



Handy Band

William Howland Kenney



Handy Band:

Play the Way You Feel Kevin Whitehead, 2020-04-01 A guide to and history of movies that tell stories about jazz *Play the Way You Feel* looks at how on screen depictions compare to the real thing and at the often inventive ways these stories are told

Whose Blues? Adam Gussow, 2020-09-28 Mamie Smith's pathbreaking 1920 recording of *Crazy Blues* set the pop music world on fire inaugurating a new African American market for race records Not long after such records also brought black blues performance to an expanding international audience A century later the mainstream blues world has transformed into a multicultural and transnational melting pot taking the music far beyond the black southern world of its origins But not everybody is happy about that If there's No black No white Just the blues as one familiar meme suggests why do some blues people hear such pronouncements as an aggressive attempt at cultural appropriation and an erasure of traumatic histories that lie deep in the heart of the music Then again if blues is black music as some performers and critics insist what should we make of the vibrant global blues scene with its all comers mix of nationalities and ethnicities In *Whose Blues* award winning blues scholar and performer Adam Gussow confronts these challenging questions head on Using blues literature and history as a cultural anchor Gussow defines interprets and makes sense of the blues for the new millennium Drawing on the blues tradition's major writers including W C Handy Langston Hughes Zora Neale Hurston and Amiri Baraka and grounded in his first person knowledge of the blues performance scene Gussow's thought provoking book kickstarts a long overdue conversation

Lost Sounds Tim Brooks, 2010-10-01 A groundbreaking history of African Americans in the early recording industry *Lost Sounds* examines the first three decades of sound recording in the United States charting the surprising roles black artists played in the period leading up to the Jazz Age and the remarkably wide range of black music and culture they preserved Drawing on more than thirty years of scholarship Tim Brooks identifies key black recording artists and profiles forty audio pioneers Brooks assesses the careers and recordings of George W Johnson Bert Williams George Walker Noble Sissle Eubie Blake the Fisk Jubilee Singers W C Handy James Reese Europe Wilbur Sweatman Harry T Burleigh Roland Hayes Booker T Washington and boxing champion Jack Johnson plus a host of lesser known voices Many of these pioneers struggled to be heard in an era of rampant discrimination Their stories detail the forces black and white that gradually allowed African Americans to enter the mainstream entertainment industry *Lost Sounds* includes Brooks's selected discography of CD reissues and an appendix by Dick Spottswood describing early recordings by black artists in the Caribbean and South America

Alabama in the Twentieth Century Wayne Flynt, 2004-10-10 A native son and accomplished historian does not flinch from pointing out Alabama's failures from the past 100 years neither is he restrained in calling attention to the state's triumphs in this authoritative popular history of the past 100 years

I'm Feeling the Blues Right Now Stephen A. King, 2011-06-01 In *I'm Feeling the Blues Right Now* Blues Tourism and the Mississippi Delta Stephen A King reveals the strategies used by blues promoters and organizers in Mississippi both African American and white local

and state to attract the attention of tourists In the process he reveals how promotional materials portray the Delta s blues culture and its musicians Those involved in selling the blues in Mississippi work to promote the music while often conveniently forgetting the state s historical record of racial and economic injustice King s research includes numerous interviews with blues musicians and promoters chambers of commerce local and regional tourism entities and members of the Mississippi Blues Commission This book is the first critical account of Mississippi s blues tourism industry From the late 1970s until 2000 Mississippi s blues tourism industry was fragmented decentralized and localized as each community competed for tourist dollars By 2003 2004 with the creation of the Mississippi Blues Commission the promotion of the blues became more centralized as state government played an increasing role in promoting Mississippi s blues heritage Blues tourism has the potential to generate new revenue in one of the poorest states in the country repair the state s public image and serve as a vehicle for racial reconciliation

