

A photograph of two men, one playing a guitar, with a teal color overlay. The man on the right is wearing a hat and playing an electric guitar. The man on the left is leaning against him. The background shows a street scene with a building and a fence.

A BLUES MEMOIR

Mister Satan's Apprentice

A D A M G U S S O W

Mister Satans Apprentice A Blues Memoir

David Dicaire



Mister Satans Apprentice A Blues Memoir:

Mister Satan's Apprentice Adam Gussow, Adam Gussow is a writer and blues harmonica player He is associate professor of English and southern studies at the University of Mississippi in Oxford **Deep Blues** Mark Winborn,2011 Deep Blues explores the archetypal journey of the human psyche through an examination of the blues as a musical genre The genesis history and thematic patterns of the blues are examined from an archetypal perspective and various analytic theories Mythological and shamanistic parallels are used to provide a deeper understanding of the role of the bluesman the blues performance and the innate healing potential of the blues Universal aspects of human experience and transcendence are revealed through the creative medium of the blues The atmosphere of Deep Blues is enhanced by the black and white photographs of Tom Smith which capture striking blues performances in the Maxwell Street section of Chicago Jungian analysts therapists and psychoanalytic practitioners with an interest in the interaction between creative expression and human experience should find Deep Blues satisfying Deep Blues should also appeal to enthusiasts of music ethnomusicology and the blues Princeton Alumni Weekly ,1998 **A Blues Bibliography** Robert Ford,2008-03-31 A Blues Bibliography Second Edition is a revised and enlarged version of the definitive blues bibliography first published in 1999 Material previously omitted from the first edition has now been included and the bibliography has been expanded to include works published since then In addition to biographical references this work includes entries on the history and background of the blues instruments record labels reference sources regional variations and lyric transcriptions and musical analysis The Blues Bibliography is an invaluable guide to the enthusiastic market among libraries specializing in music and African American culture and among individual blues scholars Blues, Funk, Rhythm and Blues, Soul, Hip Hop, and Rap Eddie S. Meadows,2010-06-10 Despite the influence of African American music and study as a worldwide phenomenon no comprehensive and fully annotated reference tool currently exists that covers the wide range of genres This much needed bibliography fills an important gap in this research area and will prove an indispensable resource for librarians and scholars studying African American music and culture **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

Hoodlums William L. Van Deburg, 2013-10-21 Martin Luther King Jr Malcolm X Muhammad Ali When you think of African American history you think of its heroes individuals endowed with courage and strength who are celebrated for their bold exploits and nobility of purpose But what of black villains Villains just as much as heroes have helped define the black experience Ranging from black slaveholders and frontier outlaws to serial killers and gangsta rappers Hoodlums examines the pivotal role of black villains in American society and popular culture Here William L Van Deburg offers the most extensive treatment to date of the black badman and the challenges that this figure has posed for race relations in America He first explores the evolution of this problematic racial stereotype in the literature of the early Republic documents in which the enslavement of African Americans was justified through exegetical claims Van Deburg then probes antebellum slave laws minstrel shows and the works of proslavery polemicists to consider how whites conceptualized blacks as members of an inferior and dangerous race Turning to key works by blacks themselves from the writings of Frederick Douglass and W E B Du Bois to classic blaxploitation films like Black Caesar and The Mack Van Deburg demonstrates how African Americans have combated such negative stereotypes and reconceptualized the idea of the badman through stories of social bandits controversial individuals vilified by whites for their proclivity toward evil but revered in the black community as necessarily insurgent and revolutionary Ultimately Van Deburg brings his story up to date with discussions of prison and hip hop culture urban rioting gang warfare and black on black crime What results is a work of remarkable virtuosity a nuanced history that calls for both whites and blacks to rethink received wisdom on the nature and prevalence of black villainy

