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[Turkish Guest Workers in Germany](#) - Jennifer A. Miller 2018-01-01

Turkish Guest Workers in Germany tells the post-war story of Turkish "guest workers," whom West German employers recruited to fill their depleted ranks. Jennifer A. Miller's unique approach starts in the country of departure rather than the country of arrival and is heavily informed by Turkish-language sources and perspectives. Miller argues that the guest worker program, far from creating a parallel society, involved constant interaction between foreign nationals and Germans. These categories were as fluid as the Cold War borders they crossed. Miller's extensive use of archival research in Germany, Turkey and the Netherlands examines the recruitment of workers, their travel, initial housing and work engagements, social lives, and involvement in labour and religious movements. She reveals how contrary to popular misconceptions, the West German government attempted to maintain

a humane, foreign labour system and the workers themselves made crucial, often defiant, decisions. Turkish Guest Workers in Germany identifies the Turkish guest worker program as a postwar phenomenon that has much to tell us about the development of Muslim minorities in Europe and Turkey's ever-evolving relationship with the European Union.

**Music and Irish Identity** - Gerry Smyth 2016-10-26

Music and Irish Identity represents the latest stage in a life-long project for Gerry Smyth, focusing here on the ways in which music engages with particular aspects of Irish identity. The nature of popular music and the Irish identity it supposedly articulates have both undergone profound change in recent years: the first as a result of technological and wider industrial changes in the organisation and dissemination of music as seen, for example, with digital platforms such as YouTube, Spotify and iTunes. A second factor has been Ireland's

spectacular fall from economic grace after the demise of the "Celtic Tiger", and the ensuing crisis of national identity. Smyth argues that if, as the stereotypical association would have it, the Irish have always been a musical race, then that association needs re-examination in the light of developments in relation to both cultural practice and political identity. This book contributes to that process through a series of related case studies that are both scholarly and accessible. Some of the principal ideas broached in the text include the (re-)establishment of music as a key object of Irish cultural studies; the theoretical limitations of traditional musicology; the development of new methodologies specifically designed to address the demands of Irish music in all its aspects; and the impact of economic austerity on musical negotiations of Irish identity. The book will be of seminal importance to all those interested in popular music, cultural studies and the wider fate of Ireland in the twenty-first century.

*Satchmo Blows Up the World* - Penny VON ESCHEN 2009-06-30

At the height of the ideological antagonism of the Cold War, the U.S. State Department unleashed an unexpected tool in its battle against Communism: jazz. From 1956 through the late 1970s, America dispatched its finest jazz musicians to the far corners of the earth, from Iraq to India, from the Congo to the Soviet Union, in order to win the hearts and minds of the Third World and to counter perceptions of American racism. Penny Von Eschen escorts us across the globe, backstage and onstage, as Dizzy Gillespie, Louis Armstrong, Duke Ellington, and other jazz luminaries spread their music and their ideas further than the State Department anticipated. Both in concert and after hours, through political statements and romantic liaisons, these musicians broke through the government's official narrative and gave their audiences an unprecedented vision of the black American experience. In the process, new collaborations developed between Americans and the formerly colonized peoples of Africa, Asia, and the Middle East--collaborations that fostered greater racial pride and solidarity. Though intended as a color-blind promotion of democracy, this unique Cold War strategy unintentionally demonstrated the essential role

of African Americans in U.S. national culture. Through the tales of these tours, Von Eschen captures the fascinating interplay between the efforts of the State Department and the progressive agendas of the artists themselves, as all struggled to redefine a more inclusive and integrated American nation on the world stage.

**Divided Dreamworlds?** - Peter Romijn 2012  
With its unique focus on how culture contributed to the blurring of ideological boundaries between the East and the West, this important volume offers fascinating insights into the tensions, rivalries and occasional cooperation between the two blocs. Encompassing developments in both the arts and sciences, the authors analyze focal points, aesthetic preferences and cultural phenomena through topics as wide-ranging as the East- and West German interior design; the Soviet stance on genetics; US cultural diplomacy during and after the Cold War; and the role of popular music as a universal cultural ambassador. Well positioned at the cutting edge of Cold War studies, this important work illuminates some of the striking paradoxes involved in the production and reception of culture in East and West.

