

Prophet Singer The Voice Vision Ofwoody Guthrie

The Darkest Year is acclaimed author William K. Klingaman's narrative history of the American home front from December 7, 1941 through the end of 1942, a psychological study of the nation under the pressure of total war. For Americans on the home front, the twelve months following the Japanese attack on Pearl Harbor comprised the darkest year of World War Two. Despite government attempts to disguise the magnitude of American losses, it was clear that the nation had suffered a nearly unbroken string of military setbacks in the Pacific; by the autumn of 1942, government officials were openly acknowledging the possibility that the United States might lose the war. Appeals for unity and declarations of support for the war effort in the aftermath of Pearl Harbor made it appear as though the class hostilities and partisan animosities that had beset the United States for decades — and grown sharper during the Depression — suddenly disappeared. They did not, and a deeply divided American society splintered further during 1942 as numerous interest groups sought to turn the wartime emergency to their own advantage. Blunders and repeated displays of incompetence by the Roosevelt administration added to the sense of anxiety and uncertainty that hung over the nation. The Darkest Year focuses on Americans' state of mind not only through what they said, but in the day-to-day details of their behavior. Klingaman blends these psychological effects with the changes the war wrought in American society and culture, including shifts in family roles, race relations, economic pursuits, popular entertainment, education, and the arts.

Prophet Singer: The Voice and Vision of Woody Guthrie examines the cultural and political significance of lyrics by beloved songwriter and activist Woodrow Wilson Woody Guthrie. The text traces how Guthrie documented the history of America's poor and disadvantaged through lyrics about topics as diverse as the Dust Bowl and the poll tax. Divided into chapters covering specific historical topics such as race relations and lynchings, famous outlaws, the Great Depression, and unions, the book takes an in-depth look at how Guthrie manipulated his lyrics to explore pressing issues and to bring greater political and economic awareness to the common people. Incorporating the best of both historical and literary perspectives, Mark Allan Jackson references primary sources including interviews, recordings, drawings, and writings. He includes a variety of materials from the Smithsonian Institution, the Library of Congress, and the Woody Guthrie Archives. Many of these have never before been widely available. The result provides new insights into one of America's most intriguing icons. Prophet Singer offers an analysis of the creative impulse behind and ideals expressed in Guthrie's song lyrics. Details from the artist's personal life as well as his interactions with political and artistic movements from the first half of the twentieth century afford readers the opportunity to understand how Guthrie's deepest beliefs influenced and found voice in the lyrics that are now known and loved by millions. Mark Allan Jackson is currently an assistant professor of English at DePauw University. His articles and reviews have been featured in Popular Music and Society and American Music .

Most scholarship on the mass migrations of African Americans and southern whites during and after the Great Depression treats those migrations as separate phenomena, strictly divided along racial lines. In this engaging interdisciplinary work, Erin Royston

Battat argues instead that we should understand these Depression-era migrations as interconnected responses to the capitalist collapse and political upheavals of the early twentieth century. During the 1930s and 1940s, Battat shows, writers and artists of both races created migration stories specifically to bolster the black-white Left alliance. Defying rigid critical categories, Battat considers a wide variety of media, including literary classics by John Steinbeck and Ann Petry, "lost" novels by Sanora Babb and William Attaway, hobo novellas, images of migrant women by Dorothea Lange and Elizabeth Catlett, popular songs, and histories and ethnographies of migrant shipyard workers. This vibrant rereading and recovering of the period's literary and visual culture expands our understanding of the migration narrative by uniting the political and aesthetic goals of the black and white literary Left and illuminating the striking interrelationship between American populism and civil rights.

Many American folk singers have tried to leave their world a better place by writing songs of social protest. Musicians like Woody Guthrie, Leadbelly, Pete Seeger, Bob Dylan, and Joan Baez sang with fierce moral voices to transform what they saw as an uncaring society. But the personal tales of these guitar-toting idealists were often more tangled than the comparatively pure vision their art would suggest. Many singers produced work in the midst of personal failure and deeply troubled relationships, and under the influence of radical ideas and organizations. This provocative work examines both the long tradition of folk music in its American political context and the lives of those troubadours who wrote its most enduring songs.

