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with American Studies International

THE FUNK ISSUE



TONY BOLDEN, GUEST EDITOR

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Remembering James Farrell

The *AMSJ* editors and staff are saddened to learn of the death of longtime editorial board member James Farrell. Farrell, who passed away on July 25 from complications from leukemia, taught history, American Studies and environmental studies at St. Olaf College since 1977. The *AMSJ* benefitted from his willingness to lend his wide expertise in numerous reader reports. Farrell read generally in twentieth century American history and culture, and more specifically in consumer culture, environmentalism and ecology. Farrell was an active member in the Mid-American American Studies Association, served on the MAASA board, and won the association's Elizabeth Kolmer Award in 2005, which is given each year in recognition of excellent teaching and mentoring in the field of American Studies and for service to MAASA.

On the cover: Posed studio portrait of Betty Davis, (Photo by Fin Costello/Redferns/Getty Images)



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Notes on Contributors

Tony Bolden teaches courses on African American literature and music at the University of Kansas. He is the author of *Afro-Blue: Improvisations in African American Poetry and Culture*. His current project, tentatively entitled “The Funk Principle: Recentering the Body in Black Cultural History,” examines black expressive culture in relation to funk.

Dr. Scot Brown is a professor of History and African American Studies at the University of California at Los Angeles. Brown is the author of *Fighting For Us* (2003) and has appeared as historian and commentator in two prize-winning documentaries: *41st and Central: The Untold Story of the L.A. Black Panthers* (2009) and, *The Black Candle: A Kwanzaa Celebration* (2008).

Daylanne K. English is Professor of English at Macalester College in St. Paul, Minnesota. She is the author of *Each Hour Redeem: Time and Justice in African American Literature* (University of Minnesota Press, 2013) and *Unnatural Selections: Eugenics in American Modernism and the Harlem Renaissance* (2004).

Thomas Sayers Ellis is the Poetry Editor of *The Baffler* and currently a Visiting Writer at the University of San Francisco where he teaches in the Graduate Writing Program. He is the author of *Skin, Inc.: Identity Repair Poems* (2010) and *The Maverick Room* (2005). His poems have appeared in numerous journals and anthologies, including *The Open Door*, *Callaloo*, *Tin House*, *Grand Street*, *Poetry*, *The Nation* and *Best American Poetry* (1997, 2001, 2010). His photographs and photo essays have appeared in *Poetry*, *The Massachusetts Review*, *Jubilat* and *Transition*.

Krista Franklin is an interdisciplinary artist who lives and works in Chicago. Recent publications have appeared in *Black Camera*, *Vinyl 5*, *BOMB*, and the anthologies *Encyclopedia Vol. II, F-K* and *Gathering Ground*. In 2012, Willow Books published her chapbook of poetry *Study of Love & Black Body*.

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Nikki A. Greene is an Assistant Professor of Art at Wellesley College. Her book project is titled *Postmodern (In)visibility in Contemporary African American Art*, which treats the work of Romare Bearden, David Hammons, Renée Stout, and Radcliffe Bailey in relation to art history, visual culture, music, and literature.

Duriel E. Harris is the author of *Drag, Amnesiac, and Speleology* (with video artist Scott Rankin). A co-founder of Black Took Collective, a sound artist and performer, her current projects include the sound recording “Black Magic,” and “Thingification”—a one-woman show. She teaches creative writing and poetics at Illinois State University. www.thingification.org

Dr. DaMaris B. Hill is a poet and prose writer. She teaches Creative Writing and African American Studies at the University of Kentucky. In 2008, she relocated from Baltimore to Lawrence, Kansas in order to give greater attention to her writing. Her work is heavy with abstract notions of Americana.

Tammy L. Kernodle is Professor of Musicology at Miami University in Ohio. Her research and teaching has focused primarily on various genres of African American music (popular and classical) and the contributions of a number of women musicians. Her work has appeared in a number of anthologies and journals. Her book, *Soul on Soul: The Life and Music of Mary Lou Williams* is the most recent biography on the jazz composer and instrumentalist.

Cheryl L. Keyes is a Professor of Ethnomusicology at the University of California at Los Angeles. She specializes in African American music and culture with emphases in hip-hop, jazz and popular music studies. She is the author of *Rap Music and Street Consciousness* as well as numerous publications.

Tracie Morris is a poet, performer and professor. Her sound installations have been presented in the Whitney Biennial, MoMA and The Gramsci Monument for DIA. She leads her own band and is lead singer for Elliott Sharp’s Terraplane. Her most recent poetry collection is *Rhyme Scheme*. She holds an MFA (Hunter College), PhD (Performance Studies, NYU) and is Professor of Performance + Performance Studies at Pratt Institute.

Aldon Lynn Nielsen is the Kelly Professor of American Literature at the Pennsylvania State University. His most recent book of poetry is *A Brand New Beggar*, from Steerage Press. Among his many volumes of criticism are *Integral Music*, *Black Chant*, and *Reading Race*.

Glenn North is the American Jazz Museum Poet-in-Residence. He’s a Cave Canem fellow, a *Callaloo* creative writing fellow and recipient of the Charlotte Street Gen-

erative Performing Artist Award. His work has appeared in *Caper Literary Journal*, *Platte Valley Review*, *Cave Canem Anthology XII*, and *The African American Review*.

Steven F. Pond is the currently Chair of the Department of Music at Cornell University. He is the author of *Herbie Hancock's Head Hunters: The Making of Jazz's First Platinum Album* (University of Michigan Press 2010 [2005]). His articles and reviews have appeared in *Ethnomusicology* and the Music Library Association's journal, *Notes*.

Howard Ramsby II, a professor of African American literature at Southern Illinois University Edwardsville, writes and blogs about black artistic culture.

Francesca T. Royster, Professor of English at DePaul University in Chicago, is the author of *Sounding Like a No-No: Queer Sounds and Eccentric Acts in the Post-Soul Era* (University of Michigan Press, 2013) and *Becoming Cleopatra: The Shifting Image of an Icon* (Palgrave/MacMillan, 2003), as well as numerous essays.

Harold Smith is a visual artist, educator, and filmmaker that lives and works in Kansas City. Much of his work touches on cultural themes and social issues in the black community. Harold sees funk as an ingenious metaphorically based delivery system for social commentary. His website is www.haroldsmithart.com.

Alex Stewart has published articles on jazz, popular music, and music of Latin America. His book, *Making the Scene: Contemporary New York City Big Band Jazz*, was published in 2007 by University of California Press. During 2006-07, he was a Fulbright Scholar researching Afro-Mexican music and culture in Oaxaca, Mexico. A saxophonist, he has played, recorded, and toured with leading figures in jazz and popular music.

Amy Nathan Wright has a Ph.D. in American Studies and is Assistant Professor at St. Edward's University where she teaches interdisciplinary courses on diversity and social justice. Along with her work on funk music, she is a revisionist civil rights scholar completing a book on the 1968 Poor People's Campaign.

avery r. young, a 2012 3Arts Teaching Artist Awardee and Cave Canem Fellow, is a writer, performer, and visual artist whose work has been appeared in *AIMPrint*, *Coon Bidness*, and other anthologies. Recently, as an artist-in-residence at The University of Chicago, young completed a collection of sound designs that will be featured on his first full-length album "booker t. soltrejne:a race rekkid."