

Justified (flush left and right)

Thy father was delighted and cried out to the servant, 'Give him a hundred and three gold pieces with a robe of honour!' The man obeyed his orders, and I awaited an auspicious moment, when I blooded him; and he did not balk me; nay he thanked me and I was also thanked and praised by all present. When the blood-letting was over I had no power to keep silence and asked him, 'By God, O my lord, what made thee say to the servant, Give him an hundred and three dinars?'; and he answered, 'One dinar was for the astrological observation, another for thy pleasant conversation, the third for the phlebotomisation, and the remaining hundred and the dress were for thy verses in my commendation.' 'May God show small mercy to my father,' exclaimed I, 'for knowing the like of thee.' ❧

Flush left, ragged right

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Ragged But Right

Mark Berresford



Ragged But Right:

Ragged but Right Lynn Abbott, Doug Seroff, 2009-09-17 The commercial explosion of ragtime in the early twentieth century created previously unimagined opportunities for black performers However every prospect was mitigated by systemic racism The biggest hits of the ragtime era weren't Scott Joplin's stately piano rags Coon songs with their ugly name defined ragtime for the masses and played a transitional role in the commercial ascendancy of blues and jazz In *Ragged but Right* Lynn Abbott and Doug Seroff investigate black musical comedy productions sideshow bands and itinerant tented minstrel shows Ragtime history is crowned by the big shows the stunning musical comedy successes of Williams and Walker Bob Cole and Ernest Hogan Under the big tent of Tolliver's Smart Set Ma Rainey Clara Smith and others were converted from coon shouters to blues singers Throughout the ragtime era and into the era of blues and jazz circuses and Wild West shows exploited the popular demand for black music and culture yet segregated and subordinated black performers to the sideshow tent Not to be confused with their nineteenth century white predecessors black tented minstrel shows such as the Rabbit's Foot and Silas Green from New Orleans provided blues and jazz heavy vernacular entertainment that black southern audiences identified with and took pride in

Ragged But Right Dolly Carlisle, 1986 Tells of the rise of George Jones from a Depression childhood to being a country music celebrity

Blacksound Matthew D. Morrison, 2024-03-05 No book from this past year better explains American popular music than professor Matthew Morrison's *Blacksound* A Rolling Stone Best Music Book of 2024 A new concept for understanding the history of the American popular music industry *Blacksound* explores the sonic history of blackface minstrelsy and the racial foundations of American musical culture from the early 1800s through the turn of the twentieth century With this namesake book Matthew D Morrison develops the concept of *Blacksound* to uncover how the popular music industry and popular entertainment in general in the United States arose out of slavery and blackface *Blacksound* as an idea is not the music or sounds produced by Black Americans but instead the material and fleeting remnants of their sounds and performances that have been co-opted and amalgamated into popular music Morrison unpacks the relationship between performance racial identity and intellectual property to reveal how blackface minstrelsy scripts became absorbed into commercial entertainment through an unequal system of intellectual property and copyright laws By introducing this foundational new concept in musicology *Blacksound* highlights what is politically at stake for creators and audiences alike in revisiting the long history of American popular music

Billboard, 1953-01-24 In its 114th year *Billboard* remains the world's premier weekly music publication and a diverse digital events brand content and data licensing platform *Billboard* publishes the most trusted charts and offers unrivaled reporting about the latest music video gaming media digital and mobile entertainment issues and trends

Ragged but Right Lynn Abbott, Doug Seroff, 2009-09-17 The commercial explosion of ragtime in the early twentieth century created previously unimagined opportunities for black performers However every prospect was mitigated by systemic racism The biggest hits of

the ragtime era weren't Scott Joplin's stately piano rags. Coon songs with their ugly name defined ragtime for the masses and played a transitional role in the commercial ascendancy of blues and jazz. In *Ragged but Right*, Lynn Abbott and Doug Seroff investigate black musical comedy productions, sideshow bands, and itinerant tented minstrel shows. Ragtime history is crowned by the big shows, the stunning musical comedy successes of Williams and Walker, Bob Cole, and Ernest Hogan. Under the big tent of Tolliver's Smart Set, Ma Rainey, Clara Smith, and others were converted from coon shouters to blues singers. Throughout the ragtime era and into the era of blues and jazz, circuses and Wild West shows exploited the popular demand for black music and culture yet segregated and subordinated black performers to the sideshow tent. Not to be confused with their nineteenth-century white predecessors, black tented minstrel shows such as the Rabbit's Foot and Silas Green from New Orleans provided blues and jazz-heavy vernacular entertainment that black southern audiences identified with and took pride in.