**Jazz, Rock, and Rebels** - Uta G. Poiger 2000  
"This significant contribution to German history pioneers a conceptually sophisticated approach to German-German relations. Poiger has much to say about the construction of both gender norms and masculine and feminine identities, and she has valuable insights into the role that notions of race played in defining and reformulating those identities and prescriptive behaviors in the German context. The book will become a 'must read' for German historians."--Heide Fehrenbach, author of *Cinema in Democratizing Germany* "Poiger breaks new ground in this history of the postwar Germanies. The book will serve as a model for all future studies of comparative German-German history."--Robert G. Moeller, author of *Protecting Motherhood* "Jazz, Rock, and Rebels exemplifies the exciting work currently emerging out of transnational analyses. [A] well-written and well-argued study."--Priscilla Wald, author of *Constituting Americans*

*Youth and Rock in the Soviet Bloc* - William Jay Risch 2014-12-17

*Youth and Rock in the Soviet Bloc* explores the

rise of youth as consumers of popular culture and the globalization of popular music in Russia and Eastern Europe. This collection of essays challenges assumptions that Communist leaders and Western-influenced youth cultures were inimically hostile to one another. While initially banning Western cultural trends like jazz and rock-and-roll, Communist leaders accommodated elements of rock and pop music to develop their own socialist popular music. They promoted organized forms of leisure to turn young people away from excesses of style perceived to be Western. Popular song and officially sponsored rock and pop bands formed a socialist beat that young people listened and danced to. Young people attracted to the music and subcultures of the capitalist West still shared the values and behaviors of their peers in Communist youth organizations. Despite problems providing youth with consumer goods, leaders of Soviet bloc states fostered a socialist alternative to the modernity the capitalist West promised. Underground rock musicians thus shared assumptions about culture that Communist leaders had instilled. Still, competing with influences from the capitalist West had its limits. State-sponsored rock festivals and rock bands encouraged a spirit of rebellion among young people. Official perceptions of what constituted culture limited options for accommodating rock and pop music and Western youth cultures. Youth countercultures that originated in the capitalist West, like hippies and punks, challenged the legitimacy of Communist youth organizations and their sponsors. Government media and police organs wound up creating oppositional identities among youth gangs. Failing to provide enough Western cultural goods to provincial cities helped fuel resentment over the Soviet Union's capital, Moscow, and encourage support for breakaway nationalist movements that led to the Soviet Union's collapse in 1991. Despite the Cold War, in both the Soviet bloc and in the capitalist West, political elites responded to perceived threats posed by youth cultures and music in similar manners. Young people participated in a global youth culture while expressing their own local views of the world.

*Jazz, Rock, and Rebels* - Uta G. Poiger 2000

In the two decades after World War II, Germans

on both sides of the iron curtain fought vehemently over American cultural imports. This book traces how westerns, jeans, jazz, rock 'n' roll, and stars like Marlon Brando and Elvis Presley reached adolescents in both Germanies, who eagerly adopted the new styles. It reveals that East and West German authorities deployed gender and racial norms to contain Americanized youth cultures in their own territories and to carry on the ideological Cold War battle with each other.

*The Modern Girl Around the World* - Alys Eve  
The Modern Girl around the World Research  
Group 2008-12-03

During the 1920s and 1930s, in cities from Beijing to Bombay, Tokyo to Berlin, Johannesburg to New York, the Modern Girl made her sometimes flashy, always fashionable appearance in city streets and cafes, in films, advertisements, and illustrated magazines. Modern Girls wore sexy clothes and high heels; they applied lipstick and other cosmetics. Dressed in provocative attire and in hot pursuit of romantic love, Modern Girls appeared on the surface to disregard the prescribed roles of dutiful daughter, wife, and mother.

Contemporaries debated whether the Modern Girl was looking for sexual, economic, or political emancipation, or whether she was little more than an image, a hollow product of the emerging global commodity culture. The contributors to this collection track the Modern Girl as she emerged as a global phenomenon in the interwar period. Scholars of history, women's studies, literature, and cultural studies follow the Modern Girl around the world, analyzing her manifestations in Germany, Australia, China, Japan, France, India, the United States, Russia, South Africa, and Zimbabwe. Along the way, they demonstrate how the economic structures and cultural flows that shaped a particular form of modern femininity crossed national and imperial boundaries. In so doing, they highlight the gendered dynamics of interwar processes of racial formation, showing how images and ideas of the Modern Girl were used to shore up or critique nationalist and imperial agendas. A mix of collaborative and individually authored chapters, the volume concludes with commentaries by Kathy Peiss, Miriam

Silverberg, and Timothy Burke. Contributors: Davarian L. Baldwin, Tani E. Barlow, Timothy Burke, Liz Conor, Madeleine Yue Dong, Anne E. Gorsuch, Ruri Ito, Kathy Peiss, Uta G. Poiger, Priti Ramamurthy, Mary Louise Roberts, Barbara Sato, Miriam Silverberg, Lynn M. Thomas, Alys Eve Weinbaum

**Afterlife of Empire** - Jordanna Bailkin  
2012-11-15

This book investigates how decolonization transformed British society in the 1950s and 1960s, and examines the relationship between the postwar and the postimperial.

