



JOSH  
WHITE

*Society  
Blues*

ELIJAH WALD

# Josh White Society Blues

**Elijah Wald**



## Josh White Society Blues:

**Josh White** Elijah Wald, 2013-12-16 Born in South Carolina White spent his childhood as a lead boy for traveling blind bluesmen In the early 30s he moved to New York and became a popular blues star then introduced folk blues to a mass white audience in the 1940s He was famed both for his strong Civil Rights songs which made him a favorite of the Roosevelts and for his sexy stage persona The king of Caf Society also home to Billie Holiday he was the one bluesman to consistently pack the New York nightspots and the first black singer guitarist to act in Hollywood films and star on Broadway In the 1950s White s bitter compromise with the blacklists left him with few friends on either end of the political spectrum He spent much of the decade in Europe then came back strong in the 1960s folk revival By 1963 he was voted one of America s top three male folk stars but his health was failing and he did not survive the decade Written in an engaging style Society Blues portrays the difficult balancing act that all black performers must face in a predominantly white culture Through the twists and turns of White s life it traces the evolution of the blues and folk revival and is a must read for anyone interested in the history of American popular culture as well as a fascinating life story Visit the author s website to see the Josh White photo gallery and learn more about Elijah Wald *The Folk Singers and the Bureau* Aaron Leonard, 2020-09-08 The first book to document the efforts of the FBI against the most famous American folk singers of the mid twentieth century including Woody Guthrie Sis Cunningham Pete Seeger Lee Hays and Burl Ives Some of the most prominent folk singers of the twentieth century including Woody Guthrie Sis Cunningham Pete Seeger Lee Hays Burl Ives etc were also political activists with various associations with the American Communist Party As a consequence the FBI along with other governmental and right wing organizations were monitoring them keeping meticulous files running many thousands of pages and making and carrying out plans to purge them from the cultural realm In *The Folk Singers and the Bureau* Aaron J Leonard draws on an unprecedented array of declassified documents and never before released files to shed light on the interplay between left wing folk artists and their relationship with the American Communist Party and how it put them in the US government s repressive cross hairs At a time of increasing state surveillance and repression *The Folk Singers and the Bureau* shows how the FBI and other governmental agencies have attempted to shape and repress American culture [Chasing the Rising Sun](#) Ted Anthony, 2007-07-13 *Chasing the Rising Sun* is the story of an American musical journey told by a prize winning writer who traced one song in its many incarnations as it was carried across the world by some of the most famous singers of the twentieth century Most people know the song House of the Rising Sun as 1960s rock by the British Invasion group the Animals a ballad about a place in New Orleans a whorehouse or a prison or gambling joint that s been the ruin of many poor girls or boys Bob Dylan did a version and Frijid Pink cut a hard rocking rendition But that barely scratches the surface few songs have traveled a journey as intricate as House of the Rising Sun The rise of the song in this country and the launch of its world travels can be traced to Georgia Turner a poor sixteen year old daughter of a miner living in Middlesboro Kentucky in

1937 when the young folk music collector Alan Lomax on a trip collecting field recordings captured her voice singing The Rising Sun Blues Lomax deposited the song in the Library of Congress and included it in the 1941 book *Our Singing Country* In short order Woody Guthrie Pete Seeger Lead Belly and Josh White learned the song and each recorded it From there it began to move to the planet's farthest corners Today hundreds of artists have recorded House of the Rising Sun and it can be heard in the most diverse of places Chinese karaoke bars Gatorade ads and as a ring tone on cell phones Anthony began his search in New Orleans where he met Eric Burdon of the Animals He traveled to the Appalachians to eastern Kentucky eastern Tennessee and western North Carolina to scour the mountains for the song's beginnings He found Homer Callahan who learned it in the mountains during a corn shucking he discovered connections to Clarence Tom Ashley who traveled as a performer in a 1920s medicine show He went to Daisy Kentucky to visit the family of the late high lonesome singer Roscoe Holcomb and finally back to Bourbon Street to see if there really was a House of the Rising Sun He interviewed scores of singers who performed the song Through his own journey he discovered how American traditions survived and prospered and how a piece of culture moves through the modern world propelled by technology and globalization and recorded sound

