

The Cry of the Body Without Organs: a Schizoanalysis of Ed Bland's Critical Race Theory of Jazz

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Abstract

Through an analysis of the film *The Cry of Jazz*, the Afro-Futurism of Ed Bland is contrasted with the schizoanalysis of Deleuze and Guattari to demonstrate both the application of schizoanalysis to jazz theory and the application of Afro-Futurism to schizoanalysis. In the first part, Bland's critical race theory of jazz is outlined through the dialogue provided by the protagonist Alex in *The Cry of Jazz* demonstrating the dialectical Hegelianism of Bland's analysis. Bland's theory of jazz is sifted through a reading of Deleuze's *Difference and Repetition* as a critique of Hegelianism. Through an elaboration of jazz theory, the Deleuzian concepts of difference and repetition develop further Bland's jazz theory leading to the death of jazz and the potential becoming of a new America. The survival of the spirit of jazz after death is demonstrated through the body without organs. Here, Bland's Afro-Futurist critical race theory comes into focus as a pure affectivity that decomposes the boundaries of musicality and the social condition simultaneously.

In 1977, the Sex Pistols released their hit single, rising to number 2 on the UK Singles Chart, «God Save the Queen». In the song, singer Johnny Rotten roared, «Don't be told what you want; Don't be told what you need; There's no future; No future; No future for you». This sentiment that the future was lost and that the present repeated without eternally was felt across the world as politics became more conservative and social change began a regression. At the same time, the Sex Pistols as invented by Malcolm McLaren were never meant to be anything larger than a commodity fetish to be consumed by a desperate youth faced with no future. It was for this reason that in 1978, the punk rock band Crass declared that «punk is dead». In the song, Steve Ignorant calls out, «I see the velvet zippies in their bondage gear; The social elite with safety-pins in their ear; I watch and understand that it don't mean a thing; The scorpions might attack, but the systems stole the sting». Unlike the Sex Pistols, Crass was self-consciously political in their revolt against capitalism. For them and the anarcho-punk current which followed, the death of punk meant the rise of a different form of art and protest where social and cultural change became the driving force for rebellion. Nearly 20 years prior, and for very similar reason, Ed Bland had pronounced the same fate to jazz: «jazz is dead» (Hill, Kennedy & Bland 1959).

In 1959, jazz underwent a transformation in music through the impact of Miles Davis' *Kind of Blue*, Dave Brubeck's *Time Out*, Charles Mingus' *Mingus Ah Um*, and Ornette Coleman's *The Shape of Jazz to Come*. Meanwhile, instituting a transformative politics through an Afro-Futurist critical race theory of jazz music, Ed Bland, released his documentary film *The Cry of Jazz* (Hill, Kennedy & Bland 1959). Bland, a Black American, jazz composer, and cultural theorist, fashioned his film as a manifesto of Black critique that placed jazz music at the apex of Black intellectual development and at the crux of the movement for Black liberation (Rogers 2006). Although understated and obscure, *The Cry of Jazz* as Black critique is one of the most important pieces in jazz history. This was affirmed in 2010 when the Library of Congress placed the film in National Film Registry to be preserved as a centrally significant film of American culture, aesthetics, and history (Barnes 2010). And yet still underappreciated for its complexity and eloquence, Ed Bland's film remains a crystal ball peering into all Afro-Futurism and critical race theory which followed it.

In the following essay, Bland's film is analyzed first through the critical race theory implicit within jazz theory. Second, through the early work of Gilles Deleuze (1994) in his doctoral thesis published as *Difference and Repetition*, the jazz theory leading to Bland's critical race theory is used as a medium for grasping the restraining elements of jazz leading to the futureless future while attending to the freeing elements of jazz leading to the recreation of life. Finally, the death of jazz and the possibility of reviving its spirit are investigated through the body without organs. Here, the body without organs becomes the mode in which the spirit jazz can «become alive by [Black people's] construction of America's future» (Hill, Kennedy & Bland 1959). This construction continues to this day through Black Lives Matter as a revolt against cyclical repetition of police violence, the rise of white nationalism and the regrowth of political authoritarianism. Jazz is dead, but its spirit lives on.