That's Got 'Em! Mark Berresford,2010-06-30 Association of Recorded Sound Collections Awards for Excellence Best Research in Recorded Jazz Music Best History tie 2011 Wilbur C Sweatman 1882 1961 is one of the most important yet unheralded African American musicians involved in the transition of ragtime into jazz in the early twentieth century In *That s Got Em* Mark Berresford tracks this energetic pioneer over a seven decade career His talent transformed every genre of black music before the advent of rock and roll pickaninny bands minstrelsy circus sideshows vaudeville both black and white night clubs and cabarets Sweatman was the first African American musician to be offered a long term recording contract and he dazzled listeners with jazz clarinet solos before the Original Dixieland Jazz Band s so called first jazz records Sweatman toured the vaudeville circuit for over twenty years and presented African American music to white music lovers without resorting to the hitherto obligatory plantation costumes and blackface makeup His bands were a fertile breeding ground of young jazz talent featuring such future stars as Duke Ellington Coleman Hawkins and Jimmie Lunceford Sweatman subsequently played pioneering roles in radio and recording production His high profile and sterling reputation in both the black and white entertainment communities made him a natural choice for administering the estate of Scott Joplin and other notable black performers and composers *That s Got Em* is the first full length biography of this pivotal figure in black popular culture providing a compelling account of his life and times

Long Lost Blues Peter C. Muir,2024-03-18 Mamie Smith s 1920 recording of *Crazy Blues* is commonly thought to signify the beginning of commercial attention to blues music and culture but by that year more than 450 other blues titles had already appeared in sheet music and on recordings In this examination of early popular blues Peter C Muir traces the genre s early history and the highly creative interplay between folk and popular forms focusing especially on the roles W C Handy played in both blues music and the music business *Long Lost Blues* exposes for the first time the full scope and importance of early popular blues to mainstream American culture in the early twentieth century Closely analyzing sheet music and other print sources that have previously gone unexamined Muir revises our understanding of the evolution and sociology of blues at its

inception *Early Published Blues and Proto-Blues (1850-1915)* Peter C. Muir, This volume is a critical edition of early blues related sheet music including forty three known blues songs and instrumental compositions from the first four years of the blues industry 1912 15 and twenty four pre 1912 proto blues that is published works stylistically related to the emerging blues style for instance using a twelve bar blues sequence from 1850 1912 The purpose of the edition is to present in systematic form and for the first time the rise of popular blues culture Up until 1920 sheet music was the dominant medium of blues dissemination The first blues recordings did not appear until 1914 two years after the appearance of sheet music furthermore almost all the recordings of blues that did appear before 1920 were of pre existent published compositions This situation only changed with the rise of the race record industry in the 1920s when the identity of blues became increasingly linked to recordings For this earliest period of blues history the documentation offered by sheet music is crucial A majority of this music has not been reissued since its original publication while some has never been published at all and exists only as copyright deposits in the Library of Congress As a body of work it is little known to historians and musicians despite its importance to the understanding of the evolution of blues and popular music **Debt and Redemption in the Blues** Julia Simon, 2023-04-18 This volume explores concepts of freedom and bondage in the blues and argues that this genre of music explicitly calls for a reckoning while expressing faith in a secular justice to come Placing blues music within its historical context of the post Reconstruction South Jim Crow America and the civil rights era Julia Simon finds a deep symbolism in the lyrical representations of romantic and sexual betrayal The blues calls out and indicts the tangled web of deceit and entrapment constraining the physical socioeconomic and political movement of African Americans Surveying blues music from the 1920s to the early twenty first century Simon s analyses focus on economic relations such as sharecropping house contract sales debt peonage criminal surety and convict lease She demonstrates how the music reflects this exploitative economic history and how it is shaped by commodification under racialized capitalism As Simon assesses the lyrics technique and styles of a wide range of blues musicians including Bessie Smith Blind Lemon Jefferson Big Bill Broonzy Muddy Waters B B King Albert Collins and Kirk Fletcher she argues forcefully that the call for racial justice is at the heart of the blues A highly sophisticated interpretation of the blues tradition steeped in musicology social history and critical cultural hermeneutics Debt and Redemption not only clarifies blues as an aesthetic tradition but more importantly proves that it advances a theory of social and economic development and change **Doc** Frank Adams, Burgin Mathews, 2012-09-04 Autobiography of jazz elder statesman Frank Doc Adams highlighting his role in Birmingham Alabama s historic jazz scene and tracing his personal adventure that parallels in many ways the story and spirit of jazz itself Doc tells the story of an accomplished jazz master from his musical apprenticeship under John T Fess Whatley and his time touring with Sun Ra and Duke Ellington to his own inspiring work as an educator and bandleader Central to this narrative is the often overlooked story of Birmingham s unique jazz tradition and community From the very beginnings of jazz Birmingham was home to an

