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# African American Performers On Early Sound Recordings

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Lost Sounds

The Negro Motorist Green Book

Black Entertainers in African American Newspaper Articles: An annotated and indexed bibliography of the Pittsburgh Courier and the California Eagle, 1914-1950

The Black Musician and the White City

The African American Roots of Modernism

Black Diamond Queens

What Makes That Black?

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The First Black Actors on the Great White Way

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African Americans in the Performing Arts

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Whiting Up

Musicians' Migratory Patterns: The African Drum as Symbol in Early America

Edward Mitchell Bannister, 1828-1901

Father Of The Blues

A Sourcebook on African-American Performance  
The Story of African American Music

*African American  
Performers On Early  
Sound Recordings*

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**DWAYNE MARITZA**

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Lost Sounds Univ of North Carolina Press  
A legendary record producer and performer takes readers on an alphabetical journey of insights into the music of the Beatles and individual reminiscences of John, Paul, George, and Ringo. Peter Asher met the Beatles in the spring of 1963, the start of a lifelong association with the band and its members. He had a front-row seat as they elevated pop music into an art form, and he was present at the creation of some of the most iconic music of our times. Asher is also a talented musician in his own right, with a great ear for what was new and fresh. Once, when Paul McCartney wrote a song that John Lennon didn't think was right for the Beatles, Asher asked if he could record it. "A World Without Love" became a global No. 1 hit for his duo, Peter & Gordon. A few years later Asher was asked by Paul McCartney to help start Apple Records; the first artist Asher discovered and signed up was a young American singer-songwriter named James Taylor. Before long he would be not only managing and producing Taylor but also (having left Apple and moved to Los Angeles) working with Linda Ronstadt, Neil Diamond, Robin Williams, Joni Mitchell, and Cher, among others. The Beatles from A to Zed grows out of his popular radio program "From Me to You" on SiriusXM's The Beatles Channel, where he shares memories and insights about the Fab Four and their music. Here he weaves his reflections into a

whimsical alphabetical journey that focuses not only on songs whose titles start with each letter, but also on recurrent themes in the Beatles' music, the instruments they played, the innovations they pioneered, the artists who influenced them, the key people in their lives, and the cultural events of the time. Few can match Peter Asher for his fresh and personal perspective on the Beatles. And no one is a more congenial and entertaining guide to their music.

The Negro Motorist Green Book

University of Georgia Press

This study provides a history of sound recording from the acoustic phonograph to digital sound technology. Copyright © Libri GmbH. All rights reserved.

*Black Entertainers in African American Newspaper Articles: An annotated and indexed bibliography of the Pittsburgh Courier and the California Eagle, 1914-1950* Univ of North Carolina Press  
Moving beyond catfish and collard greens to the soul of African American cooking

*The Black Musician and the White City*  
Samuel French, Inc.

The period between 1880 and 1918, at the end of which Jim Crow was firmly established and the Great Migration of African Americans was well under way, was not the nadir for black culture, James Smethurst reveals, but instead a time of profound response fr

The African American Roots of

Modernism Duke University Press

Stealing the Show is a study of African American actors in Hollywood during the 1930s, a decade that saw the consolidation of stardom as a potent cultural and industrial force. Petty focuses on five performers whose

Hollywood film careers flourished during this period—Louise Beavers, Fredi Washington, Lincoln “Stepin Fetchit” Perry, Bill “Bojangles” Robinson, and Hattie McDaniel—to reveal the “problematic stardom” and the enduring, interdependent patterns of performance and spectatorship for performers and audiences of color. She maps how these actors—though regularly cast in stereotyped and marginalized roles—employed various strategies of cinematic and extracinematic performance to negotiate their complex positions in Hollywood and to ultimately “steal the show.” Drawing on a variety of source materials, Petty explores these stars’ reception among Black audiences and theorizes African American viewership in the early twentieth century. Her book is an important and welcome contribution to the literature on the movies.