Bland's Critical Race Theory of Jazz

The Cry of Jazz is set in Chicago in a social group of Black and White intellectuals and musicians who have come together in appreciation of jazz music. In conversation on the theory of Jazz, Bruce, played by Gavin MacFadyen, asserts that «jazz is merely the Negro's cry of joy and suffering» which immediately causes an uproar from the White participants. Bruce's assertion is taken up by the lead character Alex, played by George Waller, who restates, reiterates, and elaborates the justification and meaning behind «the Negro's cry of joy and suffering». Over the course of the following 30 minutes, Alex leads the White participants through a Socratic interlocution on the theory and practice of jazz music as Black critique. The groundwork of Bland's theory is laid through a development of jazz theory connecting affective experience of Black people to the fundamental elements of

jazz music. As such, Bland places affect as the central building block of a politics that culminates in a critical race theory extracted from form, harmony, melody and rhythm.

As an affective politics, *The Cry of Jazz* begins with affect as a political voice manifested through «the Negro's cry of joy and suffering» (Hill, Kennedy & Bland 1959). Within the affects of joy and suffering, Black survival within a white supremacy depends on the successful navigation between dangers while simultaneously holding on to the underlying joy of life. According to the protagonist Alex, because «a Negro is potentially capable of experiencing everything that all Americans experience plus Negroes have to go through the hazard of being Negro,» the cry of joy and suffering «resides in having to accept all the hazards of being Negro and simultaneously to triumph over these hazards» (Hill, Kennedy and Bland 1959). As such, through an affective challenge to white supremacy in the form of music, «jazz is the musical expression of the triumph of the Negro spirit» (Hill, Kennedy and Bland 1959). Although the interlocution begins with the assertion of Black affect, «the cry of joy and suffering,» jazz as a theoretical device moves to contradiction and resolution.

Bland's critical theory is based in a Hegelian dialectic that begins with opposition, an identity and negation, between the restraint of Black people and the inherent freedom of the Black spirit. The protagonist Alex states that «the Negro cry of joy and suffering in jazz is based on a contradiction ... between freedom and restraint» (Hill, Kennedy & Bland 1959). The two moments of freedom and restraint within the dialectic form the backdrop of Bland's theory of jazz as a critical theory of Black liberation, and as such, require elucidation as Hegel's Master-Slave dialectic (Hegel 1977: 111-118), i.e. *dialektik der Herr und Knecht*. Within this dialectic, «melodic presentation and rhythmic conflict are the joyful freeing and present oriented aspects of jazz while form and the changes are the suffering restraining and futureless aspects of jazz» (Hill, Kennedy & Bland 1959).

First, Bland characterizes restraint in the form and the harmonies of jazz, otherwise known as the chorus and the changes. This restraint in jazz is connected directly to the affect of suffering and becomes the experience of the futureless future. The restraint and restriction forced by white supremacy onto black people becomes a repetition of everyday suffering. At this moment of the dialectic, Bland demonstrates the musical reflection of the first moment of slavery within Hegel's Master-Slave dialectic. The restraint of white supremacy becomes a mode of control and domination that finds musical expression within the cycles of the musical form and harmonies. The basic musical form of jazz happens through the chorus, most often consisting of 32 bars, which «repeats itself endlessly without getting anywhere» (Hill, Kennedy & Bland 1959). Within the chorus, structure is based around a particular set of materials and their patterns, i.e. harmonies, of which «the jazz man calls them changes» (Hill, Kennedy & Bland 1959).

Where the chorus as form develops the cycle of repetition, the changes structure a pattern that «is repeated over and over» (Hill, Kennedy & Bland 1959). Alex explains that

«the two restraining elements in jazz are the form and the changes... [which] are restraining because of their endless repetition», and as an endless repetition, the chorus and changes are «a reflection of a denial of the future to the Negro in the American way of life» (Hill, Kennedy & Bland 1959). Thus, the restraint of Black people is explicit within jazz form, according to Alex, for just as jazz is an endless repetition as a reflection of the affect suffering, «the Negro experiences the endless daily humiliation of American life which bequeaths him a futureless future» (Hill, Kennedy & Bland 1959).