Kaufman traces Guthrie's political activism and influence on the American and international protest song movement from the Great Depression to McCarthyism. Utilizing a wealth of previously unseen archival materials such as letters, song lyrics, essays, personal reflections, photos and other manuscripts, Woody Guthrie, American Radical introduces a heretofore unknown Woody Guthrie: the canny political strategist, fitful thinker and cultural front activist practically buried in the general public's romantic celebration of the "Dust Bowl Troubadour."

"This Land Is Your Land" is the most iconic folk song in American history, and is the masterwork of one of America's greatest artists, Woody Guthrie. Written in 1940 and first recorded in 1944, the song became an instant hit, and then a point of controversy, and finally a cross-generation anthem. It's been co-opted and rewritten in many other countries. Praised for its heartfelt lyrics and accompanying pride and spirit, no folk song has made such a lasting impression on American culture—or stirred as much controversy. The book will publish to coincide with "Woody at 100"—a partnership between the Grammy Museum and the Guthrie Archives to stage numerous celebratory events throughout 2012 nationwide and beyond. This Land Is Your Land is a remarkably detailed account of the journey of America's most celebrated folk song. It also details Guthrie's legendary journey from Oklahoma across the Heartland to New York City, where he wrote many of his works including "This Land Is Your Land." With more than forty rare black-and-white photographs from the Woody Guthrie archives, a removable poster, plus original interviews with Bob Dylan, Bruce Springsteen, Willie Nelson, Pete Seeger, John Mellencamp, and more, This Land Is Your Land delivers a revealing portrait of an American treasure.

Hard Times presents a comprehensive account of economic depressions in America, from colonial times to the "great recession"

that began in 2008. Striner conveys how Americans have always endured and rebounded from hard times, emerging as a stronger nation in the aftermath of each downturn.

“The American people sees itself advance across the wilderness, draining swamps, straightening rivers, peopling the solitude, and subduing nature,” wrote Alexis de Tocqueville in 1835. That’s largely how we still think of nineteenth-century America today: a country expanding unstoppably, bending the continent’s natural bounty to the national will, heedless of consequence. A country of slavery and of Indian wars. There’s much truth in that vision. But if you know where to look, you can uncover a different history, one of vibrant resistance, one that’s been mostly forgotten. This *Radical Land* recovers that story. Daegan Miller is our guide on a beautifully written, revelatory trip across the continent during which we encounter radical thinkers, settlers, and artists who grounded their ideas of freedom, justice, and progress in the very landscapes around them, even as the runaway engine of capitalism sought to steamroll everything in its path. Here we meet Thoreau, the expert surveyor, drawing anticapitalist property maps. We visit a black antislavery community in the Adirondack wilderness of upstate New York. We discover how seemingly commercial photographs of the transcontinental railroad secretly sent subversive messages, and how a band of utopian anarchists among California’s sequoias imagined a greener, freer future. At every turn, everyday radicals looked to landscape for the language of their dissent—drawing crucial early links between the environment and social justice, links we’re still struggling to strengthen today. Working in a tradition that stretches from Thoreau to Rebecca Solnit, Miller offers nothing less than a new way of seeing the American past—and of understanding what it can offer us for the present . . . and the future.