*The Blues Encyclopedia* Edward Komara, Peter Lee, 2004-07-01 The Blues Encyclopedia is the first full length authoritative Encyclopedia on the Blues as a musical form While other books have collected biographies of blues performers none have taken a scholarly approach A to Z in format this Encyclopedia covers not only the performers but also musical styles regions record labels and cultural aspects of the blues including race and gender issues Special attention is paid to discographies and bibliographies Doris Miller, Pearl Harbor, and the Birth of the Civil Rights Movement Thomas W. Cutrer, T. Michael Parrish, 2018-03-05 On the morning of December 7 1941 after serving breakfast and turning his attention to laundry services aboard the USS West Virginia Ship's Cook Third Class Doris Dorie Miller heard the alarm calling sailors to battle stations The first of several torpedoes dropped from Japanese aircraft had struck the American battleship Miller hastily made his way to a central point and was soon called to the bridge by Lt Com Doir C Johnson to assist the mortally wounded ship's captain Mervyn Bennion Miller then joined two others in loading and firing an unmanned anti aircraft machine gun a weapon that as an African American in a segregated military Miller had not been trained to operate But he did firing the weapon on attacking Japanese aircraft until the 50 caliber gun ran out of ammunition For these actions Miller was later awarded the Navy Cross the third highest naval award for combat gallantry Historians Thomas W Cutrer and T Michael Parrish have not only painstakingly reconstructed Miller's inspiring actions on December 7 They also offer for the first time a full biography of Miller placed in the larger context of African American service in the United States military and the beginnings of the civil rights movement Like so many sailors and soldiers in World War II Doris Miller's life was cut short Just two years after the attack on Pearl Harbor Miller was aboard the USS Liscome Bay when it was sunk by a Japanese submarine But the name and symbolic image of Dorie Miller lived on As Cutrer and Parrish conclude Dorie Miller's actions at

Pearl Harbor and the legend that they engendered were directly responsible for helping to roll back the navy's then to fore unrelenting policy of racial segregation and prejudice and in the chain of events helped to launch the civil rights movement of the 1960s that brought an end to the worst of America's racial intolerance

**The Routledge History of Social Protest in Popular Music** Jonathan C. Friedman, 2013-07-04 The major objective of this collection of 28 essays is to analyze the trends musical formats and rhetorical devices used in popular music to illuminate the human condition By comparing and contrasting musical offerings in a number of countries and in different contexts from the 19th century until today The Routledge History of Social Protest in Popular Music aims to be a probing introduction to the history of social protest music ideal for popular music studies and history and sociology of music courses

*A History of Evil in Popular Culture* Sharon Packer MD, Jody Pennington, 2014-07-15 Evil isn't simply an abstract theological or philosophical talking point In our society the idea of evil feeds entertainment manifests in all sorts of media and is a root concept in our collective psyche This accessible and appealing book examines what evil means to us Evil has been with us since the Garden of Eden when Eve unleashed evil by biting the apple Outside of theology evil remains a highly relevant concept in contemporary times evil villains in films and literature make these stories entertaining our criminal justice system decides the fate of convicted criminals based on the determination of their status as evil or insane This book examines the many manifestations of evil in modern media making it clear how this idea pervades nearly all aspects of life and helping us to reconsider some of the notions about evil that pop culture perpetuates and promotes Covering screen media such as film television and video games print media that include novels and poetry visual media like art and comics music and political polemics the essays in this book address an eclectic range of topics The diverse authors include Americans who left the United States during the Vietnam War era conservative Christian political pundits rock musicians classical linguists Disney fans scholars of American slavery and experts on Holocaust literature and films From portrayals of evil in the television shows *The Wire* and *24* to the violent lyrics of the rap duo Insane Clown Posse to the storylines of the *Lord of the Rings* and *Harry Potter* books readers will find themselves rethinking what evil is and how they came to hold their beliefs

*The Fan Who Knew Too Much* Anthony Heilbut, 2012-06-19 A dazzling exploration of American culture from high pop to highbrow by acclaimed music authority cultural historian and biographer Anthony Heilbut author of the now classic *The Gospel Sound* *Definitive Rolling Stone* *Exiled in Paradise* and *Thomas Mann Electric* Harold Brodkey In *The Fan Who Knew Too Much* Heilbut writes about art and obsession from country blues singers and male sopranos to European intellectuals and the originators of radio soap opera figures transfixed and transformed who helped to change the American cultural landscape Heilbut writes about Aretha Franklin the longest lasting female star of our time who changed performing for women of all races He writes about Aretha's evolution as a singer and performer she came out of the tradition of Mahalia Jackson before Aretha there were only two blues singing gospel women Dinah Washington who told it like it was and Sister Rosetta Tharpe who specialized like Aretha in