Second, Bland argues that freedom is expressed through improvisation and electrification, otherwise known as melody and rhythm. At this moment of the dialectic, Bland constructs the liberation theory inherent within jazz where freedom reigns despite the restraining power of white supremacy. This freedom in jazz is connected to the affect of joy as a resistance to the futureless future of the repetition of suffering. Like Hegel's Master-Slave dialectic (Hegel 1977: 111-118), through the realization of freedom within the confines of restraint, the jazz musician realizes themselves as potentially free within the rhythms and improvisations of everyday suffering. Both of these facets of jazz are analyzed separately.

On the one hand, regarding improvisation, Alex states that as an «eternal recreation of the present... new ideas are born by improvising through the restraints of the form and the changes» (Hill, Kennedy & Bland 1959). Alex continues his explanation to his interlocutors, «melody is one element that can be used in improvisation... through elaborating on various details of the changes». Thus, where the chorus and changes represent the suffering and humiliation of the futureless future, this repetition provides a space through which the soloist can create freely in the present melodies that are unbound by the repetition. As such, improvisation allows for cracks within the restraining present to break open into the potentialities of a future unbound. Accordingly, «the Negro as man and or jazz man must be constantly created for that is how he remains free,» for without this constant freeing creation, «the dehumanizing portrait America has drawn of him will triumph» (Hill, Kennedy & Bland 1959).

On the other hand, regarding rhythm, Alex states that «for the Negro each present moment must be electric full of meaning and seething with life... [of which] rhythm electrifies each present moment in jazz». Alex continues that «this electrification is born of the conflict of two types of rhythm which exist simultaneously in nearly every bar of jazz... namely one of stress and one of swing [that] is characteristic of negro music all over the world» (Hill, Kennedy & Bland 1959). The conflict is thus on the stress of the down beat and the swing of the polyrhythms crossing through the cadence. Together, the stress and swing or the cadence and polyrhythm, the restraint of the chorus is cut through by the freedom of the music, and hence «the American negro produces an oblique musical product and a damaging commentary on the human wastelands of America» (Hill, Kennedy & Bland 1959). In just this way, the restraint of white supremacy is challenged and the musician begins a liberation movement.

Ed Bland's critical race theory of jazz can be summed up as first and foremost, a musical representation of an affective politics of joy and suffering. Here, joy and suffering arises as an expression of the restraint and freedom of Black phenomenology inherent within the context of American society. Restraint as suffering is expressed as a futureless future through the chorus and the changes, i.e. the form and harmonies. Freedom as joy is expressed as a celebration of the present through improvisation and swing, i.e. the melodies and rhythms. Altogether, the expression of joy and suffering becomes a critical force against white supremacist domination and oppression of Black people through the musical theory of jazz. However, as will become apparent, these moments of the dialectic are portrayed within an affective politics of difference and repetition. Bland's film provides an aesthetic analysis of jazz music that is echoed in the work of Deleuze. Bland has Alex sum this theory up:

Melodic presentation and rhythmic conflict are the joyful freeing and present oriented aspects of jazz while form and the changes are the suffering restraining and futureless aspects of jazz... Negro life then as created through jazz is a contradiction between worship of the present freedom and joy and the realization of the futureless future restraint and suffering which the American way of life has bestowed upon the Negro. The cry of joy and suffering in jazz is then based on the ever present contradiction between freedom and restraint. The feeling of freedom is based on the negro's view of what life in America should be while the feeling of restraint is based on the actual inhuman situation in which the Negro finds himself. (Hill, Kennedy and Bland 1959)