**Faces of Degeneration** - Daniel Pick 1989

Exploring the historical contexts in France, Italy, and England within which the idea was developed, this text traces the political issues to which the concept of degeneration gave rise during the period from the revolutions of 1848 to the First World War and beyond.

**A People's Music** - Helma Kaldewey 2020

Chronicles the history of jazz over the complete lifespan of East Germany, from 1945 to 1990, for the first time.

**Transactions, Transgressions,**

**Transformations** - Heide Fehrenbach 2000

From an April 1996 colloquium, *The American Cultural Impact on Germany, France, Italy, and Japan, 1945-1995: An International Comparison*, 11 essays examine the reception and impact of American products and images. Most of the contributors are historians, but others from fields such as architecture and literature. They move beyond the standard model of cultural colonialism and democratic modernization, while never losing sight of the asymmetry in power relations between the countries and the US. Annotation copyrighted by Book News, Inc., Portland, OR

**Between Marx and Coca-Cola** - Axel Schildt  
2006

In the 1960s and 70s, a new youth consciousness emerged in Western Europe which gave this period its distinct character. This volume demonstrates how international developments fused with national traditions, producing specific youth cultures that became leading trendsetters of emergent post-industrial Western societies.

**Music and German National Identity** - Celia Applegate 2002-08

Concert halls all over the world feature mostly

the works of German and Austrian composers as their standard repertoire: composers like the three "Bs" of classical music, Bach, Beethoven, and Brahms, all of whom are German. Over the past three centuries, many supporters of German music have even nurtured the notion that the German-speaking world possesses a peculiar strength in the cultivation of music.

This book brings together seventeen contributors from the fields of musicology, ethnomusicology, history, and German literature to explore these questions: how music came to be associated with German identity, when and how Germans came to be regarded as the "people of music," and how music came to be designated "the most German of arts." Unlike previous volumes on this topic, many of which focused primarily on Wagner and Nazism, the essays here are wide-ranging and comprehensive, examining philosophy, literature, politics, and social currents as well as the creation and performance of folk music, art music, church music, jazz, rock, and pop. The result is a striking volume, adeptly addressing the complexity and variety of ways in which music insinuated itself into the German national imagination and how it has continued to play a central role in the shaping of a German identity.

Contributors to this volume: Celia Applegate Doris L. Bergen Philip Bohlman Joy Haslam Calico Bruce Campbell John Daverio Thomas S. Grey Jost Hermand Michael H. Kater Gesa Kordes Edward Larkey Bruno Nettle Uta G. Poiger Pamela Potter Albrecht Riethmüller Bernd Sponheuer Hans Rudolf Vaaget

My German Question - Peter Gay 1998-10-07

"Not only a memoir, it's also a fierce reply to those who criticized German-Jewish assimilation and the tardiness of many families in leaving Germany" (Publishers Weekly). In this poignant book, a renowned historian tells of his youth as an assimilated, anti-religious Jew in Nazi Germany from 1933 to 1939—"the story," says Peter Gay, "of a poisoning and how I dealt with it." With his customary eloquence and analytic acumen, Gay describes his family, the life they led, and the reasons they did not emigrate sooner, and he explores his own ambivalent feelings—then and now—toward Germany its people. Gay relates that the early years of the Nazi regime were relatively benign for his

family, yet even before the events of 1938-39, culminating in Kristallnacht, they were convinced they must leave the country. Gay describes the bravery and ingenuity of his father in working out this difficult emigration process, the courage of the non-Jewish friends who helped his family during their last bitter months in Germany, and the family's mounting panic as they witnessed the indifference of other countries to their plight and that of others like themselves. Gay's account—marked by candor, modesty, and insight—adds an important and curiously neglected perspective to the history of German Jewry. "Not a single paragraph is superfluous. His inquiry rivets without let up, powered by its unremitting candor." —Los Angeles Times Book Review "[An] eloquent memoir." —The Wall Street Journal "A moving testament to the agony the author experienced." —Chicago Tribune "[A] valuable chronicle of what life was like for those who lived through persecution and faced execution." —Choice

*Just My Soul Responding* - Brian Ward  
2012-10-12

Brian Ward is Lecturer in American History at the University of Newcastle upon Tyne .; This book is intended for american studies, American history postwar social and cultural history, political history, Black history, Race and Ethnic studies and Cultural studies together with the general trade music.