*Black Diamond Queens* Oxford University Press, USA

African American women have played a pivotal part in rock and roll—from laying its foundations and singing chart-topping hits to influencing some of the genre’s most iconic acts. Despite this, black women’s importance to the music’s history has been diminished by narratives of rock as a mostly white male enterprise. In *Black Diamond Queens*, Maureen Mahon draws on recordings, press coverage, archival materials, and interviews to document the history of African American women in rock and roll between the 1950s and the 1980s. Mahon details the musical contributions and cultural impact of Big Mama Thornton, LaVern Baker, Betty Davis, Tina Turner, Merry Clayton, Labelle, the Shirelles, and others, demonstrating how dominant views of gender, race, sexuality, and genre affected their

careers. By uncovering this hidden history of black women in rock and roll, Mahon reveals a powerful sonic legacy that continues to reverberate into the twenty-first century.

What Makes That Black? Harper Collins  
Have records, compact discs, and other sound reproduction equipment merely provided American listeners with pleasant diversions, or have more important historical and cultural influences flowed through them? Do recording machines simply capture what’s already out there, or is the music somehow transformed in the dual process of documentation and dissemination? How would our lives be different without these machines? Such are the questions that arise when we stop taking for granted the phenomenon of recorded music and the phonograph itself. Now comes an in-depth cultural history of the phonograph in the United States from 1890 to 1945. William Howland Kenney offers a full account of what he calls “the 78 r.p.m. era”—from the formative early decades in which the giants of the record industry reigned supreme in the absence of radio, to the postwar proliferation of independent labels, disk jockeys, and changes in popular taste and opinion. By examining the interplay between recorded music and the key social, political, and economic forces in America during the phonograph’s rise and fall as the dominant medium of popular recorded sound, he addresses such vital issues as the place of multiculturalism in the phonograph’s history, the roles of women as record-player listeners and performers, the belated commercial legitimacy of rhythm-and-blues recordings, the “hit record” phenomenon in the wake of the Great Depression, the origins of the rock-and-roll revolution,

and the shifting place of popular recorded music in America's personal and cultural memories. Throughout the book, Kenney argues that the phonograph and the recording industry served neither to impose a preference for high culture nor a degraded popular taste, but rather expressed a diverse set of sensibilities in which various sorts of people found a new kind of pleasure. To this end, *Recorded Music in American Life* effectively illustrates how recorded music provided the focus for active recorded sound cultures, in which listeners shared what they heard, and expressed crucial dimensions of their private lives, by way of their involvement with records and record-players. Students and scholars of American music, culture, commerce, and history--as well as fans and collectors interested in this phase of our rich artistic past--will find a great deal of thorough research and fresh scholarship to enjoy in these pages.

Blues People Duke University Press  
 With the publication of the 1619 Project by The New York Times in 2019, a growing number of Americans have become aware that Africans arrived in North America before the Pilgrims. Yet the stories of these Africans and their first descendants remain ephemeral and inaccessible for both the general public and educators. This groundbreaking collection of thirty-eight biographical and autobiographical texts chronicles the lives of literary black Africans in British colonial America from 1643 to 1760 and offers new strategies for identifying and interpreting the presence of black Africans in this early period. Brief introductions preceding each text provide historical context and genre-specific interpretive prompts to foreground their significance. Included

here are transcriptions from manuscript sources and colonial newspapers as well as forgotten texts. The *Earliest African American Literatures* will change the way that students and scholars conceive of early American literature and the role of black Africans in the formation of that literature.

