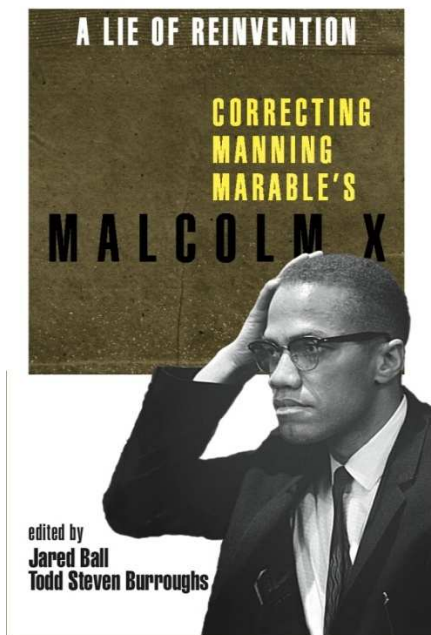


In *No Longer an Oral Tradition: My Journey Through Percussion Notation* (Eloquent Books, 2010, pp.232; ISBN: 978-1-60911-458-9), author Doris Green enriches us with a biography of great consequence. Her story starts in Brooklyn and travels across vast oceans into the heart and soul of the African continent. As a youth, she was spirited and defiant, searching for an opportunity to make her unique mark on the world. At age 14, moved by the comment that any sound could be written with Pitman stenography, she pondered – why not write drum sounds? Hence, Green’s life suddenly took on profound purpose and meaning. She immediately went to work creating the solution to a long-standing, and often heartbreaking, African problem: as certain elderly people in Africa died, the archives of generations of African music were buried with them. Responding to a dire need, Green conceived a system in which African music and dance could be written in a single integrated score that could be read and performed from a printout.



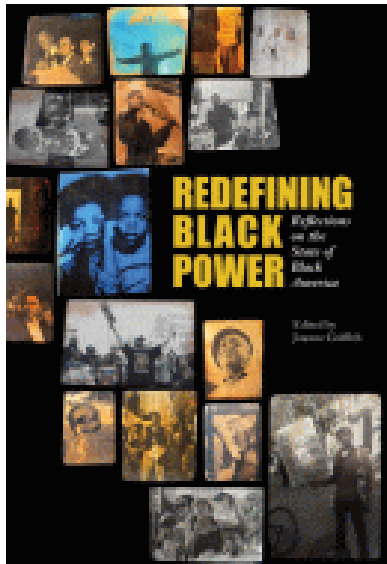
In *Chocolate and Corn Flour, History, Race and Place in the Making of 'Black Mexico'* (Duke University Press, 2012, pp392, 43 photos, 2 maps, ISBN: 978-0-8223-5132-0) by Laura A. Lewis explores the history and contemporary culture of San Nicolás, focusing on the ways that local inhabitants experience and understand race, blackness, and indigeneity, as well as on the cultural values that outsiders place on the community and its residents. Located on Mexico's Pacific coast in a historically Black part of the Costa Chica region, the town of San Nicolás has been identified as a center of Afromexican culture; however, the majority of the town's residents call themselves *morenos* (black Indians). Drawing on more than a decade of fieldwork, Lewis offers a detailed and subtle ethnography of the lives and stories of the people of San Nicolás, including community residents who have migrated to the United States. San Nicoladenses, she finds, have complex attitudes toward blackness—as a way of identifying themselves and as a racial

and cultural category. They neither consider themselves part of an African diaspora nor deny their heritage. Rather, they acknowledge their hybridity and choose to identify most deeply with their community.