The Oxford Handbook of Silent Cinema Rob King, Charlie Keil, 2024. The Oxford Handbook of Silent Cinema is a collection of new scholarship that investigates the first decades of motion picture history from diverse perspectives and methodologies. Featuring over thirty essays by leading scholars in the field, the Handbook offers a comprehensive overview of cinema's earliest years while also illuminating how cinema derived strength from competing cultural forms becoming in the process the most influential mass medium of the early twentieth century.

Harlem Nights Deirdre O'Connell, 2021-11-02. The 1920s were a time of wonder and flux when Australians sensed a world growing smaller, turning faster, and for some skittering off balance. American movies, music, and dance brought together what racial lines kept apart. A spirit of youthful rebellion collided with the promise of racial perfectibility, stirring deep anxieties in white nationalists and moral reformers. African American jazz represented the type of modernism that cosmopolitan Australians craved, and the champions of White Australia feared. Enter Sonny Clay's *Colored Idea*. Snuck in under the wire by an astute promoter, the Harlem style revue broke from the usual blackface minstrel fare, delivering sophisticated, liberating rhythms. The story of their Australian tour is a tale of conspiracy, a secret plan to kick out and keep out undesirable expressions of modernism, music, and race. From the wild jazz clubs of Prohibition-era LA to Indigenous women discovering a new world of black resistance, this anatomy of a scandal fuelled frame-up brings into focus a vibrant cast of characters from Australia's Jazz Age.

American Folk Music and Folklore Recordings, **Country Music Records** Tony Russell, Bob Pinson, 2004-10-07. More than twenty years in the making, *Country Music Records* documents all country music recording sessions from 1921 through 1942. With primary research based on files and session logs from record companies, interviews with surviving musicians, as well as the 200,000 recordings archived at the Country Music Hall of Fame and Museum's Frist Library and Archives, this notable work is the first compendium to accurately report the key details behind all the recording sessions of country music during the pre-World War II era. This discography documents in alphabetical order by artist every commercial country music recording, including unreleased sides, and indicates as completely as possible the musicians playing at every session, as well as instrumentation.

This massive undertaking encompasses 2 500 artists 5 000 session musicians and 10 000 songs Summary histories of each key record company are also provided along with a bibliography The discography includes indexes to all song titles and musicians listed Colonial Encounters in a Time of Global Conflict, 1914-1918 Santanu Das,Anna Maguire,Daniel Steinbach,2021-09-28 This volume gathers an international cast of scholars to examine the unprecedented range of colonial encounters during the First World War More than four million men of color and an even greater number of white Europeans and Americans crisscrossed the globe Others in occupied areas behind the warzone or in neutral countries were nonetheless swept into the maelstrom From local encounters in New Zealand Britain and East Africa to army camps and hospitals in France and Mesopotamia from cafes and clubs in Salonika and London to anticolonial networks in Germany the USA and the Dutch East Indies this volume examines the actions and experiences of a varied company of soldiers medics writers photographers and revolutionaries to reconceptualize this conflict as a turning point in the history of global encounters How did people interact across uneven intersections of nationality race gender class religion and language How did encounters direct and mediated forced and unforced shape issues from cross racial intimacy and identity formation to anti colonial networks civil rights movements and visions of a post war future The twelve chapters delve into spaces and processes of encounter to explore how the conjoined realities of war race and empire were experienced recorded and instrumentalized

Racial and Ethnic Diversity in the Performing Arts Workforce Tobie S. Stein,2019-10-28 Racial and Ethnic Diversity in the Performing Arts Workforce examines the systemic and institutional barriers and individual biases that continue to perpetuate a predominately White nonprofit performing arts workforce in the United States Workforce diversity for purposes of this book is defined as racial and ethnic diversity among workforce participants and stakeholders in the performing arts including employees artists board members funders donors educators audience and community members The research explicitly uncovers the sociological and psychological reasons for inequitable workforce policies and practices within the historically White nonprofit performing arts sector and provides examples of the ways in which transformative leaders sharing a multiplicity of cultural backgrounds can collaboratively and collectively create and produce a culturally plural community centered workforce in the performing arts Chapter 1 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license Legacies of Power in American Music Judith A. Mabary,2022-10-24 This volume honors and extends the contributions of educator and scholar Dr Michael J Budds to the field of musicology particularly the study of American music As the longtime editor of two book series for the College Music Society Budds nurtured a wide range of scholarship in American music and had a lasting impact on the field This book brings together scholars who worked with Budds as a colleague editor or mentor to carry on his legacy of passionate engagement with America's rich and varied musical heritage Ranging through jazz gospel Americana and film music to American classical and addressing music's social contexts and

