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Meet Michigan's No. 1 newsmaker of the past 150 years - Detroit News

Black Radio/Black Resistance - Micaela Di Leonardo 2019

Every weekday, the wildly popular Tom Joyner Morning Show reaches more than eight million radio listeners. The show offers broadly progressive political talk, adult-oriented soul music, humor, advice, and celebrity gossip for largely older, largely working-class black audience. But it's not just an old-school show: it's an activist political forum and a key site reflecting on popular aesthetics. It focuses on issues affecting African Americans today, from the denigration of hard-working single mothers, to employment discrimination and sexual abuse, to the racism and violence endemic to the U.S. criminal justice system, to international tragedies. In *Black Radio/Black Resistance*, author Micaela di Leonardo dives deep into the Tom Joyner Morning Show's 25 year history inside larger U.S. broadcast history. From its rise in the Clinton era and its responses to key events--9/11, Hurricane Katrina, President Obama's elections and presidency, police murders of unarmed black Americans and the rise of Black Lives Matter, and Donald Trump's ascendancy-it has broadcast the varied, defiant, and darkly comic voices of its anchors, guests, and audience members. di Leonardo also investigates the new synergistic set of cross-medium ties and political connections that have affected print, broadcast, and online reporting and commentary in antiracist directions. This new multiracial progressive public sphere has extraordinary potential for shaping America's future. Thus *Black Radio/Black Resistance* does far more than simply shed light on a major counterpublic institution unjustly ignored for reasons of color, class, generation, and medium. It demonstrates an alternative understanding of the shifting black public sphere in the digital age. Like the show itself, *Black Radio/Black Resistance* is politically progressive, music-drenched, and blisteringly funny.

Speech Is My Hammer - Max A. Hunter 2022-09-30

With *Speech Is My Hammer*, Max Hunter draws on memoir and his own biography to call his readers to reimagine the meaning and power in literacy. Defining literacy as a "spectrum of skills, abilities, attainments, and performances," Hunter focuses on dispelling "literacy myths" and discussing how Black male artists, entertainers, professors, and writers have described their own "literacy narratives" in self-conscious, ambivalent terms. Beginning with Frederick Douglass's *My Bondage My Freedom*, W. E. B. Dubois's *Soul of Black Folks*, and Langston Hughes's Harlem Renaissance-memoir *The Big Sea*, Hunter conducts a literary inquiry that unearths their double-consciousness and literacy ambivalence. He moves on to reveal that for many contemporary Black men the arc of ambivalence rises even higher and becomes more complex, following the civil rights and the Black Power movements, and then sweeping sharply upward once again during the War on Drugs. Hunter provides rich illustrations and probing theses that complicate our commonsense reflections on their concealed angst regarding Black authenticity, respectability politics, and masculinity. *Speech Is My Hammer* moves the reader beyond considering literacy in normative terms to perceive its potential to facilitate transformative conversations among Black males.

Hip Hop's Amnesia - Reiland Rabaka 2012-05-18

What did rap music and hip hop culture inherit from the spirituals, classic blues, ragtime, classic jazz, and bebop? What did rap music and hip hop culture inherit from the Black Women's Club Movement, New Negro Movement, Harlem Renaissance, Hipster Movement, and Black Muslim Movement? In *Hip Hop's Amnesia* award-winning author, spoken-word artist, and multi-instrumentalist Reiland Rabaka answers these questions by rescuing and reclaiming the often-overlooked early twentieth century origins and evolution of rap music and hip hop culture.