**What Difference Does a Husband Make?** - Elizabeth D. Heineman 2003-02

"A pathbreaking book. Nothing else attempts the broad sweep or comprehensive vision that Heineman offers in this book."—Robert Moeller, author of *Protecting Motherhood*

Modernist America - Richard Pells 2011-03-29

America's global cultural impact is largely seen as one-sided, with critics claiming that it has undermined other countries' languages and traditions. But contrary to popular belief, the cultural relationship between the United States and the world has been reciprocal, says Richard Pells. The United States not only plays a large role in shaping international entertainment and tastes, it is also a consumer of foreign intellectual and artistic influences. Pells reveals how the American artists, novelists, composers, jazz musicians, and filmmakers who were part of the Modernist movement were greatly

influenced by outside ideas and techniques. People across the globe found familiarities in American entertainment, resulting in a universal culture that has dominated the twentieth and twenty-first centuries and fulfilled the aim of the Modernist movement—to make the modern world seem more intelligible. "Modernist America" brilliantly explains why George Gershwin's music, Cole Porter's lyrics, Jackson Pollock's paintings, Bob Fosse's choreography, Marlon Brando's acting, and Orson Welles's storytelling were so influential, and why these and other artists and entertainers simultaneously represent both an American and a modern global culture.

*Transforming Paris* - David P. Jordan 1995-01-01

The Paris we know today, with its grand boulevards, its bridges and parks, its monumental beauty, was essentially built in only seventeen years, in the middle of the nineteenth century. In this brief period, whole neighborhoods of medieval and revolutionary Paris -- over-crowded, dangerous, and filthy -- were razed, and from the rubble a modern city of light and air emerged. This triumphant rebuilding was chiefly the work of one man, Baron Georges Haussmann, Napoleon III's Prefect of the Seine. It was Haussmann's task to assert, in stone, the power and permanence of Paris, to show the world that it was the seat of an empire of mythic proportions. To this end, he imposed grand visual perspectives, as when he transformed Napoleon I's Arc de Triomphe into a magnificent twelve-armed star from which radiated the broadest boulevards of Europe. Below ground, his modern sewer system became one of the wonders of the civilized world, eagerly toured by royalty and commoners alike. Haussmann's mandate was not only to create an impression of grandeur but to secure the city for better control by government. By creating formal spaces where there had previously been a maze of chaotic streets, Haussmann opened Paris to effective police control and thwarted the recurrent demonstration of its well-known revolutionary fervor. The determined and autocratic Haussmann imprinted rational order and bourgeois civility on the unruly city which had for so long simmered with riot and insurrection. Though he planted chestnut trees, installed gas lights, rebuilt the water supply, and

improved transportation and housing, Haussmann's labors were (and remain) controversial. He forced tens of thousands of the poor from the center of the city, and destroyed significant parts of old Paris. But in this important new biography David Jordan reminds us that Haussmann was not immune to the charms of the old city. By leaving some areas intact, the Baron achieved the grand effect of implanting a modern city boldly within an ancient one. Here, at last, Haussmann's labors are given the aesthetic as well as the historical appreciation they deserve.

### **A Social History of Early Rock 'n' Roll in Germany** - Julia Sneeringer 2018-05-31

A Social History of Early Rock 'n' Roll in Germany explores the people and spaces of St. Pauli's rock'n'roll scene in the 1960s. Starting in 1960, young British rockers were hired to entertain tourists in Hamburg's red-light district around the Reeperbahn in the area of St. Pauli. German youths quickly joined in to experience the forbidden thrill of rock'n'roll, and used African American sounds to distance themselves from the old Nazi generation. In 1962 the Star Club opened and drew international attention for hosting some of the Beatles' most influential performances. In this book, Julia Sneeringer weaves together this story of youth culture with histories of sex and gender, popular culture, media, and subculture. By exploring the history of one locale in depth, Sneeringer offers a welcome contribution to the scholarly literature on space, place, sound and the city, and pays overdue attention to the impact that Hamburg had upon music and style. She is also careful to place performers such as The Beatles back into the social, spatial, and musical contexts that shaped them and their generation. This book reveals that transnational encounters between musicians, fans, entrepreneurs and businessmen in St. Pauli produced a musical style that provided emotional and physical liberation and challenged powerful forces of conservatism and conformity with effects that transformed the world for decades to come.