**White People Do Not Know how to Behave at Entertainments Designed for Ladies & Gentlemen of Colour** Da Capo Press

The definitive biography of James Brown, the Godfather of Soul, with fascinating findings on his life as a Civil Rights activist, an entrepreneur, and the most innovative musician of our time *Playing 350* shows a year at his peak, with more than forty Billboard hits, James Brown was a dazzling showman who transformed American music. His life offstage was just as vibrant, and until now no biographer has delivered a complete profile. *The One* draws on interviews with more than 100 people who knew Brown personally or played with him professionally. Using these sources, award-winning writer RJ Smith draws a portrait of a man whose twisted and amazing life helps us to understand the music he made. *The One* delves deeply into the story of a man who was raised in abject-almost medieval-poverty in the segregated South but grew up to earn (and lose) several fortunes. Covering everything from Brown's unconventional childhood (his aunt ran a bordello), to his role in the Black Power movement, which used "Say It Loud (I'm Black and Proud)" as its anthem, to his high-profile friendships, to his complicated family life, Smith's meticulous research and sparkling prose blend biography with a cultural history of a pivotal era. At the heart of *The One* is Brown's musical genius. He had crucial

influence as an artist during at least three decades; he inspires pity, awe, and revulsion. As Smith traces the legend's reinvention of funk, soul, R&B, and pop, he gives this history a melody all its own.

**The Beatles from A to Zed** Univ of North Carolina Press

Country music's debt to African American music has long been recognized. Black musicians have helped to shape the styles of many of the most important performers in the country canon. The partnership between Lesley Riddle and A. P. Carter produced much of the Carter Family's repertoire; the street musician Tee Tot Payne taught a young Hank Williams Sr.; the guitar playing of Arnold Schultz influenced western Kentuckians, including Bill Monroe and Ike Everly. Yet attention to how these and other African Americans enriched the music played by whites has obscured the achievements of black country-music performers and the enjoyment of black listeners. The contributors to *Hidden in the Mix* examine how country music became "white," how that fictive racialization has been maintained, and how African American artists and fans have used country music to elaborate their own identities. They investigate topics as diverse as the role of race in shaping old-time record catalogues, the transracial West of the hick-hopper Cowboy Troy, and the place of U.S. country music in postcolonial debates about race and resistance. Revealing how music mediates both the ideology and the lived experience of race, *Hidden in the Mix* challenges the status of country music as "the white man's blues." Contributors. Michael Awkward, Erika Brady, Barbara Ching, Adam Gussow, Patrick Huber, Charles Hughes, Jeffrey A. Keith, Kip Lornell, Diane

Pecknold, David Sanjek, Tony Thomas, Jerry Wever

**Making Black History** Duke University Press

In the early 1890s, black performer Bob Cole turned blackface minstrelsy on its head with his nationally recognized whiteface creation, a character he called Willie Wayside. Just over a century later, hip-hop star Busta Rhymes performed a whiteface supercop in his hit music video "Dangerous." In this sweeping work, Marvin McAllister explores the enduring tradition of "whiting up," in which African American actors, comics, musicians, and even everyday people have studied and assumed white racial identities. Not to be confused with racial "passing" or derogatory notions of "acting white," whiting up is a deliberate performance strategy designed to challenge America's racial and political hierarchies by transferring supposed markers of whiteness to black bodies--creating unexpected intercultural alliances even as it sharply critiques racial stereotypes. Along with conventional theater, McAllister considers a variety of other live performance modes, including weekly promenading rituals, antebellum cakewalks, solo performance, and standup comedy. For over three centuries, whiting up allowed African American artists to appropriate white cultural production, fashion new black identities through these "white" forms, and advance our collective ability to locate ourselves in others.

**Fugitive Science** Routledge

For the first half of the twentieth century, the best coverage of blacks in entertainment - especially the developing motion picture industry - was in the newspapers published and circulated by the African American community. This annotated bibliography

adds to the first volume with easy access to entertainment coverage in two more of the most influential black newspapers during that time: the Pittsburgh Courier and the California Eagle. These papers were selected for their wide circulation, proximity to the two major American geographical centers for film production, and their high quality coverage of entertainment. The chronological arrangement allows the reader to trace developments in entertainment from the early days of motion pictures to mid-century. Quotations from the articles offer a taste of each newspaper's style, and extensive indexing provides quick access to names, titles, and subjects, making the book an invaluable aid to researchers.