active network of jazz practitioners and a remarkable system of jazz apprenticeship rooted in the city's segregated schools Birmingham musicians spread across the country to populate the sidelines of the nation's best-known bands Local musicians like Erskine Hawkins and members of his celebrated orchestra returned home heroes Frank Doc Adams explores through first-hand experience the history of this community introducing readers to a large and colorful cast of characters including Fess Whatley the legendary maker of musicians who trained legions of Birmingham players and made a significant mark on the larger history of jazz Adams's interactions with the young Sun Ra meanwhile reveal life-changing lessons from one of American music's most innovative personalities Along the way Adams reflects on his notable family including his father Oscar editor of the Birmingham Reporter and an outspoken civic leader in the African American community and Adams's brother Oscar Jr who would become Alabama's first black supreme court justice Adams's story offers a valuable window into the world of Birmingham's black middle class in the days before the civil rights movement and integration Throughout Adams demonstrates the ways in which jazz professionalism became a source of pride within this community and he offers his thoughts on the continued relevance of jazz education in the twenty-first century

Tennessee: A Bicentennial History Wilma Dykeman, 1975-12-17 Tennessee the long thin state stretching from the Great Smoky Mountains to the Mississippi River is as richly varied in history as in terrain And from Davy Crockett Old Hickory Andrew Jackson and presidential candidate Estes Kefauver's coonskin cap it has derived the colorful image of a frontier state Tennessee has been a land of many kinds of frontiers from the day in 1540 when Spaniards in armor fevered for gold and glory struggled along the river banks near present-day Memphis to the latest developments in radiation research at today's complicated laboratories in Oak Ridge

On The Trail Of Negro Folk-Songs Dorothy Scarborough, 2022-06-02 How often have I overheard alluring snatches of song only to be baffled by denial when I asked for more Kindly black faces smile indulgently as at the vagaries of an imaginative child when I persist in pleading for the rest Nawm honey I wa and n and t singing nothing nothing a tall How often have I been tricked into enthusiasm over the promise of folk songs only to hear age-worn phonograph records but perhaps so changed and worked upon by usage that they could possibly claim to be folk songs after all or Broadway echoes or conventional songs by white authors Yet cajolements might be in vain even though all the time I knew by the uncanny instinct of folklorists that there were folk songs there And even when you get a song started when you are listening with your heart in your ear and the greed of the folklorist in your eye you may lose out If you seem too much interested the song retreats draws in like a turtle and its head and no amount of coaxing will make it venture back And there is something positively fatal about a pencil Songs seem to be afraid of lead poisoning Or perhaps the pencil is secretly attached by a cord a vocal cord to the singer and its tongue It must be so for otherwise why has it so often happened that when I distrustful of my tricky memory to hold a precious song have sneaked a pencil out to take notes the tongue has suddenly jerked back and refused to wag again Yet that is not always the case for sometimes the knowledge that his song is being written down

inspires a bard with more respect for it and he gives it freely *Pops Foster* George M. Foster, Pops Foster, George Murphy Foster (dit Pops.), George McClelland Foster, Tom Stoddard, 1971-01-01 *Hidden History of Memphis* G. Wayne Dowdy, 2019-04-15 A tour of the Tennessee city filled with famous faces fascinating trivia and forgotten lore plus a former mayor's previously unpublished private papers Step inside the fascinating annals of the Bluff City's history and discover the Memphis that only few know G Wayne Dowdy longtime archivist for the Memphis Public Library examines the history and culture of the Mid South during its most important decades Well known faces like Clarence Saunders Elvis Presley and W C Handy are joined by some of the more obscure characters from the past like the Memphis gangster who inspired one of William Faulkner's most famous novels the local Boy Scout who captured German spies during World War I the Memphis radio station that pioneered wireless broadcasting and so many more Also included are the previously unpublished private papers and correspondence of former mayor E H Crump giving us new insight and a front row seat to the machine that shaped Tennessee politics in the twentieth century Includes photos ***Jazz on the River*** William Howland Kenney, 2005-04 *Jazz on the River* describes how musical entrepreneurs gave the music of New Orleans to mainstream America in the 1920s by quite literally sending their musicians upstream aboard riverboats that plied the Mississippi waterways every summer