**Catholic Modern** - James Chappel 2018-02-23  
Catholic antimodern, 1920-1929 -- Anti-communism and paternal Catholicism, 1929-1944 -- Anti-fascism and fraternal Catholicism, 1929-1944 -- Rebuilding Christian

Europe, 1944-1950 -- Christian democracy and Catholic innovation in the long 1950s -- The return of heresy in the global 1960s

### **Jazz Internationalism** - John Lowney 2017-10-16

Jazz Internationalism offers a bold reconsideration of jazz's influence in Afro-modernist literature. Ranging from the New Negro Renaissance through the social movements of the 1960s, John Lowney articulates nothing less than a new history of Afro-modernist jazz writing. Jazz added immeasurably to the vocabulary for discussing radical internationalism and black modernism in leftist African American literature. Lowney examines how Claude McKay, Ann Petry, Langston Hughes, and many other writers employed jazz as both a critical social discourse and mode of artistic expression to explore the possibilities "and challenges" of black internationalism. The result is an expansive understanding of jazz writing sure to spur new debates.

### *Sex, Thugs and Rock 'n' Roll* - Mark Fenemore 2007-12-30

A fascinating and highly readable account of what it was like to be young and hip, growing up in East Germany in the 1950s and 1960s. Living on the frontline of the Cold War, young people were subject to a number of competing influences. For young men from the working class, in particular, a conflict developed between the culture they inherited from their parents and the new official culture taught in schools. Merging with street gangs, new youth cultures took shape, which challenged authority and provided an alternative vision of modernity. Taking their fashion cues, music and icons from the West, they rapidly came into conflict with a didactic and highly controlling party-state. Charting the clashes which occurred between teenage rebels and the authorities, the book explores what happened when gender, sexuality, Nazism, communism and rock 'n' roll collided during a period, which also saw the building of the Berlin Wall.

### The Firm - Gary Bruce 2012-07-01

Based on previously classified documents and on interviews with former secret police officers and ordinary citizens, The Firm is the first comprehensive history of East Germany's secret

police, the Stasi, at the grassroots level.

Focusing on Granssee and Perleberg, two East German districts located north of Berlin, Gary Bruce reveals how the Stasi monitored small-town East Germany. He paints an eminently human portrait of those involved with this repressive arm of the government, featuring interviews with former officers that uncover a wide array of personalities, from devoted ideologues to reluctant opportunists, most of whom talked frankly about East Germany's obsession with surveillance. Their paths after the collapse of Communism are gripping stories of resurrection and despair, of renewal and demise, of remorse and continued adherence to the movement. The book also sheds much light on the role of the informant, the Stasi's most important tool in these out-of-the-way areas. Providing on-the-ground empirical evidence of how the Stasi operated on a day-to-day basis with ordinary people, this remarkable volume offers an unparalleled picture of life in a totalitarian state.

*The Cultural Cold War* - Frances Stonor Saunders 2013-11-05

During the Cold War, freedom of expression was vaunted as liberal democracy's most cherished possession—but such freedom was put in service of a hidden agenda. In *The Cultural Cold War*, Frances Stonor Saunders reveals the extraordinary efforts of a secret campaign in which some of the most vocal exponents of intellectual freedom in the West were working for or subsidized by the CIA—whether they knew it or not. Called "the most comprehensive account yet of the [CIA's] activities between 1947 and 1967" by the *New York Times*, the book presents shocking evidence of the CIA's undercover program of cultural interventions in Western Europe and at home, drawing together declassified documents and exclusive interviews to expose the CIA's astonishing campaign to deploy the likes of Hannah Arendt, Isaiah Berlin, Leonard Bernstein, Robert Lowell, George Orwell, and Jackson Pollock as weapons in the Cold War. Translated into ten languages, this classic work—now with a new preface by the author—is "a real contribution to popular understanding of the postwar period" (*The Wall Street Journal*), and its story of covert cultural efforts to win hearts and minds continues to be

relevant today.