analytical structure the research gathered here attests to the diversity of the mosaic that is American music and the numerous scholarly approaches that have been taken to the subject **The Original Blues** Lynn Abbott, Doug Seroff, 2017-02-27 Blues Book of the Year Living Blues Association of Recorded Sound Collections Awards for Excellence Best Historical Research in Recorded Blues Gospel Soul or R the shadowy prehistory and early development of the blues is illuminated detailed and given substance At the end of the nineteenth century vaudeville began to replace minstrelsy as America's favorite form of stage entertainment Segregation necessitated the creation of discrete African American vaudeville theaters When these venues first gained popularity ragtime coon songs were the standard fare Insular black southern theaters provided a safe haven where coon songs underwent rehabilitation and blues songs suitable for the professional stage were formulated The process was energized by dynamic interaction between the performers and their racially exclusive audience The first blues star of black vaudeville was Butler String Beans May a blackface comedian from Montgomery Alabama Before his bizarre senseless death in 1917 String Beans was recognized as the blues master piano player of the world His musical legacy elusive and previously unacknowledged is preserved in the repertoire of country blues singer guitarists and pianists of the race recording era While male blues singers remained tethered to the role of blackface comedian female coon shouters acquired a more dignified aura in the emergent persona of the blues queen Ma Rainey Bessie Smith and most of their contemporaries came through this portal while others such as forgotten blues heroine Ora Criswell and her protégé Trixie Smith ingeniously reconfigured the blackface mask for their own subversive purposes In 1921 black vaudeville activity was effectively nationalized by the Theater Owners Booking Association T O B A In collaboration with the emergent race record industry T O B A theaters featured touring companies headed by blues queens with records to sell By this time the blues had moved beyond the confines of entertainment for an exclusively black audience Small time black vaudeville became something it had never been before a gateway to big time white vaudeville circuits burlesque wheels and fancy metropolitan cabarets While the 1920s was the most glamorous and remunerative period of vaudeville blues the prior decade was arguably even more creative having witnessed the emergence popularization and early development of the original blues on the African American vaudeville stage Music, Muscle, and Masterful Arts Sakina M. Hughes, 2025-01-07 Before the heyday of the Chitlin Circuit and the Harlem Renaissance African American performing artists and creative entrepreneurs sometimes called Black Bohemians seized their limited freedoms and gained both fame and fortune with their work in a white dominated marketplace These Black performers plied their trade in circuses blues tents and Wild West Shows with Native Americans The era's traveling entertainments often promoted the disappearing Indian myth and promoted racial hierarchies with Black and Native people at the bottom But in a racial economy rooted in settler colonialism and legacies of enslavement Black and Indigenous performers found that otherness could be a job qualification Whether as artists or manual laborers these workers rejected marginalization by traveling the world making a solid living off their talents and

building platforms for political and social critique Eventually America s popular entertainment industry could not survive without Black and Native Americans creative labor As audiences came to eagerly anticipate their genius these performers paved the way for greater social economic and cultural autonomy Sakina M Hughes provides a conceptually rich work revealing memorable individuals laborers artists and entrepreneurs who faced with danger and discrimination created surprising opportunities to showcase their talents and gain fame wealth and mobility **That's Got 'em!** Mark Berresford,2010-01-01 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 Experiencing Bessie Smith John Clark,2017-10-06 Bessie Smith occupies a unique place in the history of American music She was one of the first undisputed artists to come from the American vernacular tradition of the twentieth century and as a woman she was a figure of extraordinary power She organized and led her own touring companies wrote some of her repertoire controlled her many relationships romantic and otherwise and even negotiated her own contracts This type of agency was virtually unheard of in the popular music industry during the first half of the century and Smith is often cited as a major influence on artists who sought to manage their work and reputation Her musical output comprises a long series of recordings done between 1923 and 1933 all of which feature her vocal range musical ability and emotional power Her band included some of the best black musicians of the day In Experiencing Bessie Smith John Clark chronicles Bessie Smith s vital contribution to and influence on music the music industry and the recording industry While her recording career lasted only a decade she toured long before setting her music to vinyl with much of her early career amply documented Singers from Billie Holiday to Janis Joplin were influenced by her work and both musicians and music lovers today continue to be entranced by her unmistakable style The Encyclopedia of Country Music Michael McCall,John Rumble,Paul Kingsbury,2012-02-01 Immediately upon publication in 1998 the Encyclopedia of Country Music