Mississippi Black History Makers George A. Sewell, Margaret L. Dwight, 2009-06 This new edition of biographical sketches of notable blacks from Mississippi expands the edition published in 1977 A total of 166 figures are included in this new printing all of them persons who have by the authors comprehensive survey made significant contributions in bringing about the uplift of the black race Black history makers are defined herein as those who have achieved national prominence in their fields have made lasting contributions within the state as pioneers in fields where blacks were not previously allowed or contributed in their own community or field representing the lives of many blacks and serving as role models of what can be accomplished Each of those included in the book either was born in Mississippi and spent a part of his or her childhood there or migrated to Mississippi and remained Seventy five history makers have been added to those in the first edition which included Hiram R Revels the first black U S Senator Blanche K Bruce the first black U S Senator to serve a six year term political and civil rights leaders such as Aaron Henry Medgar Evers and Fannie Lou Hamer and contributors to arts and letters such as Leontyne Price William Grant Still Margaret Walker Alexander and James Earl Jones and many others Among those included in this new edition of *Mississippi Black History Makers* are William Johnson a free black from antebellum Natchez Margaret Murray Washington wife of Booker T Washington Bo Diddley McDaniel a pioneer rock and roll musician Walter Payton running back for the Chicago Bears and other notable black Mississippians Information about many contemporary figures who appeared in the first edition has been updated and the book has been reorganized in ten thematic sections politics civil rights business education performing and visual arts journalism and literature military science medicine social work sports and religion Each section is introduced with an historical overview of this field in Mississippi written by

Margaret Dwight This book is a valuable reference work for those wishing to assess the contributions of blacks to the history of Mississippi Of particular significance is the fact that it is a collection which brings attention to lesser known figures as well as those of considerable renown

Before Elvis Larry Birnbaum,2013 An essential work for rock fans and scholars Before Elvis The Prehistory of Rock n Roll surveys the origins of rock n roll from the minstrel era to the emergence of Bill Haley and Elvis Presley Unlike other histories of rock Before Elvis offers a far broader and deeper analysis of the influences on rock music Dispelling common misconceptions it examines rock s origins in hokum songs and big band boogies as well as Delta blues detailing the embrace by white artists of African American styles long before rock n roll appeared This unique study ranges far and wide highlighting not only the contributions of obscure but key precursors like Hardrock Gunter and Sam Theard but also the influence of celebrity performers like Gene Autry and Ella Fitzgerald Too often rock historians treat the genesis of rock n roll as a bolt from the blue an overnight revolution provoked by the bland pop music that immediately preceded it and created through the white appropriation of music till then played only by and for black audiences In Before Elvis Birnbaum daringly argues a more complicated history of rock s evolution from a heady mix of ragtime boogie woogie swing country music mainstream pop and rhythm and blues a melange that influenced one another along the way from the absorption of blues and boogies into jazz and pop to the integration of country and Caribbean music into rhythm and blues Written in an easy style Before Elvis presents a bold argument about rock s origins and required reading for fans and scholars of rock n roll history

Slim Harpo Martin Hawkins,2016-09-19 As Louis Armstrong forever tethered jazz to New Orleans and Clifton Chenier fixed Lafayette as home to zydeco Slim Harpo established Baton Rouge as a base for the blues In the only complete biography of this internationally renowned blues singer and musician Martin Hawkins traces Harpo s rural upbringing near Louisiana s capital his professional development fostered by the local music scene and his national success with R B hits like Rainin in My Heart Baby Scratch My Back and I m A King Bee among others Hawkins follows Harpo s global musical impact from the early 1960s to today and offers a detailed look at the nature of the independent recording business that enabled his remarkable legacy With new research and interviews Hawkins fills in previous biographical gaps and redresses misinformation about Harpo s life In addition to weaving the musician s career into the lives of other Louisiana blues players including Lightnin Slim Lazy Lester and Silas Hogan the author discusses the pioneering role of Crowley Louisiana record producer J D Miller and illustrates how Excello Records in Nashville brought national attention to Harpo s music recorded in Louisiana This engaging narrative examines Harpo s various recording sessions and provides a detailed discography as well as a list of blues related records by fellow Baton Rouge artists Slim Harpo Blues King Bee of Baton Rouge will stand as the ultimate resource on the musician s life and the rich history of Baton Rouge s blues heritage

African-American Holidays, Festivals, and Celebrations, 2nd Ed. James Chambers,2019-09-01 Presents more than 100 diverse holidays and festivals observed by Americans of African descent exploring their history customs and symbols Also

includes a chronology bibliography and index *Bandmaster* ,1929

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