**Race Music** - Guthrie P. Ramsey 2004-11-22  
Covering the vast and various terrain of African American music, this text begins with an account of the author's own musical experiences with family and friends on the South Side of Chicago. It goes on to explore the global influence and social relevance of African American music.

**Bowling for Communism** - Andrew Demshuk 2020-10-15

*Bowling for Communism* illuminates how civic life functioned in Leipzig, East Germany's second-largest city, on the eve of the 1989 revolution by exploring acts of "urban ingenuity" amid catastrophic urban decay. Andrew Demshuk profiles the creative activism of local communist officials who, with the help of scores of volunteers, constructed a palatial bowling alley without Berlin's knowledge or approval. In a city mired in disrepair, civic pride overcame resentment against a regime loathed for corruption, Stasi spies, and the Berlin Wall. Reconstructing such episodes through interviews and obscure archival materials, Demshuk shows how the public sphere functioned in Leipzig before the fall of communism. Hardly detached or inept, local officials worked around centralized failings to build a more humane city. And hardly disengaged, residents turned to black-market construction to patch up their surroundings. Because such "urban ingenuity" was premised on weakness in the centralized regime, the dystopian cityscape evolved from being merely a quotidian grievance to the backdrop for revolution. If, by their actions, officials were demonstrating that the regime was irrelevant, and if, in their own experiences, locals only attained basic repairs outside official channels, why should anyone have mourned the system when it was overthrown?

*Globalisation and the Nation in Imperial Germany* - Sebastian Conrad 2010-09-02

Translation of award-winning study of the development of German nationalism in a global context.

*German Pop Culture* - Agnes C. Mueller 2004

An incisive study of the impact of American culture on modern German society

*The Global Politics of Jazz in the Twentieth Century* - Yoshiomi Saito 2019-08-28

From the mid-1950s to the late 1970s, jazz was harnessed as America's "sonic weapon" to promote an image to the world of a free and democratic America. Dizzy Gillespie, Dave Brubeck, Duke Ellington and other well-known jazz musicians were sent around the world – including to an array of Communist countries – as "jazz ambassadors" in order to mitigate the negative image associated with domestic racial problems. While many non-Americans embraced the Americanism behind this jazz diplomacy without question, others criticized American domestic and foreign policies while still appreciating jazz – thus jazz, despite its popularity, also became a medium for expressing anti-Americanism. This book examines the development of jazz outside America, including across diverse historical periods and geographies – shedding light on the effectiveness of jazz as an instrument of state power within a global political context. Saito examines jazz across a wide range of regions, including America, Europe, Japan and Communist countries. His research also draws heavily upon a variety of sources, primary as well as secondary, which are accessible in these diverse countries: all had their unique and culturally specific domestic jazz scenes, but also interacted with each other in an interesting dimension of early globalization. This comparative analysis on the range of unique jazz scenes and cultures offers a detailed understanding as to how jazz has been interpreted in various ways, according to the changing contexts of politics and society around it, often providing a basis for criticizing America itself. Furthering our appreciation of the organic relationship between jazz and global politics, Saito reconsiders the uniqueness of jazz as an exclusively "American music." This book will be of interest to students and scholars of international relations, the history of popular music, and global politics.

*Literature and Film in Cold War South Korea* - Theodore Hughes 2014-03-04

Korean writers and filmmakers crossed literary and visual cultures in multilayered ways under Japanese colonial rule (1910–1945). Taking advantage of new modes and media that emerged in the early twentieth century, these artists sought subtle strategies for representing

the realities of colonialism and global modernity. Theodore Hughes begins by unpacking the relations among literature, film, and art in Korea's colonial period, paying particular attention to the emerging proletarian movement, literary modernism, nativism, and wartime mobilization. He then demonstrates how these developments informed the efforts of post-1945 writers and filmmakers as they confronted the aftershocks of colonialism and the formation of separate regimes in North and South Korea. Hughes puts neglected Korean literary texts, art, and film into conversation with studies on Japanese imperialism and Korea's colonial history. At the same time, he locates post-1945 South Korean cultural production within the transnational circulation of texts, ideas, and images that took place in the first three decades of the Cold War. The incorporation of the Korean Peninsula into the global Cold War order, Hughes argues, must be understood through the politics of the visual. In *Literature and Film in Cold War South Korea*, he identifies ways of seeing that are central to the organization of a postcolonial culture of division, authoritarianism, and modernization.

