

Acknowledgments

This anthology began to take shape at the December 1990 meeting of the Modern Language Association in Chicago where I chaired a session on the representation of jazz in film, literature, and photography. Two of the essays in this volume started as short presentations there. One of them was delivered by Fred Garber, a professor of comparative literature with a passion for new projects that is as rare as it is inspiring. It was Fred who urged me to assemble essays about jazz into what he thought could become the first jazz book to adopt the critical theory that has dominated literary studies for the past two decades. Before long, I had located a fascinating assortment of jazz scholars, practically none of whom regularly taught music or jazz. Their work with jazz was a passion they cultivated within, outside, or around their work in departments of English, philosophy, African American studies, history, music, American studies, comparative literature, and film studies.

Wired in to several mini-networks of jazz scholars, I eventually found so many kindred spirits that the number of potential contributors soon numbered well above twenty. I was now faced with the depressing task of paring down the contributions to ten or twelve—the canonical number for anthologies at university presses. Fortunately, I had been in touch with Bernard Gendron, whose original work on Negrophilia in French modernism convinced me that he was someone I ought to get to know. When I complained to Professor Gendron that I had too many essays for a single collection, he consoled me by suggesting that I edit two anthologies. By happy accident, my large stack of contributions fell neatly into two equal stacks of manageable proportions. In one stack I had placed the essays that dealt with film, literature, photography, and dance;

in the second were those concerned more with jazz history and aesthetics or with specific jazz artists. You are now reading the first anthology; the second one, also published by Duke University Press, has become *Jazz Among the Discourses*.

My sincere thanks go to Professors Garber and Gendron for the crucial roles they played in the genesis of these two books. I also thank the contributors to these anthologies who patiently waited, in some cases as long as five years, to see their work in print. I also thank them for constantly revising their studies to comply with each new round of readers' reports and editorial suggestions. Happily, they always made these revisions with dispatch and without complaint.

Ken Wissoker of Duke University Press will always have my respect and gratitude for his devotion to this project and for the professional manner in which he has shepherded it through to completion. The jazz scholars commissioned by the press as anonymous readers made essential suggestions for improving the anthologies and were, I am relieved to say, sympathetic to the more heretical aspects of these anthologies. Lewis Porter provided me with ancient issues of *Down Beat* and with less tangible but no less valuable items of jazz scholarship and wisdom. The Comparative Studies Program at the State University of New York at Stony Brook, especially departmental secretary Lee Peters, cheerfully provided logistical support, and Federal Express never let me down when deadlines became tight. Finally, I thank Paula B. Gabbard for providing love and sympathy for more than twenty-one years now and for agreeing with me that screech trumpeters are phallic.