*Blacks in Blackface* UNC Press Books Blending a vivid narrative with more than 150 images of artwork, Painter offers a history--from before slavery to today's hip-hop culture--written for a new generation.

Staging Race Penguin

Published in 1980, *Blacks in Blackface* was the first and most extensive book up to that time to deal exclusively with every aspect of all-African American musical comedies performed on the stage between 1900 and 1940. An invaluable resource for scholars and historians focused on African American culture, this new edition features significantly revised, expanded, and new material. In *Blacks in Blackface: A Sourcebook on Early Black Musical Shows*, Henry T. Sampson provides an unprecedented wealth of information on legitimate musical comedies, including show synopses, casts, songs, and production credits. Sampson also recounts the struggles of African American performers and producers to overcome the racial prejudice of white

show owners, music publishers, theatre managers, and booking agents to achieve adequate financial compensation for their talents and managerial expertise. Black producers and artists competed with white managers who were producing all-Black shows and also with some white entertainers who were performing Black-developed music and dances, often in blackface. The chapters in this volume include: An overview of African American musical shows from the end of the Civil War through the golden years of the 1920s and '30s New and expanded biographical sketches of performers Detailed information about the first producers and owners of Black minstrel and musical comedy shows Origins and backgrounds of several famous Black theatres Profiles of African American entrepreneurs and businessmen who provided financial resources to build and own many of the Black theatres where these shows were performed A chronicle of booking agencies and organized Black theatrical circuits, music publishing houses, and phonograph recording businesses Critical commentary from African American newspapers and show business publications More than 500 hundred rare photographs A comprehensive volume that covers all aspects of Black musical shows performed in theatres, nightclubs, circuses, and medicine shows, this edition of *Blacks in Blackface* can be used as a reference for serious scholars and researchers of Black show business in the United States before 1940. More than double the size of the previous edition, this useful resource will also appeal to the casual reader who is interested in learning more about early Black entertainment.

**Pulling Down the Walls** Univ of

California Press

Since 1619, when Africans first came ashore in the swampy Chesapeake region of Virginia, there have been many individuals whose achievements or strength of character in the face of monumental hardships have called attention to the genius of the African American people. This book attempts to distill from many wonderful possibilities the 100 most outstanding examples of greatness. Pioneering scholar of African American Studies Molefi Kete Asante has used four criteria in his selection: the individual's significance in the general progress of African Americans toward full equality in the American social and political system; self-sacrifice and the demonstration of risk for the collective good; unusual will and determination in the face of the greatest danger or against the most stubborn odds; and personal achievement that reveals the best qualities of the African American people. In adopting these criteria Professor Asante has sought to steer away from the usual standards of popular culture, which often elevates the most popular, the wealthiest, or the most photogenic to the cult of celebrity. The individuals in this book - examples of lasting greatness as opposed to the ephemeral glare of celebrity fame - come from four centuries of African American history. Each entry includes brief biographical information, relevant dates, an assessment of the individual's place in African American history with particular reference to a historical timeline, and a discussion of his or her unique impact on American society. Numerous pictures and illustrations will accompany the articles. This superb reference work will complement any library and be of special interest to students and scholars of American and

African American history.