More Blues Singers David Dicaire, 2015-11-05 The first book by David Dicaire Blues Singers Biographies of 50 Legendary Artists of the Early 20th Century McFarland 1999 included pioneers innovators superstars and cult heroes of blues music born before 1940 This second work covers those born after 1940 who have continued the tradition This work has five sections each with its own introduction The first Modern Acoustic Blues covers artists that are major players on the acoustic blues scene of recent time such as John Hammond Jr The second Contemporary Chicago Blues features artists of amplified citified gritty blues Paul Butterfield and Melvin Taylor among others Section three Modern American Electric Blues includes some Texas blues singers such as Stevie Ray Vaughan and Jimmie Vaughan and examines how the blues have spread throughout the United States Contemporary Blues Women are in section four Section five Blues Around the World covers artists from four different continents and twelve different countries Each entry provides biographical and critical information on the artist and a complete discography A bibliography and supplemental discographies are also provided

Time in the Blues Julia Simon, 2017 Immediate and spontaneous the

blues focuses on the present moment creating an experience of time for performer and listener Time in the Blues offers an interdisciplinary analysis of the forms of temporality produced by and reflected in the blues within the historical context of Jim Crow segregation sharecropping racist violence and migration

Yoknapatawpha Blues Tim A. Ryan, 2015-04-13 TIM A RYAN is associate professor of English at Northern Illinois University and the author of *Calls and Responses The American Novel of Slavery Since Gone with the Wind*

Southern Cultures Harry L. Watson, Larry J. Griffin, 2008-04-28 What does redneck mean What's going to happen to the southern accent What makes black southerners laugh What is real country music These are the kinds of questions that pop up in this collection of notable essays from *Southern Cultures* the journal of the Center for the Study of the American South at the University of North Carolina at Chapel Hill Intentionally plural *Southern Cultures* was founded in 1993 to present all sides of the American South from sorority sisters to Pocahontas from kudzu to the blues This volume collects 27 essays from the journal's first fifteen years bringing together some of the most memorable and engaging essays as well as some of those most requested for use in courses A stellar cast of contributors discusses themes of identity pride traditions changes conflicts and stereotypes Topics range from black migrants in Chicago to Mexican immigrants in North Carolina from Tennessee wrestlers to Martin Luther King from the Civil War to contemporary debates about the Confederate flag Funny and serious historical and contemporary the collection offers something new for every South watcher with fresh perspectives on enduring debates about the people and cultures of America's most complex region Contributors Derek H Alderman East Carolina University Donna G Segner Alderman Greenville North Carolina S Jonathan Bass Samford University Dwight B Billings University of Kentucky Catherine W Bishir Preservation North Carolina Kathleen M Blee University of Pittsburgh Elizabeth Boyd Vanderbilt University James C Cobb University of Georgia Peter A Coclanis University of North Carolina at Chapel Hill Joseph Crespino Emory University Drew Gilpin Faust Harvard University Franklin Forts University of Georgia David Goldfield University of North Carolina at Charlotte Larry J Griffin University of North Carolina at Chapel Hill Adam Gussow University of Mississippi Trudier Harris University of North Carolina at Chapel Hill Patrick Huber University of Missouri Rolla Louis M Kyriakoudes University of Southern Mississippi Melton McLaurin University of North Carolina at Wilmington Michael Montgomery University of South Carolina Steve Oney Los Angeles California Theda Perdue University of North Carolina at Chapel Hill Dan Pierce University of North Carolina at Asheville John Shelton Reed University of North Carolina at Chapel Hill Mart Stewart Western Washington University Thomas A Tweed University of North Carolina at Chapel Hill Timothy B Tyson Duke University Anthony Walton Bowdoin College Harry L Watson University of North Carolina at Chapel Hill Charles Reagan Wilson University of Mississippi C Vann Woodward 1908-1999

Journeyman's Road Adam Gussow, 2007 *Journeyman's Road* offers a bold new vision of where the blues have been in the course of the twentieth century and what they have become at the dawn of the new millennium a world music rippling with postmodern contradictions Author Adam Gussow brings a unique perspective to this

exploration Not just an award winning scholar and memoirist he is an accomplished blues harmonica player a Handy award nominee and veteran of the international club and festival circuit With this unusual depth of experience Gussow skillfully places blues literature in dialogue with the music that provokes it vibrantly articulating a vital American tradition At the heart of Gussow s story is his own unlikely yet remarkable streetside partnership with Harlem bluesman Sterling Mr Satan Magee a musical collaboration marked not just by a series of polarities black and white Mississippi and Princeton hard won mastery and youthful apprenticeship but by creative energies that pushed beyond apparent differences to forge new dialogues and new sounds Undercutting familiar myths about the down home sources of blues authenticity Gussow celebrates New York s mongrel blues scene the artists the jam sessions the venues the street performers and the eccentrics At once elegiac and forward looking Journeyman s Road offers a collective portrait of the New York subculture struggling with the legacy of 9 11 and healing itself with the blues