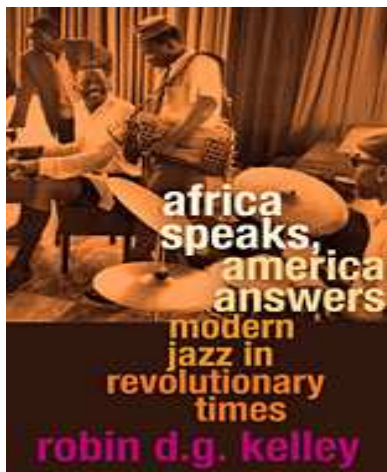
A Lie of Reinvention: Correcting Manning Marable's Malcolm X (Black Classic Press, 2012) is a response to Manning Marable's biography of Malcolm X, *A Life of Reinvention*. Marable's book was controversially acclaimed by some as his magna opus. At the same time, it was denounced and debated by others as a worthless read full of conjecture, errors, and without any new factual content. In this collection of critical essays, editors Jared Ball and Todd Steven Burroughs lead a group of established and emerging Black scholars and activists suggest that Marable's biography is at best flawed and at worst a major setback in American history, African American Studies, and scholarship on the life of Malcolm X. The essays come from all quarters of the Black community, Mumia Abu-Jamal revises his prior public praise of Marable's book with an essay written specifically for this volume, A. Peter Bailey disputes how he is characterized in Marable's book, Bill Strickland provides a personal critique of the biography, and others point to the

historical problems and ideological misinterpretations in the book.



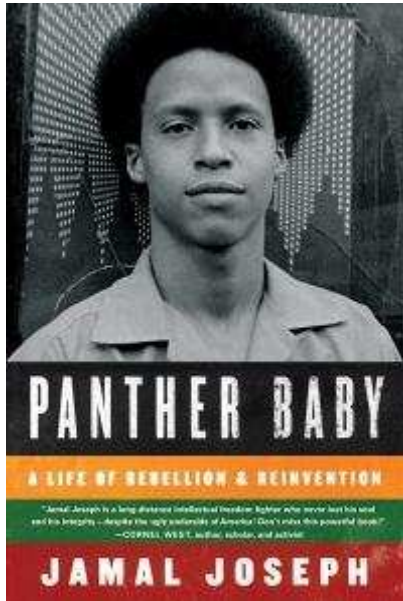
Redefining Black Power: Reflections on the State of Black America (City Lights Publishers, 2012; ISBN: 0872865460) edited by Joanne Griffith is a host of interviews with Van Jones, Michelle Alexander, Julianne Malveaux, Vincent Harding, Ramona Africa, Esther Armah and Linn Washington Jr. conducted by the editor based on the idea that the Obama presidency represents a major milestone in Black history and the struggle for political, economic and cultural equality in the United States. But how--if at all--has the first Black presidency helped move things forward, how has it delivered the "change we can believe in" and "deepening of democracy" that communities of color organized around, how has the reality and image of a Black 'first family' impacted American culture, and what lessons from past struggles can be applied to this unique historical moment to advance multicultural democracy in the U.S.? The result is an exploration of the hot-button issues facing African

Americans today, from religion, law and media to education and the economy, to the ever-shifting meaning of Obama's contribution and impact.

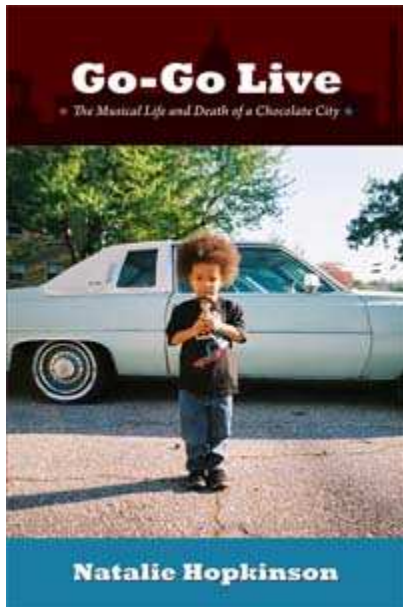


Africa Speaks, America Answers: Modern Jazz in Revolutionary Times (Cambridge, MA: Harvard University Press, 2012, pp. 272, ISBN: 0674046242) by Robin D.G. Kelley is a collective biography of four jazz musicians from Brooklyn, Ghana, and South Africa that demonstrates how modern Africa reshaped jazz, how modern jazz helped form a new African identity, and how musical convergences and crossings altered the politics and culture of both continents. In Bedford-Stuyvesant, Brooklyn, pianist Randy Weston and bassist Ahmed Abdul-Malik celebrated with song the revolutions spreading across Africa. In Ghana and South Africa, drummer Guy Warren and vocalist Sathima Bea Benjamin fused local musical forms with the dizzying innovations of modern jazz. In a crucial moment when

freedom electrified the African diaspora, these Black artists sought one another out to create new modes of expression.