Violence, Visual Culture, and the Black Male Body - Cassandra

Jackson 2011-04-13

From early photographs of disfigured slaves to contemporary

representations of bullet-riddled rappers, images of wounded black men have long permeated American culture. While scholars have fittingly focused on the ever-present figure of the hypermasculine black male, little consideration has been paid to the wounded black man as a persistent cultural figure. This book considers images of wounded black men on various stages, including early photography, contemporary art, hip hop, and new media. Focusing primarily on photographic images, Jackson explores the wound as a specular moment that mediates power relations between seers and the seen. Historically, the representation of wounded black men has privileged the viewer in service of white supremacist thought. At the same time, contemporary artists have deployed the figure to expose and disrupt this very power paradigm. Jackson suggests that the relationship between the viewer and the viewed is not so much static as fluid, and that wounds serve as intricate negotiations of power structures that cannot always be simplified into the condensed narratives of victims and victimizers. Overall, Jackson attempts to address both the ways in which the wound has been exploited to patrol and contain black masculinity, as well as the ways in which twentieth century artists have represented the wound to disrupt its oppressive implications

Blues, Funk, Rhythm and Blues, Soul, Hip Hop, and Rap - Eddie S. Meadows 2010-06-10

Despite the influence of African American music and study as a worldwide phenomenon, no comprehensive and fully annotated reference tool currently exists that covers the wide range of genres. This much needed bibliography fills an important gap in this research area and will prove an indispensable resource for librarians and scholars studying African American music and culture.

The Cambridge Companion to Hip-Hop - Justin A. Williams 2015-02-12

This Companion covers the hip-hop elements, methods of studying hip-hop, and case studies from Nerdcore to Turkish-German and Japanese hip-hop.

The Hip Hop Movement - Reiland Rabaka 2013-04-04

Connecting classic rhythm & blues and rock & roll to the Civil Rights Movement, and classic soul and funk to the Black Power Movement, *The Hip Hop Movement* critically explores what each of these musics and movements contributed to rap, neo-soul, hip hop culture, and the broader Hip Hop Movement.

Black Masculinity and Hip-Hop Music - Xinling Li 2018-12-06

This book offers an interdisciplinary study of hip-hop music written and performed by rappers who happen to be out black gay men. It examines the storytelling mechanisms of gay themed lyrics, and how these form protests and become enabling tools for (black) gay men to discuss issues such as living on the down-low and HIV/AIDS. It considers how the biased promotion of feminised gay male artists/characters in mainstream entertainment industry has rendered masculinity an exclusively male heterosexual property, providing a representational framework for men to identify with a form of "homosexual masculinity" - one that is constructed without having to either victimise anything feminine or necessarily convert to femininity. The book makes a strong case that it is possible for individuals (like gay rappers) to perform masculinity against masculinity, and open up a new way of striving for gender equality.

Brothers Gonna Work it Out - Charise Cheney 2005-08

Cheney (ethnic studies, California Polytechnic State U.) considers the political expression of rap artists within the historical tradition of black nationalism. Interweaving songs and interviews with hip-hop artists and activists including Chuck D of Public Enemy and Rosa Clemente, manager of dead prez, Cheney links late 20th-century hip-hop nationalists with their 19th-century spiritual forebears and challenges the perception of hip-hop as simply sexist or misogynistic.

Hyper Sexual, Hyper Masculine? - Brittany C. Slatton 2016-05-13

This book provides critical insights into the many, often overlooked, challenges and societal issues that face contemporary black men, focusing in particular on the ways in which governing societal expectations result in internal and external constraints on black male identity formation, sexuality and black 'masculine' expression. Presenting new interview and auto-ethnographic data, and drawing on an array of theoretical approaches methodologies, *Hyper Sexual, Hyper Masculine?* explores the formation of gendered and sexual identity in the lives of black men, shedding light on the manner in which these are affected by class and social structure. It examines the intersecting oppressions of race, gender and class, while acknowledging and discussing the extent to which black men's social lives differ as a result of their varying degrees of cumulative disadvantage. A wide-ranging and empirically grounded exploration of the intersecting roles of race, masculinity, and sexuality on the lives of black men, this volume will appeal to scholars across the social sciences with interests in race and ethnicity, gender and sexuality, social stratification and intersectionality.

Stare in the Darkness - Lester K. Spence 2011

Critiquing the true impact of hip-hop culture on politics.