Deleuze's Difference and Repetition as Jazz Theory

Bland's elucidation of jazz music as a contradiction of freedom and restraint acts as dialectical concepts that provide an expression of and movement toward Black liberation. These concepts find a correlate in Gilles Deleuze's concepts of difference and repetition. Like Bland's concepts of freedom and restraint, difference and repetition signify the relationship between improvisation and rhythm on the one side and form and harmonies on the other. To grasp this transformation of philosophy from identity to difference and from cycle to repetition requires an analysis of the ways in which Deleuze uses these words as critique. According to Deleuze, his concepts of difference and repetition are formed as an anti-Hegelian critique of the dialectical philosophy through which Deleuze connects directly his concepts to Hegel's. However, like Marx's turning of Hegel on his head, Deleuze reworks Hegel's concepts as a critique. Explaining the terms difference and repetition, Deleuze states, «difference and repetition have taken the place of [Hegel's dialectical concepts] identical and the negative, of identity and contradiction» (Deleuze 1994: ix). Deleuze focuses how Hegel in his dialectic placed identity and contradiction at the center

of his philosophy, and it is at this place in Hegel that Deleuze realizes difference as a fundamental difficulty within dialectical theory as such. Deleuze further notes that although negation implies difference, the primacy of identity «defines the world of representation», «modern thought is born of the failure of representation», and just as «man did not survive God [...] the identity of the subject [did not] survive substance» (Deleuze 1994: ix). Together, difference and repetition provide a deep insight into how a dialectical philosophy fundamentally fails, and this failure connects to the concepts provided by Bland of freedom and restraint.

First, repetition has two opposing forms, a false form grasped through cyclic movement and a true form grasped through the freedom inherent within the repetition (Parr 2005). These two forms have their correlates within Bland's theory. On the hand, there is the cyclical repetition of jazz music, the repeating chorus and changes that give jazz its restraining quality. As cited by Bland, this form of repetition is restraining in that it forces life into a cyclical pattern that never goes anywhere. Repetition in this light also forms the basis for the continuing suffering of the futureless future where no matter how much time passes the possibility of change is precluded. In jazz music, this is expressed through the chorus and the changes, in white supremacy, this is expressed through «the endless daily humiliation of American life which bequeaths him a futureless future» (Hill, Kennedy & Bland 1959). This form of cyclical action is representative of the Hegelian account of history (Hegel 1975), perhaps best expressed through the neoliberal post-structuralism of Frances Fukuyama (1992): we are at the end of history. And yet, on the other hand, repetition provides an opposing force through which life expresses the eternal return. According to Deleuze, there is something missed within the cyclical view of repetition that misses an essential aspect of the Nietzschean and Kierkegaardian critique of the dialectic. Listing the similarities between the two in their critiques of the Hegelian dialectic, Deleuze lists «the principal propositions [of Nietzsche and Kierkegaard] which indicate the points on which they coincide:»

1. Make something new of repetition itself: connect it with a test, with a selection or selective test; make it the supreme object of the will and of freedom.
2. In consequence, oppose repetition to the laws of nature. Kierkegaard declares that he does not speak at all of repetition in nature, of cycles and seasons, exchanges and equalities.
3. Oppose repetition to moral law, to the point where it becomes the suspension of ethics, a thought beyond good and evil.
4. Oppose repetition not only to the generalities of habit but also to the particularities of memory [bullet points added to quotation]. (Deleuze 1994: 6)

These four points common between Nietzsche and Kierkegaard demonstrate a deep connection between the two forms of repetition on the one side and freedom and restraint

on the other. For Nietzsche and Kierkegaard, according to Deleuze, repetition is not cyclical: for Nietzsche, repetition liberates «the will from everything which binds it by making repetition the very object of willing», and for Kierkegaard, repetition «is rather a matter of acting, of making repetition as such a novelty; that is, a freedom and a task of freedom», (Deleuze 1994: 6). It is exactly this liberation in repetition described through the Nietzschean will and the Kierkegaardian freedom that Bland is describing in his analysis of the cry of joy through improvisation and rhythm. Although appearing cyclical, jazz music becomes continually created anew. Thus, the restraining aspects and the freeing aspects of jazz both require the repetition in order to move and affect the listener. At this point, Deleuze and Bland's theories converge as two different but related concepts of repetition: cyclical repetition as restraint and repetition as will and freedom.