ambivalence erotic gospel and holy blues We see the influence of Aretha's father C L Franklin famous pastor of Detroit's New Bethel Baptist Church Franklin's albums preached a theology of liberation and racial pride that sold millions and helped prepare the way for Martin Luther King Jr Reverend Franklin was considered royalty and Heilbut writes it was inevitable that his daughter would become the Queen of Soul In *The Children and Their Secret Closet* Heilbut writes about gays in the Pentecostal church the black church's rock and shield for more than a hundred years its true heroes and among its most faithful members and vivid celebrants And he explores as well the influential role of gays in the white Pentecostal church In *Somebody Else's Paradise* Heilbut writes about the German exiles who fled Hitler Einstein Hannah Arendt Marlene Dietrich and others and their long reach into the world of American science art politics and literature He contemplates the continued relevance of the migr Joseph Roth a Galician Jew who died an impoverished alcoholic and is now considered the peer of Kafka and Thomas Mann And in *Brave Tomorrows for Bachelor's Children* Heilbut explores the evolution of the soap opera He writes about the form itself and how it catered to social outcasts and have nots the writers insisting its values were traditional conservative their critics seeing soap operas as the secret saboteurs of traditional marriage the women as castrating wives their husbands as emasculated men Heilbut writes that soaps went beyond melodrama deep into the perverse and the surreal domesticating Freud and making sibling rivalry transference and Oedipal and Electra complexes the stuff of daily life And he writes of the daytime serial's unwed mother Irna Phillips a Chicago wannabe actress a Margaret Hamilton of the shtetl who created radio's most seminal soap operas *Today's Children* *The Road of Life* among them and for television *As the World Turns* *Guiding Light* etc and who became known as the queen of the soaps Hers Heilbut writes was the proud perspective of someone who didn't fit anywhere the stray no one loved *The Fan Who Knew Too Much* is a revelatory look at some of our American icons and iconic institutions high low and exalted

*The Stories of Jazz* Mario Dunkel, 2021-09-22 New Orleans jazz Dixieland Chicago jazz swing bebop cool jazz hard bop and free jazz up until today the history of jazz is told as a tradition consisting of fixed components including a succession of jazz styles How did this construction of music history emerge What were the alternative perspectives And why did the narrative of a fixed tradition catch on In this study Mario Dunkel examines narratives of jazz history from the beginnings of jazz until the late 1950s According to Dunkel the jazz tradition is simultaneously an attempt to approach historical reality and the product of competition between different narratives and cultural myths From the middlebrow culture of the 1920s to the New Deal the African American civil rights movement and the role of the U S in the Cold War Dunkel shows in detail how the jazz tradition as a global narrative of the twentieth century is intertwined with greater social and cultural developments

**Franchising Dreams** Peter M. Birkeland, 2004-04 Franchises have become an ever present feature of American life both in our landscapes and our economics Peter M Birkeland worked for three years in the front line operations of franchise units for three companies met with CEOs and executives and attended countless trade shows seminars and expositions Through this

extensive fieldwork Birkeland not only discovered what makes franchisees succeed or fail he uncovered the difficulties in running a business according to someone else's system and values Bearing witness to a market flooded with fierce competitors and dependent on the inscrutable whims of consumers he revealed the numerous challenges that franchisees face in making their businesses succeed Book jacket

**African Americans and the Pacific War, 1941-1945** Chris Dixon, 2018-09-20 Dixon provides the first comprehensive study of African American military and social experiences during the Pacific War

**Bitter Crop** Paul Alexander, 2024-02-13 A revelatory look at the tumultuous life of a jazz legend and American cultural icon A book written as only one artist could view another with insight and sincere compassion Sandra Cisneros best selling author of *Woman Without Shame* In the first biography of Billie Holiday in more than two decades Paul Alexander author of heralded lives of Sylvia Plath and J D Salinger gives us an unconventional portrait of arguably America's most eminent jazz singer He shrewdly focuses on the last year of her life with relevant flashbacks to provide context to evoke and examine the persistent magnificence of Holiday's artistry when it was supposed to have declined in the wake of her drug abuse relationships with violent men and run ins with the law During her lifetime and after her death Billie Holiday was often depicted as a down on her luck junkie severely lacking in self esteem Relying on interviews with people who knew her and new material unearthed in private collections and institutional archives *Bitter Crop* a reference to the last two words of *Strange Fruit* her moving song about lynching limns Holiday as a powerful ambitious woman who overcame her flaws to triumph as a vital figure of American popular music