Panther Baby: A Life of Reflection & Reinvention (Chapel Hill, N.C.: Algonquin Books of Chapel Hill, 2012, pp.272, ISBN: 1565129504) by Jamal Joseph is a memoir about coming of age within the Black Panther Party. In the late 1960s in Bronx, the author was introduced to the tenets of the Black Panther Party, which was just gaining a national foothold. By sixteen, his devotion to the cause landed him in prison on the infamous Rikers Island, charged with conspiracy as one of the Panther 21. When exonerated, he became the youngest spokesperson and leader of the Panthers' New York chapter. He joined the "revolutionary underground," later landing back in prison. Sentenced to more than twelve years in Leavenworth, he earned three degrees there and found a new calling. He is now chair of Columbia University's School of the Arts film division—the very school he exhorted students to burn down during one of his most famous speeches as a member of the Black Panther Party.

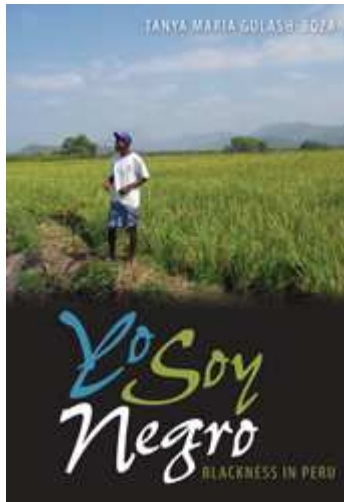


Go-Go Live: The Musical Life and Death of a Chocolate City by Natalie Hopkinson (Duke University Press, 2010, pp.232, 34 illustrations, ISBN: 978-0-8223-5211-2) is a social history of the Black community in Washington, D.C. told through its go-go music and culture. Encompassing dance moves, nightclubs, and fashion, as well as the voices of artists, fans, business owners, and politicians that reflect the broader history of race in urban America in the second half of the twentieth century and the early twenty-first. In the 1990s, the middle class that had left the city for the suburbs in the postwar years began to return. Gentrification drove up property values and pushed go-go into D.C.'s suburbs, and although the Chocolate City was in decline, its distinctive go-go musical culture, continues. Specifically, go-go is the conga-drum inflected Black popular music that emerged in Washington, D.C., during the 1970s created by guitarist Chuck Brown the "Godfather of Go-Go" which consist the mixing of sounds borrowed from the church and the blues

with the funk and flavor that he picked up playing for a local Latino band.



Comparative Perspectives on Afro-Latin America (University Press of Florida, 2012, ISBN: 978-0-8130-3756-1, pp. 382) edited by Kwame Dixon and John Burdick with a **foreword by Howard** offers a discussion of the experience of Blackness and cultural difference, Black political mobilization, and state responses to Afro-Latin activism throughout Latin America. Hence, its thematic organization and holistic approach provides a comprehensive survey of these populations and the issues they currently face.



Yo Soy Negro: Blackness in Peru (University Press of Florida, 2011, ISBN: 978-0-8130-3574-1, pp. 246) by Tanya Maria Golash-Boza is the first book in English--in fact, the first book in any language in more than two decades--to address what it means to be Black in Peru. Based on extensive ethnographic work in the country and informed by more than eighty interviews with Peruvians of African descent, this groundbreaking study explains how ideas of race, color, and *mestizaje* in Peru differ greatly from those held in other Latin American nations. Hence, the author concludes that Peruvians of African descent give meaning to Blackness without always referencing Africa, slavery, enslavement, or Black cultural forms. This represents a significant counterpoint to diaspora scholarship that points to the importance of slavery and enslavement in defining Blackness in Latin America as well as studies that place cultural and

class differences at the center of racial discourses in the region.