On the Politics of Ugliness - Sara Rodrigues 2018-08-29

Ugliness or unsightliness is much more than a quality or property of an individual's appearance—it has long functioned as a social category that demarcates access to social, cultural, and political spaces and capital. The editors of and authors in this collection harness intersectional and interdisciplinary approaches in order to examine ugliness as a political category that is deployed to uphold established notions of worth and entitlement. *On the Politics of Ugliness* identifies and challenges the harmful effects that labels and feelings of ugliness have on individuals and the socio-political order. It explores ugliness in relation to the intersectional processes of racialization, colonization and settler colonialism, gender-making, ableism, heteronormativity, and fatphobia. *On the Politics of Ugliness* asks that we fight against visual injustice and imagine new ways of seeing.

I Mix what I Like! - Jared A. Ball 2011

A manifesto on the journalistic purpose of the hip-hop mixtape.

We Are Worth Fighting For - Joshua M. Myers 2022-04

The Howard University protests from the perspective and worldview of its participants *We Are Worth Fighting For* is the first history of the 1989 Howard University protest. The three-day occupation of the university's Administration Building was a continuation of the student movements of the sixties and a unique challenge to the politics of the eighties. Upset at the university's appointment of the Republican strategist Lee Atwater to the Board of Trustees, students forced the issue by shutting down the operations of the university. The protest, inspired in part by the emergence of "conscious" hip hop, helped to build support for the idea of student governance and drew upon a resurgent black nationalist ethos. At the center of this story is a student organization known as Black Nia F.O.R.C.E. Co-founded by Ras Baraka, the group was at the forefront of organizing the student mobilization at Howard during the spring of 1989 and thereafter. *We Are Worth Fighting For* explores how black student activists—young men and women—helped shape and resist the rightward shift and neoliberal foundations of American politics. This history adds to the literature on Black campus activism, Black Power studies, and the emerging histories of African American life in the 1980s.

Cultures of Violence in the New German Street - Patricia Anne Simpson 2011-11-21

This book examines the street as both a material and ideological space constructed by cultural anxieties and affiliations. The early twenty-first century brought a new cartography of the street that inscribes a narrative of identity and difference, engaging discourses of political, economic, and ethnic subjectivities.

Black Routes to Islam - M. Marable 2009-08-03

Starting with 19th century narratives of African American travelers to the Holy Land, the following chapters probe Islam's role in urban social movements, music and popular culture, relations between African Americans and Muslim immigrants, and the racial politics of American Islam with the ongoing war in Iraq.

Hip Hop's Inheritance - Reiland Rabaka 2011

Hip Hop's Inheritance arguably offers the first book-length treatment of what hip hop culture has, literally, inherited from the Harlem Renaissance, the Black Arts movement, the Feminist Art movement, and 1980s and 1990s postmodern aesthetics. By comparing and contrasting the major motifs of the aforementioned cultural aesthetic traditions with those of hip hop culture, all the while critically exploring the origins and evolution of black popular culture from antebellum America through to

Obama's America, Hip Hop's Inheritance demonstrates that the hip hop generation is not the first generation of young black (and white) folk preoccupied with spirituality and sexuality, race and religion, entertainment and athletics, or ghetto culture and bourgeois culture. Taking interdisciplinarity and intersectionality seriously, Hip Hop's Inheritance employs the epistemologies and methodologies from a wide range of academic and organic intellectual/activist communities in its efforts to advance an intellectual history and critical theory of hip hop culture. Drawing from academic and organic intellectual/activist communities as diverse as African American studies and women's studies, postcolonial studies and sexuality studies, history and philosophy, politics and economics, and sociology and ethnomusicology, Hip Hop's Inheritance calls into question one-dimensional and monodisciplinary interpretations or, rather, misinterpretations, of a multidimensional and multivalent form of popular culture that has increasingly come to include cultural criticism, social commentary, and political analysis.