The Heritage Series of Black Poetry, 1962-1975 Lauri Ramey, 2016-03-03 In 1962 the Heritage Series of Black Poetry founded and edited by Paul Breman published Robert Hayden's *A Ballad of Remembrance* By 1975 the Series had published 27 volumes by some of the twentieth century's most important and influential poets As elaborated in Lauri Ramey's extensive scholarly introduction this innovative volume has dual purposes To provide primary sources that recover the history and legacy of this groundbreaking publishing venture and to serve as a research companion for scholars working on the Series and on twentieth century black poetry Never before published primary materials include Paul Breman's memoir retrospectives by several of the poets published in the Series a photo documentary of W E B Du Bois's 1958 visit to The Netherlands poems by poets represented in the Series and scholarly essays Also included are bibliographies of the Heritage poets and of the Heritage Press Archives at the Chicago Public Library This reference work is an essential resource for scholars working in the fields of black poetry transatlantic studies and twentieth century book history

*Religion Around Billie Holiday* Tracy Fessenden, 2018-04-06 Soulful jazz singer Billie Holiday is remembered today for her unique sound troubled personal history and a catalogue that includes such resonant songs as *Strange Fruit* and *God Bless the Child* Holiday and her music were also strongly shaped by religion often in surprising ways *Religion Around Billie Holiday* examines the spiritual and religious forces that left their mark on the performer during her short but influential life Mixing elements of biography with the history of race and American music

Tracy Fessenden explores the multiple religious influences on Holiday's life and sound including her time spent as a child in a Baltimore convent the echoes of black Southern churches in the blues she encountered in brothels the secular riffs on ancestral faith in the poetry of the Harlem Renaissance and the Jewish songwriting culture of Tin Pan Alley Fessenden looks at the vernacular devotions scholars call lived religion the Catholicism of the streets the Jewishness of the stage the Pentecostalism of the roadhouse or the concert arena alongside more formal religious articulations in institutions doctrine and ritual performance Insightful and compelling Fessenden's study brings unexpected materials and archival voices to bear on the shaping of Billie Holiday's exquisite craft and indelible persona Religion Around Billie Holiday illuminates the power and durability of religion in the making of an American musical icon *Beat Culture* William T. Lawlor, 2005-05-20 The coverage of this book ranges from Jack Kerouac's tales of freedom seeking Bohemian youth to the frenetic paintings of Jackson Pollock including 60 years of the Beat Generation and the artists of the Age of Spontaneity *Beat Culture* captures in a single volume six decades of cultural and countercultural expression in the arts and society It goes beyond other works which are often limited to Beat writers like William Burroughs Charles Bukowski and Michael McClure to cover a wide range of musicians painters dramatists filmmakers and dancers who found expression in the Bohemian movement known as the Beat Generation Top scholars from the United States England Holland Italy and China analyze a vast array of topics including sexism misogyny alcoholism and drug abuse within Beat circles the arrest of poet Lawrence Ferlinghetti on obscenity charges Beat dress and speech and the Beat pad Through more than 250 entries which travel from New York to New Orleans from San Francisco to Mexico City students scholars and those interested in popular culture will taste the era's rampant freedom and experimentation explore the impact of jazz on Beat writings and discover how Beat behavior signaled events such as the sexual revolution the peace movement and environmental awareness *Seems Like Murder Here* Adam Gussow, 2010-03-15 Winner of the 2004 C. Hugh Holman Award from the Society for the Study of Southern Literature *Seems Like Murder Here* offers a revealing new account of the blues tradition Far from mere laments about lost loves and hard times the blues emerge in this provocative study as vital responses to spectacle lynchings and the violent realities of African American life in the Jim Crow South With brilliant interpretations of both classic songs and literary works from the autobiographies of W. C. Handy David Honeyboy Edwards and B. B. King to the poetry of Langston Hughes and the novels of Zora Neale Hurston *Seems Like Murder Here* will transform our understanding of the blues and its enduring power *The Invention and Reinvention of Big Bill Broonzy* Kevin D. Greene, 2018-09-28 Over the course of his long career legendary bluesman William Big Bill Broonzy 1893-1958 helped shape the trajectory of the genre from its roots in the rural Mississippi River Delta through its rise as a popular genre in the North to its eventual international acclaim Along the way Broonzy adopted an evolving personal and professional identity tailoring his self presentation to the demands of the place and time His remarkable professional fluidity mirrored the range of expectations from his audiences whose ideas about race national belonging identity and the blues were



refracted through Broonzy as if through a prism Kevin D Greene argues that Broonzy's popular success testifies to his ability to navigate the cultural expectations of his different audiences However this constant reinvention came at a personal and professional cost Using Broonzy's multifaceted career Greene situates blues performance at the center of understanding African American self presentation and racial identity in the first half of the twentieth century Through Broonzy's life and times Greene assesses major themes and events in African American history including the Great Migration urbanization and black expatriate encounters with European culture consumers Drawing on a range of historical source materials as well as oral histories and personal archives held by Broonzy's son Greene perceptively interrogates how notions of race gender and audience reception continue to shape concepts of folk culture and musical authenticity