**Rebels** - Leerom Medovoi 2005-11-02

Holden Caulfield, the beat writers, Elvis Presley, Chuck Berry, and James Dean—these and other avatars of youthful rebellion were much more than entertainment. As Leerom Medovoi shows, they were often embraced and hotly debated at the dawn of the Cold War era because they stood for dissent and defiance at a time when the ideological production of the United States as leader of the "free world" required emancipatory figures who could represent America's geopolitical claims. Medovoi argues that the "bad boy" became a guarantor of the country's anti-authoritarian, democratic self-image: a kindred spirit to the freedom-seeking nations of the rapidly decolonizing third world and a counterpoint to the repressive conformity attributed to both the Soviet Union abroad and America's burgeoning suburbs at home. Alongside the young rebel, the contemporary concept of identity emerged in the 1950s. It was in that decade that "identity" was first used to define collective selves in the politicized manner that is recognizable today: in terms such as "national identity" and "racial identity." Medovoi

traces the rapid absorption of identity themes across many facets of postwar American culture, including beat literature, the young adult novel, the Hollywood teen film, early rock 'n' roll, black drama, and "bad girl" narratives. He demonstrates that youth culture especially began to exhibit telltale motifs of teen, racial, sexual, gender, and generational revolt that would burst into political prominence during the ensuing decades, bequeathing to the progressive wing of contemporary American political culture a potent but ambiguous legacy of identity politics.

**Jazz, Rock, and Rebels** - Uta G. Poiger  
2000-03-03

In the two decades after World War II, Germans on both sides of the iron curtain fought vehemently over American cultural imports. Uta G. Poiger traces how westerns, jeans, jazz, rock 'n' roll, and stars like Marlon Brando or Elvis Presley reached adolescents in both Germanies, who eagerly adopted the new styles. Poiger reveals that East and West German authorities deployed gender and racial norms to contain Americanized youth cultures in their own territories and to carry on the ideological Cold War battle with each other. Poiger's lively account is based on an impressive array of sources, ranging from films, newspapers, and contemporary sociological studies, to German and U.S. archival materials. *Jazz, Rock, and Rebels* examines diverging responses to American culture in East and West Germany by linking these to changes in social science research, political cultures, state institutions, and international alliance systems. In the first two decades of the Cold War, consumer culture became a way to delineate the boundaries between East and West. This pathbreaking study, the first comparative cultural history of the two Germanies, sheds new light on the legacy of Weimar and National Socialism, on gender and race relations in Europe, and on Americanization and the Cold War.

[Americanization and Anti-americanism](#) -

Alexander Stephan† 2004-11-30

**The ongoing discussions about globalization, American hegemony and September 11 and its aftermath have moved the debate about the export of American culture and cultural anti-Americanism to**

**center stage of world politics. At such a time, it is crucial to understand the process of culture transfer and its effects on local societies and their attitudes toward the United States. This volume presents Germany as a case study of the impact of American culture throughout a period characterized by a totalitarian system, two unusually destructive wars, massive ethnic cleansing, and economic disaster. Drawing on examples from history, culture studies, film, radio, and the arts, the authors explore the political and cultural parameters of Americanization and anti-Americanism, as reflected in the reception and rejection of American popular culture and, more generally, in European-American relations in the "American Century."**

***We Begin Bombing in Five Minutes*** - Andrew Hunt 2021-08-27

**In the moments before his weekly radio address hit the airwaves in 1984, Ronald Reagan made an off-the-record joke: "I've signed legislation that will outlaw Russia forever. We begin bombing in five minutes." As reports of the stunt leaked to the press, many Americans did not find themselves laughing along with the president. Long a fervent warrior against what he termed the "Evil Empire," by the mid-1980s, Reagan confronted growing domestic opposition to his revival of the Cold War. While numerous histories of the era have glorified the "Decade of Greed," historian Andrew Hunt instead explores the period's robust political and cultural dissent. *We Begin Bombing in Five Minutes* focuses on a striking array of protest movements that took up issues such as the nuclear arms race, U.S. intervention in Central America, and American investments in South Africa. Hunt's new history of the eighties investigates how film, television, and other facets of popular culture critiqued Washington's Cold War policies and reveals that activists and cultural rebels alike posed a more meaningful challenge to the Cold War's excesses than their predecessors in the McCarthy era.**