Dream and Legacy - Michael L. Clemons 2017-06-16

With contributions by: Rosa M. Banda, Michael L. Clemons, Lakeyta M. Bonnette-Bailey, Donathan L. Brown, Hannah Firdyiwiek, Alonzo M. Flowers III, Helen Taylor Greene, William G. Jones, Athena M. King, Taj Muhammad Sky Lark, Jamela M. Martin, Marcus L. Martin, Byron D. Andra Orey, Amardo Rodriguez, Audrey E. Snyder, James L. Taylor, Leslie U. Walker, and Jason M. Williams This book examines how Martin Luther King's life and work had a profound, if unpredictable, impact on the course of the United States since the civil rights era. A global icon of freedom, justice, and equality, King is recognized worldwide as a beacon in the struggles of peoples seeking to eradicate oppression, entrenched poverty, social deprivation, as well as political and economic disfranchisement. While Dr. King's work and ideas have gained broad traction, some powerful people misappropriate the symbol of King, skewing his legacy. With unique, multidisciplinary works by scholars from around the country, this anthology focuses on contemporary social policies and issues in America. Collectively, these pieces explore wide-ranging issues and contemporary social developments through the lens of Dr. King's perceptions, analysis, and prescriptions. Essayists bring a multidisciplinary and interdisciplinary approach to social policies and current issues in light of his ideals. They strive to glean new approaches and solutions that comport with Dr. King's vision. Organized into three sections, the book focuses on selected issues in contemporary domestic politics and policy, foreign policy and foreign affairs, and social developments that impinge upon African Americans and Americans in general. Essays shed light on Dr. King's perspective related to crime and justice, the right to vote, the hip hop movement, American foreign policy in the Middle East and Africa, healthcare, and other pressing issues. This book infers what Dr. King's response and actions might be on important and problematic contemporary policy and social issues that have arisen in the post-civil rights era.

Rap and Politics - Lavar Pope 2020-10-19

Rap and Politics maps out fifty years of political and musical development by exploring three specific moments of local discourse, each a response to failures by local, state, and national governments to address police brutality, violence, poverty, and poor social conditions in Oakland, California and the surrounding Bay Area. First, in the mid-1960s, Black youth responded to repressive political and socioeconomic factors in West Oakland by founding the Black Panther Party for Self Defense, whose representation of violence and community aid, as well as its radical and militant approach to Black Nationalism, became a foundational discourse that shaped the development of rap music in the region. Second, from the collapse of the Party in the early 1980s through the 1990s, gangster rap emerged as a form of political expression among local youth, who drew heavily on radical and militant elements of Panther discourse in their lyrics and artwork. Third, hyphy music in the mid-1990s to early 2000s continued these radical discourses and also incorporated coordinated, subversive public behavior to the mix. The result was a critique of endemic problems facing the local Black community, but also an infectious subgenre of party music that gained mainstream popularity. Overall, this study shows that the specific types of representation created to resist problems of racism and poverty in Oakland is actually key to understanding other rap undergrounds, grassroots subcultures, and social movements elsewhere. In the process, Rap and Politics offers readers a new model focused on the development of settings, representation, movements, discourse banks, and impact within underground rap scenes.

Sounding Race in Rap Songs - Loren Kajikawa 2015-03-07

As one of the most influential and popular genres of the last three decades, rap has cultivated a mainstream audience and become a multimillion-dollar industry by promoting highly visible and often controversial representations of blackness. *Sounding Race in Rap Songs* argues that rap music allows us not only to see but also to hear how mass-mediated culture engenders new understandings of race. The book traces the changing sounds of race across some of the best-known rap songs of the past thirty-five years, combining song-level analysis with historical contextualization to show how these representations of identity depend on specific artistic decisions, such as those related to how

producers make beats. Each chapter explores the process behind the production of hit songs by musicians including Grandmaster Flash and the Furious Five, The Sugarhill Gang, Run-D.M.C., Public Enemy, N.W.A., Dr. Dre, and Eminem. This series of case studies highlights stylistic differences in sound, lyrics, and imagery, with musical examples and illustrations that help answer the core question: can we hear race in rap songs? Integrating theory from interdisciplinary areas, this book will resonate with students and scholars of popular music, race relations, urban culture, ethnomusicology, sound studies, and beyond.

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