became a much loved reference source prized for the wealth of information it contained on that most American of musical genres. Countless fans have used it as the source for answers to questions about everything from country's first commercially successful recording to the genre's pioneering music videos to what conjunto music is. This thoroughly revised new edition includes more than 1,200 A-Z entries covering nine decades of history and artistry from the Carter Family recordings of the 1920s to the reign of Taylor Swift in the first decade of the twenty-first century. Compiled by a team of experts at the Country Music Hall of Fame and Museum, the encyclopedia has been brought completely up to date with new entries on the artists who have profoundly influenced country music in recent years such as the Dixie Chicks and Keith Urban. The new edition also explores the latest and most critical trends within the industry, shedding light on such topics as the digital revolution, the shifting politics of country music, and the impact of American Idol reflected in the stardom of Carrie Underwood. Other essays cover the literature of country music, the importance of Nashville as a music center, and the colorful outfits that have long been a staple of the genre. The volume features hundreds of images, including a photo essay of album covers, a foreword by country music superstar Vince Gill, the winner of twenty Grammy Awards, and twelve fascinating appendices ranging from lists of awards to the best-selling country albums of all time. Winner of the Best Reference Award from the Popular Culture Association. Any serious country music fan will treasure this authoritative book. The Seattle Times. A long-awaited major accomplishment which educators, historians, and students, broadcasters, and music writers, artists, and fans alike will welcome and enjoy. The Nashville Musician. Should prove a valuable resource to those who work in the country music business. But it's also an entertaining read for the music's true fans. Houston Chronicle. This big handsome volume spans the history of country music, listing not only artists and groups but also important individuals and institutions. San Francisco Examiner. Promises to be the definitive historical and biographical work on the past eight decades of country music. Well-written and heavily illustrated, an unparalleled work worth its price and highly recommended. Library Journal.

Creating the Jazz Solo Vic Hobson, 2018-10-09. Throughout his life, Louis Armstrong tried to explain how singing with a barbershop quartet on the streets of New Orleans was foundational to his musicianship. Until now, there has been no in-depth inquiry into what he meant when he said, "I figure singing and playing is the same" or "Singing was more into my blood than the trumpet." *Creating the Jazz Solo*, Louis Armstrong and Barbershop Harmony, shows that Armstrong understood exactly the relationship between what he sang and what he played, and that he meant these comments to be taken literally: he was singing through his horn. To describe the relationship between what Armstrong sang and played, author Vic Hobson discusses elements of music theory with a style accessible even to readers with little or no musical background. Jazz is a music that is often performed by people with limited formal musical education. Armstrong did not analyze what he played in theoretical terms. Instead, he thought about it in terms of the voices in a barbershop quartet. Understanding how Armstrong and other pioneer jazz musicians of his generation learned to play jazz and how he used his background of singing in a quartet to develop the jazz solo has fundamental

implications for the teaching of jazz history and performance today This assertive book provides an approachable foundation for current musicians to unlock the magic and understand jazz the Louis Armstrong way **Staging the Blues** Paige A. McGinley, 2014-09-10 Singing was just one element of blues performance in the early twentieth century Ma Rainey Bessie Smith and other classic blues singers also tapped joked and flaunted extravagant costumes on tent show and black vaudeville stages The press even described these women as actresses long before they achieved worldwide fame for their musical recordings In *Staging the Blues* Paige A McGinley shows that even though folklorists record producers and festival promoters set the theatricality of early blues aside in favor of notions of authenticity it remained creatively vibrant throughout the twentieth century Highlighting performances by Rainey Smith Lead Belly Sister Rosetta Tharpe Sonny Terry and Brownie McGhee in small Mississippi towns Harlem theaters and the industrial British North this pioneering study foregrounds virtuoso blues artists who used the conventions of the theater including dance comedy and costume to stage black mobility to challenge narratives of racial authenticity and to fight for racial and economic justice Eubie Blake Richard Carlin, Ken Bloom, 2020 Drawing from a rich trove of archival sources *Eubie Blake Rags Rhythm and Race* tells the extraordinary story of a key 20th century African American composer and traces the path his career blazed for other black artists

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