The second concept of repetition as will and freedom requires difference in order for the listener to register and the present to be created anew. Hence, second, difference too has two distinct forms, namely difference from the same and difference over time (Parr 2005). These two forms of difference play heavily within Deleuze's conception of repetition as a mode of will and freedom and likewise demonstrate Bland's concept of freedom as the continuous creation anew within the futureless future. To begin with, difference from the same provides the freedom inherent within jazz with space for improvisations and counter-rhythmic swing. In this sense, countering the restraining repetition of cyclical chorus and changes, difference from the same is connected to Bland's concept of freedom in jazz. However, contrary to Bland's concept, difference from the same is the defining characteristic of otherness and as such is necessary for the implementation of white domination and oppression over Black people within American society. In this way, difference becomes the fulcrum point of the enactment of the futureless future. As such, difference from the same becomes the mode of oppression and domination while simultaneously becoming the mode through which will and freedom takes shape. This is in exact contradiction to the Hegelian notion of identity and negation as contradictory elements. Deleuze writes:

There is a false profundity in conflict, but underneath conflict, the space of the play of differences. The negative is the image of difference, but a flattened and inverted image, like the candle in the eye of the ox - the eye of the dialectician dreaming of a futile combat?... It is not difference which presupposes opposition but opposition which presupposes difference, and far from resolving difference by tracing it back to a foundation, opposition betrays and distorts it. Our claim is not only that difference in itself is not 'already' contradiction, but that it cannot be reduced or traced back to contradiction, since the latter is not more but less profound than difference. On what condition is difference traced or projected on to a flat space? Precisely when it has been forced into a previously established identity, when it has been placed on the slope of the identical which makes it reflect or desire identity, and necessarily takes it where identity wants it to go - namely, into the negative. (Deleuze 1994: 51)

Next, difference over time is ever present in jazz music as the cyclical repetition of the chorus and the changes appear to never go anywhere, always returning to the same point, but develops the space through which the movements of melody and rhythm find creation anew. Within jazz music, the chorus and changes repeat, however, through time there is a clearly marked difference through the chorus to the improvisation. Here, the chorus transitions from a standard 32 bar pattern to improvisation over the 32 bar pattern. The distinction within the arrangement is felt by the listener through a perceived resolution within the appearance of cyclical repetition, but this becomes differentiated by the transition from restraint in repetition to freedom in repetition by way of the difference of improvisation time over the chorus. However, as asserted by Bland, the repetition cyclical appearance of the song is «a reflection of a denial of the future to the Negro in the American way of life» (Hill, Kennedy & Bland 1959). Hence, although freedom and restraint are simultaneously present within the difference and repetition of the music, the cry of joy and suffering as affective expression through repetition and difference over time is forced into a stalemate. Even through difference in time, jazz remains a mimesis of the futureless future wherein the domination and oppression of Black people is expressed as both the cry of joy and the cry of suffering simultaneously. The difference over time of the chorus through improvisation and rhythm becomes a corpse. As stated by Alex in the film, «jazz is dead». And yet, from the corpse of jazz, a body without organs provides a mode of becoming through a Deleuzian difference and repetition.

The Jazz Corpse and the Body without Organs

Bland develops a critical race theory of jazz through Black critique of white supremacy and the impossibility of the future of jazz leading to Bland's provocative thesis that «jazz is dead». These moments within the film establish a frame for analysis of race, aesthetics and liberation through a dialectical analysis of contradiction, confrontation and the future. Alex explains that «the inherent reasons for the death of jazz center around the restraining elements of jazz... [i.e.] the form and the changes: if any efforts are made to develop the form and/or the changes the swing and/or the spirit of jazz is lost» (Hill, Kennedy & Bland 1959). Following from this statement, Jazz is dead for three primary reasons: first, «the changes cannot evolve and retain the form», second «the form cannot evolve and retain the swing», and third «both the form and the changes cannot evolve simultaneously and have jazz» (Hill, Kennedy and Bland 1959). If any one of these were to change, jazz would not be jazz. Furthermore, just like the futureless future of Black people in America, jazz can also have no future and cannot change. The cyclical repetition thus becomes the telling of the same story of joy and suffering over and over of Black domination and oppression where jazz' «dead body stands as a monument to the negro who's supposed to die in the American scheme of things: any attempts to develop the form or

changes of jazz gives us only a circular seesaw, a circular seesaw which leads America or the negro nowhere» (Hill, Kennedy & Bland 1959). It can only repeat the form and changes that are already developed.