Beyond the Crossroads Adam Gussow,2017-09-05 The devil is the most charismatic and important figure in the blues tradition He s not just the music s namesake the devil s music but a shadowy presence who haunts an imagined Mississippi crossroads where it is claimed Delta bluesman Robert Johnson traded away his soul in exchange for extraordinary prowess on the guitar Yet as scholar and musician Adam Gussow argues there is much more to the story of the devil and the blues than these clich d understandings In this groundbreaking study Gussow takes the full measure of the devil s presence Working from original transcriptions of more than 125 recordings released during the past ninety years Gussow explores the varied uses to which black southern blues people have put this trouble sowing love wrecking but also empowering figure The book culminates with a bold reinterpretation of Johnson s music and a provocative investigation of the way in which the citizens of Clarksdale Mississippi managed to rebrand a commercial hub as the crossroads in 1999 claiming Johnson and the devil as their own

African American Folklore Anand Prahlad,2016-08-08 African American folklore dates back 240 years and has had a significant impact on American culture from the slavery period to the modern day This encyclopedia provides accessible entries on key elements of this long history including folklore originally derived from African cultures that have survived here and those that originated in the United States Inspired by the author s passion for African American culture and vernacular traditions African American Folklore An Encyclopedia for Students thoroughly addresses key elements and motifs in black American folklore especially those that have influenced American culture With its alphabetically organized entries that cover a wide range of subjects from the word conjure to the dance style of twerking this book provides readers with a deeper comprehension of American culture through a greater understanding of the contributions of African American culture and black folk traditions This book will be useful to general readers as well as students or researchers whose interests include African American culture and folklore or American culture It offers insight into the histories of African American folklore motifs their importance within African American groups and their relevance to the evolution of American culture The work also provides original materials such as

excerpts from folktales and folksongs and a comprehensive compilation of sources for further research that includes bibliographical citations as well as lists of websites and cultural centers

Faulkner's Inheritance Joseph R. Urgo, Ann J. Abadie, 2009-09-18 Essays by Susan V Donaldson Lael Gold Adam Gussow Martin Kreiswirth Jay Parini Noel Polk Judith L Sensibar Jon Smith and Priscilla Wald William Faulkner once said that the writer collects his material all his life from everything he reads from everything he listens to everything he sees and he stores that away in sort of a filing cabinet in my case it's not anything near as neat as a filing case it's more like a junk box Faulkner tended to be quite casual about his influences For example he referred to the South as not very important to me I just happen to know it and don't have time in one life to learn another one and write at the same time His Christian background according to him was simply another tool he might pick up on one of his visits to the lumber room that would help him tell a story Sometimes he claimed he never read James Joyce's *Ulysses* or had never heard of Thomas Mann writers he would elsewhere declare as the two great men in my time Sometimes he expressed annoyance at readers who found esoteric theory in his fiction when all he wanted them to find was Faulkner I have never read Freud Neither did Shakespeare I doubt if Melville did either and I'm sure Moby Dick didn't Nevertheless Faulkner's life was rich in what he did see and read and he seems to have remembered all of it and put it to use in his fiction Faulkner's *Inheritance* is a collection of essays that examines the influences on Faulkner's fiction including his own family history Jim Crow laws contemporary fashion popular culture and literature