***Sexuality and German Fascism*** - Dagmar

**Herzog 2005**

**"The interrelationship of fascism and sexuality has attracted a great deal of interest for some time now. This collection offers fresh perspectives by leading scholars on the history of sexuality under national socialism on such topics as the persecution of Jewish-gentile sex in the "race defilement" trials, homophobic propaganda and the prosecution of same-sex activity within the Wehrmacht and SS, representations of female sexuality in film, prostitution on home and battle fronts, sexual relations between Germans and foreign forced laborers, and reproductive practices among Jewish survivors. Moreover, the authors provide new insights into the relationships between Nazi sexual politics and antisemitism and challenge assumptions of Nazism as sexually repressive ; instead they emphasize the interrelationships between incitement to sexual activity and persecution and mass murder." --book jacket.**

***Selling Modernity* - Pamela Swett**

**Leighninger 2007-08-29**

**DIVA historical study of modern German advertising, from the Imperial period through the 1970s, that explores mass consumption in modern society and the relationship between business mentalities, artistic creation, consumer behavior, and ideology. /div**

***GIs and Fräuleins* - Maria Höhn 2003-04-03**

**With the outbreak of the Korean War, the poor, rural West German state of Rhineland-Palatinate became home to some of the largest American military installations outside the United States. In *GIs and Fräuleins*, Maria Hohn offers a rich social history of this German-American encounter and provides new insights into how West Germans negotiated their transition from National Socialism to a consumer democracy during the 1950s. Focusing on the conservative reaction to the American military presence, Hohn shows that Germany's Christian Democrats, though eager to be allied politically and militarily with the United States, were**

**appalled by the apparent Americanization of daily life and the decline in morality that accompanied the troops to the provinces. Conservatives condemned the jazz clubs and striptease parlors that Holocaust survivors from Eastern Europe opened to cater to the troops, and they expressed scorn toward the German women who eagerly pursued white and black American GIs. While most Germans rejected the conservative effort to punish as prostitutes all women who associated with American GIs, they vilified the sexual relationships between African American men and German women. Hohn demonstrates that German anxieties over widespread Americanization were always debates about proper gender norms and racial boundaries, and that while the American military brought democracy with them to Germany, it also brought Jim Crow. *Jazz, Rock, and Rebels* - Uta G. Poiger 2000-03-03**

**"This significant contribution to German history pioneers a conceptually sophisticated approach to German-German relations. Poiger has much to say about the construction of both gender norms and masculine and feminine identities, and she has valuable insights into the role that notions of race played in defining and reformulating those identities and prescriptive behaviors in the German context. The book will become a 'must read' for German historians."—Heide Fehrenbach, author of *Cinema in Democratizing Germany* "Poiger breaks new ground in this history of the postwar Germanies. The book will serve as a model for all future studies of comparative German-German history."—Robert G. Moeller, author of *Protecting Motherhood* "Jazz, Rock, and Rebels exemplifies the exciting work currently emerging out of transnational analyses. [A] well-written and well-argued study."—Priscilla Wald, author of *Constituting Americans***

***The Miracle Years* - Hanna Schissler 2020-12-08**

**Stereotypical descriptions showcase West Germany as an "economic miracle" or cast it**

**in the narrow terms of Cold War politics. Such depictions neglect how material hardship preceded success and how a fascist past and communist sibling complicated the country's image as a bastion of democracy. Even more disappointing, they brush over a rich and variegated cultural history. That history is told here by leading scholars of German history, literature, and film in what is destined to become the volume on postwar West German culture and society. In it, we read about the lives of real people--from German children fathered by black Occupation soldiers to communist activists, from surviving Jews to Turkish "guest" workers, from young hoodlums to middle-class mothers. We learn how they experienced and represented the institutions and social forces that shaped their lives and defined the wider culture.**

**We see how two generations of West Germans came to terms not only with war guilt, division from East Germany, and the Angst of nuclear threat, but also with changing gender relations, the Americanization of popular culture, and the rise of conspicuous consumption. Individually, these essays peer into fascinating, overlooked corners of German life. Together, they tell what it really meant to live in West Germany in the 1950s and 1960s. In addition to the editor, the contributors are Volker R. Berghahn, Frank Biess, Heide Fehrenbach, Michael Geyer, Elizabeth Heineman, Ulrich Herbert, Maria Höhn, Karin Hunn, Kaspar Maase, Richard McCormick, Robert G. Moeller, Lutz Niethammer, Uta G. Poiger, Diethelm Prowe, Frank Stern, Arnold Sywottek, Frank Trommler, Eric D. Weitz, Juliane Wetzel, and Dorothee Wierling.**