The result of jazz' inability to progress outside of the perpetual creation of the present within a futureless future is that jazz is dead. And the repetition of the futureless future becomes the ultimate fate of both jazz and Black people unless a shift is made to the American way of life. Bland states that «jazz is dead because in a way the strangling image of a futureless future has made the negro a dead thing too [and] the negro can only become alive by the construction of America's future» (Hill, Kennedy & Bland 1959). In this way, the death of jazz is connected to the recreation of life for Black America: from the jazz body comes a revolt against American domination and oppression of Black people. As a correlate to Bland's critical race theory of jazz, Deleuze and Guattari propose becoming a body without organs in order to empower the capacity for perpetual creation. In *Logic of Sense* (Deleuze 1990), *Anti-Oedipus* (Deleuze & Guattari 1977) and then in *A Thousand Plateaus* (Deleuze & Guattari 1987), the body without organs is defined as arising through the Spinozean theory of affect. As shall become apparent, this connection of affect to the body without organs also forms a similar concept to the futureless future of jazz within the cry of joy and suffering.

According to Brian Massumi, Deleuze and Guattari posit that

neither [affect nor affection] denotes a personal feeling (sentiment in Deleuze and Guattari)... [but rather à la Spinoza] is an ability to affect and be affected... [as] a prepersonal intensity corresponding to the passage from one experiential state of the body to another and implying an augmentation or diminution in that body's capacity to act. (Massumi 1987: xvi)

Massumi continues that «l'affection (Spinoza's affectio) is each such state considered as an encounter between the affected body and a second, affecting, body (with body taken in its broadest possible sense to include "mental" or ideal bodies)» (Massumi 1987: xvi). The jazz body is no different in that it holds the capacity to affect and to be affected. In this sense, the cry of joy and suffering, although affective as sentiment also represents a body that can be affected and can affect American society. It is exactly this requirement that must be met in order for the spirit of jazz to survive the death of jazz. And yet, there is a further requirement for the spirit of jazz to survive: America's future must be constructed by Black people. In order to get from here to there, jazz must become the body without organs.

What is the body without organs? The concept originates in the writing of Antonin Artaud who stated that «we must make up our minds to strip him bare in order to scrape off that animalcule that itches him mortally, god, and with god his organs... when you will have made him a body without organs, then you will have delivered him from all his automatic reactions and restored him to his true freedom» (Artaud 1976). From this final

piece by Artaud, Deleuze and Guattari develop a theory of liberation wherein becoming a body without organs disengages the body from the imprisoning confines of modernity. A body without organs is a body of pure affect wherein the capacity to affect and be affected take on a drive to both destroy and create anew, to affect the world and to be affected without restraint. Deleuze and Guattari explain that in order to become a body without organs,

lodge yourself on a stratum, experiment with the opportunities it offers, find an advantageous place on it, find potential movements of deterritorialization, possible lines of flight, experience them, produce flow conjunctions here and there, try out continua of intensities segment by segment, have a small plot of new land at all times [because] it is through a meticulous relation with the strata that one succeeds in freeing lines of flight, causing conjugated flows to pass and escape and bringing forth continuous intensities for a BwO. (Deleuze & Guattari 1987: 161)

Through the body without organs, jazz can die while simultaneously enlivening the spirit of Black critique. Writing in 1992, Felix Guattari makes a very similar point about jazz which relates it back to the body without organs:

Jazz, for example, is simultaneously nourished by its African genealogy and by its reactualizations in multiple and heterogeneous forms. As long as it is alive it will be like that. But like any autopoietic machine, it can die for want of sustenance or drift towards destinies which make it a stranger to itself. Here then is an entity, an incorporeal ecosystem, whose being is not guaranteed from the outside; one which lives in symbiosis with the alterity it itself contributes to engendering; which is threatened with disappearance if its machinic essence is damaged by accident – the good and the bad encounters between jazz and rock – or when its enunciative consistency is below a certain threshold. It is not an object “given” in extrinsic coordinates but an assemblage of subjectivation giving meaning and value to determinate existential Territories. This assemblage has to work in order to live, to processualise itself with the singularities which strike it. All this implies the idea of a necessary creative practice and even an ontological pragmatics. It is being’s new ways of being which create rhythms, forms, colours and the intensities of dance. Nothing happens of itself. Everything has to continually begin again from zero, at the point of chaotic emergence: the power of eternal return to the nascent state. (Guattari 1995: 93-94)

Guattari points out that jazz can live or die depending on how it is nourished. If nourished through the Black experience and reactualizations, then jazz, according to Guattari will flourish, but if it is alienated from the Black experience and reactualization, then jazz will die. This point strikes a chord with Bland. It is exactly this that Bland is saying. The question becomes, how then can jazz reactualize itself? According to Bland, this can only happen through construction of a new future. Jazz cannot survive the futureless future in

its form, but it can survive in spirit: «jazz is dead because the restraints and suffering of the negro have to die; jazz is alive because the negro spirit must endure» (Hill, Kennedy & Bland 1959). «Jazz is dead because in a way the strangling image of a futureless future has made the negro a dead thing too», however, it can «become alive by [Black people's] construction of America's future» (Hill, Kennedy & Bland 1959). Bland is asserting that unless jazz takes on a reactualization of Black power in America, then the spirit of jazz cannot survive. Through this reactualization, Bland makes a statement that is in line with the body without organs: the pieces making up the corpse of jazz must be discarded and the body must be filled with pure affective intensity. Jazz is dead, but the war machine that energized its body moves on in directions untold leading to the total annihilation of white supremacy and the recreation of America. Together, the cry of joy and suffering cuts through the restraining cyclical rhythms of white supremacy with the freedom of the body without organs.

Conclusion

Reframing Bland's critical race theory of jazz as a Deleuzian difference and repetition and as a Deleuzo-Guattarian body without organs poses an important question regarding the place and function of the present within the process of futurism. Shall the future be abandoned as the eternal present of oppression and domination leaving only room for attempts at survival through counter-rhythm and improvisation? Or shall the death of jazz fill the void for an eternal return and by extension become a non-pulsed future that explodes the pulsing rhythms and cyclical repetitions of modernity? When Bland directed and produced his film with Nelam Hill and Mark Kennedy, jazz music was at the cusp of the 1960s Black movements that changed the face of America. It was this that marked its death. Through the mourning process, America broke with the tradition of allowing the cyclical repetition to continue without protest. However, the death of jazz remains unresolved and the stench of the corpse continues to fill the air as its organs bloat. Since the 1960s, the rise of hip hop culture provided some reprieve from the repetition cycle. And yet, hip hop has also become commodified in the same way that was jazz.

Today, in 2019, America is at the cusp of a new becoming. Faced with the cyclical repetition of police violence, the rise of white nationalism and the regrowth of political authoritarianism, the message of Bland rings a new discordant harmony over forms of life. Beginning in with the acquittal of George Zimmerman in the fatal shooting of Black youth Trayvon Martin, America is faced with a new rise of energy against white supremacy. This energy took on a powerful momentum with the protests following the fatal police shooting of Michael Brown in Ferguson Missouri and the strangling of Eric Garner in New York City. The hashtag #BlackLivesMatter became a rallying cry in protests across the US in

revolt against «the endless daily humiliation of American life which bequeaths [Black people] a futureless future» (Hill, Kennedy & Bland 1959). Here, within these protests, the death of jazz is remembered through the endless repetitions of domination and oppression, of white supremacy and of colonization. However, as the spirit jazz can «become alive by [Black people's] construction of America's future» (Hill, Kennedy & Bland 1959), Black Lives Matter becomes the resurrection of the spirit of Jazz. Here, the construction of a new future becomes the body without organs, and the cry of joy and suffering of jazz becomes the anger and rage of revolt.

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