*The First Black Actors on the Great White Way* Prometheus Books

Despite the plethora of writing about jazz, little attention has been paid to what musicians themselves wrote and said about their practice. An implicit division of labor has emerged where, for the most part, black artists invent and play music while white writers provide the commentary. Eric Porter overturns this tendency in his creative intellectual history of African American musicians. He foregrounds the often-ignored ideas of these artists, analyzing them in the context of meanings circulating around jazz, as well as in relationship to broader currents in African American thought. Porter examines several crucial moments in the history of jazz: the formative years of the 1920s and 1930s; the emergence of bebop; the political and experimental projects of the 1950s, 1960s and 1970s; and the debates surrounding Jazz at Lincoln Center under the direction of Wynton Marsalis. Louis Armstrong, Anthony Braxton, Marion Brown, Duke Ellington, W.C. Handy, Yusef Lateef, Abbey Lincoln, Charles Mingus, Archie Shepp, Wadada Leo Smith, Mary Lou Williams, and Reggie Workman also feature prominently in this book. The wealth of information Porter uncovers shows how these musicians have expressed themselves in print; actively shaped the institutional structures through which the music is created, distributed, and consumed, and how they aligned themselves with other artists and activists, and how they were influenced by forces of class and gender. *What Is This Thing Called Jazz?* challenges interpretive orthodoxies by showing how much black jazz musicians have struggled against both the racism of the dominant culture and the

prescriptive definitions of racial authenticity propagated by the music's supporters, both white and black.

*African American Concert Singers Before 1950* Harvard University Press

A Sourcebook on African-American Performance is the first volume to consider African-American performance between and beyond the Black Arts Movement of the 1960s and the New Black Renaissance of the 1990s. As with all titles in the Worlds of Performance series, the Sourcebook consists of classic texts as well as newly commissioned pieces by notable scholars, writers and performers. It includes the plays 'Sally's Rape' by Robbie McCauley and 'The American Play' by Suzan-Lori Parks, and comes complete with a substantial, historical introduction by Annemarie Bean. Articles, essays, manifestos and interviews included cover topics such as: \* theatre on the professional, revolutionary and college stages \* concert dance \* community activism \* step shows \* performance art.

Contributors include Annemarie Bean, Ed Bullins, Barbara Lewis, John O'Neal, Glenda Dickerson, James V. Hatch, Warren Budine Jr. and Eugene Nesmith.

*African Americans and US Popular Culture* University of Illinois Press

Provides biographical and historical information on a group of African-American artists who worked during the 1920s, 1930s, and 1940s to legitimize dance of the African diaspora as a serious art form.

*A History of African-American Artists* University of Illinois Press

This volume is an authoritative introduction to the history of African Americans in US popular culture, examining its development from the early nineteenth century to the present. Kevern Verney examines: \* the role and

significance of race in all major forms of popular culture, including sport, film, television, radio and music \* how the entertainment industry has encouraged racism through misrepresentations and caricatured images of African Americans. African Americans have made a unique contribution to the richness and diversity of US popular culture. Rooted in African society and traditions, black slaves in America created a dynamic culture which continues to evolve. Present day hip-hop and rap music are still shaped by the historical experience of slavery and the ongoing will to oppose oppression and racism. Any student of African-American history or cultural studies will find this a fascinating and highly useful book.

**African Americans in the Performing Arts** Scarecrow Press

*Musicians' Migratory Patterns: The African Drum as Symbol in Early America* questions the ban that was placed on the African drum in early America. It shows the functional use of the drum for celebrations, weddings, funerals, religious ceremonies, and nonviolent communication. The assumption that "drums and horns" were used to communicate in slave revolts is undone in this study. Rather, this volume seeks to consider the "social place" of the drum for both blacks and whites of the time, using the writings of Europeans and colonial-era Americans, the accounts of African American free persons and slaves, the period instruments, and numerous illustrations of paintings and sculpture. The image of the drum was effectively appropriated by Europeans and Americans who wrote about African American culture, particularly in the nineteenth century, and re-appropriated by African American poets and painters in the early twentieth century who



recreated a positive nationalist view of their African past. Throughout human history, cultural objects have been banned by one group to be used another, objects that include books, religious artifacts, and ways of dress.

This study unlocks a metaphor that is at the root of racial bias—the idea of what is primitive—while offering a fresh approach by promoting the construct of multiple-points-of-view for this social-historical presentation.