**On Highway 61** Dennis McNally, 2015-10-13

**On Highway 61** explores the historical context of the significant social dissent that was central to the cultural genesis of the sixties The book is going to search for the deeper roots of American cultural and musical evolution for the past 150 years by studying what the Western European culture learned from African American culture in a historical progression that reaches from the minstrel era to Bob Dylan The book begins with America's first great social critic Henry David Thoreau and his fundamental source of social philosophy his profound commitment to freedom to abolitionism and to African American culture Continuing with Mark Twain through whom we can observe the rise of minstrelsy which he embraced and his subversive satirical masterpiece Huckleberry Finn While familiar the book places them into a newly articulated historical reference that shines new light and reveals a progression that is much greater than the sum of its individual parts As the first post Civil War generation of black Americans came of age they introduced into the national culture a trio of musical forms ragtime blues and jazz that would with their derivations dominate popular music to this day Ragtime introduced syncopation and become the cutting edge of the modern 20th century with popular dances The blues would combine with syncopation and improvisation and create jazz Maturing at the hands of Louis Armstrong it would soon attract a cluster of young white musicians who came to be known as the Austin High Gang who fell in love with black music and were inspired to play it themselves In the process they developed a liberating respect for the diversity of their city and country which they did not see as exotic but rather as art It was not long before these young white rebels were the masters of American pop music big band Swing As Bop succeeded Swing and Rhythm and Blues followed each had white followers like the Beat writers and the first young rock and rollers Even popular white genres like the country music of Jimmy Rodgers and the Carter Family reflected significant black influence In fact the theoretical separation of American music by race is not accurate This biracial fusion achieved an apotheosis in the early work of Bob Dylan born and raised at the northern end of the same Mississippi River and Highway 61 that had been the birthplace of much of the black music he would study As the book reveals the connection that began with Thoreau and continued for over 100 years was a cultural evolution where at first individuals and then larger portions of society absorbed the culture of those at the absolute bottom of the power structure

the slaves and their descendants and realized that they themselves were not free

A New History of American and Canadian Folk Music Dick Weissman, 2019-09-05 Building on his 2006 book *Which Side Are You On* Dick Weissman's *A New History of American and Canadian Folk Music* presents a provocative discussion of the history evolution and current status of folk music in the United States and Canada North American folk music achieved a high level of popular acceptance in the late 1950s When it was replaced by various forms of rock music it became a more specialized musical niche fragmenting into a proliferation of musical styles In the pop folk revival of the 1960s artists were celebrated or rejected for popularizing the music to a mass audience In particular the music seemed to embrace a quest for authenticity which has led to endless explorations of what is or is not faithful to the original concept of traditional music This book examines the history of folk music into the 21st century and how it evolved from an agrarian style as it became increasingly urbanized Scholar performer Dick Weissman himself a veteran of the popularization wars is uniquely qualified to examine the many controversies and musical evolutions of the music including a detailed discussion of the quest for authenticity and how various musicians critics and fans have defined that pursuit

**Roots of the Revival** Ronald D Cohen, Rachel Clare Donaldson, 2014-09-15 In *Roots of the Revival* American and British Folk Music in the 1950s Ronald D Cohen and Rachel Clare Donaldson present a transatlantic history of folk's midcentury resurgence that juxtaposes the related but distinct revivals that took place in the United States and Great Britain After setting the stage with the work of music collectors in the nineteenth century the authors explore the so called recovery of folk music practices and performers by Alan Lomax and others including journeys to and within the British Isles that allowed artists and folk music advocates to absorb native forms and facilitate the music's transatlantic exchange Cohen and Donaldson place the musical and cultural connections of the twin revivals within the decade's social and musical milieu and grapple with the performers' leftist political agendas and artistic challenges including the fierce debates over authenticity in practice and repertoire that erupted when artists like Harry Belafonte and the Kingston Trio carried folk into the popular music mainstream From work songs to skiffle from the Weavers in Greenwich Village to Burl Ives on the BBC *Roots of the Revival* offers a frank and wide ranging consideration of a time a movement and a transformative period in American and British pop culture

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