Soul Music Joel Rudinow, 2010-08-27 Exceptionally illuminating and philosophically sophisticated Ted Cohen Professor of Philosophy University of Chicago In this audacious and long awaited book Joel Rudinow takes seriously a range of interrelated issues that most music theorizing is embarrassed to tackle People often ask me about music and spirituality With *Soul Music* I can finally recommend a book that offers genuine philosophical insight into the topic Theodore Gracyk Professor of Philosophy Minnesota State University Moorhead The idea is as strange as it is commonplace that the soul in soul music is more than just a name that somehow the music truly taps into something essential rooted in the spiritual notion of the soul itself Or is it strange From the civil rights movement and beyond soul music has played a key indisputable role in moments of national healing Of course American popular music has long been embroiled in controversies over its spiritual purity or lack thereof But why However easy it might seem to dismiss these ideas and debates as quaint and merely symbolic they persist In *Soul Music* Tracking the Spiritual Roots of Pop from Plato to Motown Joel Rudinow a philosopher of music takes these peculiar notions and exposes them to serious scrutiny How Rudinow asks does music truly work upon the soul individually and collectively And what does it mean to say that music can be spiritually therapeutic or toxic This illuminating meditative exploration leads from the metaphysical idea of the soul to the legend of Robert Johnson to the philosophies of Plato and Leo Strauss to the history of race and racism in American popular culture to current clinical practices of music therapy Joel Rudinow teaches in the Philosophy and Humanities Departments at Santa Rosa Junior College and is the coauthor of

Invitation to Critical Thinking and the coeditor of Ethics and Values in the Information Age **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.

Encyclopedia of African American Music Tammy L. Kernodle, Horace Maxile, Emmett G. Price III, 2010-12-17 African Americans' historical roots are encapsulated in the lyrics, melodies, and rhythms of their music. In the 18th and 19th centuries, African slaves longing for emancipation expressed their hopes and dreams through spirituals. Inspired by African civilization and culture, as well as religion, art, literature, and social issues, this influential, joyous, tragic, uplifting, challenging, and enduring music evolved into many diverse genres, including jazz, blues, rock and roll, soul, swing, and hip hop. Providing a lyrical history of our nation, this groundbreaking encyclopedia, the first of its kind, showcases all facets of African American music, including folk, religious, concert, and popular styles. Over 500 in-depth entries by more than 100 scholars on a vast range of topics, such as genres, styles, individuals, groups, and collectives, as well as historical topics such as music of the Harlem Renaissance, the Black Arts Movement, the Civil Rights Movement, and numerous others, offering balanced representation of key individuals, groups, and ensembles associated with diverse religious beliefs, political affiliations, and other perspectives not usually approached, this indispensable reference illuminates the profound role that African American music has played in American cultural history. Editors Price, Kernodle, and Maxile provide balanced representation of various individuals, groups, and ensembles associated with diverse religious beliefs, political affiliations, and perspectives. Also highlighted are the major record labels, institutions of higher learning, and various cultural venues that have had a tremendous impact on the development and preservation of African American music. Among the featured Motown Records, Black Swan Records, Fisk University Gospel Music Workshop of America, The Cotton Club, Center for Black Music Research, and more. With a broad scope, substantial entries, current coverage, and special attention to historical, political, and social contexts, this encyclopedia is designed specifically for high school and undergraduate students. Academic and public libraries will treasure this resource as an incomparable guide to our nation's African American heritage. **Music, Wellness, and Aging** Scott F. Madey, Dean D. VonDras, 2021-10-21 This definitive account of the intersection between music, wellness, and aging explores deeper aspects of human nature and later life. **New Thoughts on the Black Arts Movement** Lisa Gail Collins, Margo Natalie Crawford, 2006-05-16 During the 1960s and 1970s, a cadre of poets, playwrights, visual artists, musicians, and other visionaries came together to create a renaissance in African American literature and art. This charged chapter in the history of African

American culture which came to be known as the Black Arts Movement has remained largely neglected by subsequent generations of critics. *New Thoughts on the Black Arts Movement* includes essays that reexamine well known figures such as Amiri Baraka, Larry Neal, Gwendolyn Brooks, Sonia Sanchez, Betye Saar, Jeff Donaldson, and Haki Madhubuti. In addition, the anthology expands the scope of the movement by offering essays that explore the racial and sexual politics of the era, links with other period cultural movements, the arts in prison, the role of Black colleges and universities, gender politics, and the rise of feminism, color, fetishism, photography, music, and more. An invigorating look at a movement that has long begged for reexamination, this collection lucidly interprets the complex debates that surround this tumultuous era and demonstrates that the celebration of this movement need not be separated from its critique.

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