



ACKNOWLEDGMENTS

It would be impossible to thank everyone who assisted this project through the gifts of inspiration, support, and dialogue. Larry Moore, Dominick LaCapra, and Joel Porte were generous with their expertise and time throughout my graduate education. They encouraged an unusual history dissertation that was always in danger of sliding through the disciplinary cracks. I must especially thank Larry Moore for being such an intellectually stimulating and supportive teacher and adviser over the years. He offered a critical and demanding reading of everything I gave him, and he patiently shepherded me through the long process. While at Cornell, I studied under a number of others who influenced the project early on, including Michael Kammen, Michael Steinberg, Henry Louis Gates Jr., Kenneth McClane, and Hal Foster. I thank them all for the education they imparted and the encouragement they gave to the various pieces that made up the project.

Extra-special thanks go to the friends and colleagues who read and commented on parts of the manuscript or the whole of it. While a complete list of their names is impossible, thanks go to Tony Nassar, Charles Reeve, Todd DePastino, Michael Slind, Blake Stimson, Jeff Stimmel, Michael Szalay, James Boyd White, Adam Smith, Laura Swartzbaugh, Robert Self, Oz Frankel, Eric Guthey, Richard Candida-Smith, Jonathan Freedman, Jim McIntosh, Tamar Barzel, Travis Jackson, and George Hutchinson. The two anonymous readers for Duke University Press extended detailed critiques of early versions and prodded me to write a better book. The diplomacy of Valerie Milholland and Miriam Angress of Duke Press ensured that the manuscript reached its destination. For permission to reprint photographs, special thanks to Bruce Kellner, Executor, Carl Van Vechten Estate. For photographic reproductions, thanks to the Library of Congress, Photoduplication Service, and the Yale Collection of

American Literature, Beinecke Rare Book and Manuscript Library, Yale University.

I am grateful to Bruce Boyd Raeburn for his early enthusiasm about the project and his knowledge of early jazz and the resources of the Hogan Ransom Jazz Archive at Tulane University. Thanks are also due the staffs of the Moorland Spingarn Research Center at Howard University, the Schomburg Center for the Study of Black Culture, the New York Public Library, Olin Library at Cornell University, and the Hatcher Library of the University of Michigan. The manuscript improved immeasurably because of the financial support and intellectual camaraderie of the Michigan Society of Fellows. During a year of research and writing, I enjoyed the financial support of a Mellon Foundation Fellowship; the Mellon Foundation bears no responsibility for the book's content. Finally, Alaina Lemon provided challenging criticisms along the way, and always gave me someone to sing with.