Mention Woody Guthrie, and people who know the name are likely to think of the “Okie Bard,” dust storms behind him, riding a boxcar or walking a red-dirt road, a battered guitar strapped to his back. But unlock Guthrie from the confines of rural folk and Hollywood mythology, as Will Kaufman does here, and you’ll find an abstract painter and sculptor who wrote about atomic energy and Ingrid Bergman and developed advanced theories of dialectical materialism and human engineering—in short, a folk singer who was deeply engaged with the art, ideas, and issues of his time. Guthrie may have been born in the Oklahoma hills, but his most productive years were spent in the metropolitan centers of Los Angeles and New York. Machines and their physics were among his favorite metaphors, fast cars were his passion, and airplanes and even flying saucers were his frequent subjects. His career-long immersion in radio, recording, and film inspired trenchant observations concerning mass media and communication, and he contributed to modern art as a prolific abstract painter, graphic artist, and sculptor. This book explores how, through multiple artistic forms, Guthrie thought and felt about the scientific method, atomic power, and war technology, as well as the shifting dynamics of gender and race. Drawing on previously unpublished archival sources, Kaufman brings to the fore what Guthrie’s insistently folksy popular image obscures: the essays, visual art, letters, verse, fiction, and voluminous notebook entries that reveal his profoundly modern sensibilities. Woody Guthrie emerges from these pages as a figure whose immense artistic output reflects the nation’s conflicted engagement with modernity. Capturing the breathtaking social and technological changes that took place during his extraordinarily productive career, *Woody Guthrie’s Modern World Blues* offers a unique and much-needed new perspective on a musical icon.

A comprehensive encyclopedia of the 1930s in the United States, showing how the Depression affected every aspect of American life. • Over 650 alphabetically organized entries on the impact of the Depression and the New Deal on the nation's economy, politics, society, arts, and minorities • 45 contributors at the forefront of current scholarship on 1930s America and the continuing aftershocks of that tumultuous time • Primary documents integrated throughout, including Woody Guthrie songs, writings and speeches from Huey Long and Father Coughlin,

murals by Diego Rivera, excerpts from *The Grapes of Wrath*, and contemporary newspaper articles • Illustrations providing definitive images of the Depression/New Deal era, including federally funded work such as Dorothea Lange's photography for the Farm Security Administration • A comprehensive chronology that marks the origins, course, and consequences of the Depression and the New Deal • Bibliographic listings for each entry and a comprehensive index of people, places, events, and key terms

Dismantles the Woody Guthrie we have been taught--the rough-and-ready ramblin' man--to reveal an artist who discovered how intimacy is crucial for political struggle Woody Guthrie is often mythologized as the classic American "ramblin' man," a real-life Steinbeckian folk hero who fought for working-class interests and inspired Bob Dylan. Biographers and fans frame him as a foe of fascism and focus on his politically charged folk songs. What's left unexamined is how the bulk of Guthrie's work--most of which is unpublished or little known--delves into the importance of intimacy in his personal and political life. Featuring an insert with personal photos of Guthrie's family and previously unknown paintings, *Woody Guthrie: An Intimate Life* is a fresh and contemporary analysis of the overlapping influences of sexuality, politics, and disability on the art and mind of an American folk icon. Part biography, part cultural history of the Left, *Woody Guthrie* offers a stunning revelation about America's quintessential folk legend, who serves as a guiding light for leftist movements today. In his close relationship with dancer Marjorie Mazia, Guthrie discovered a restorative way of thinking about the body, which provided a salve for the trauma of his childhood and the slowly debilitating effects of Huntington's disease. Rejecting bodily shame and embracing the power of sexuality, he came to believe that intimacy was the linchpin for political struggle. By closely connecting to others, society could combat the customary emotional states of capitalist cultures: loneliness and isolation. Using intimacy as one's weapon, Guthrie believed we could fight fascism's seductive call. Woody Guthrie's songs about the Dust Bowl Migration and the Great Depression give expression to one of the bleakest periods in the history of the United States, bearing witness both to the economic and political turmoil and to the human erosion of the 1930s. Following a New Historicist approach, this study, incorporating a variety of previously unpublished materials, sets out to reconstruct the social and cultural potential of Guthrie's songs by exploring their manifold and intricate relationships with the cultural environment in which they were composed and performed. As a result, Guthrie's songs are shown to be deeply ingrained in the decade's culture: they criticize the deplorable social and political situation at the time, make sense of the incomprehensible and hint at those responsible for the disaster, thus amplifying the unheard voices of the down and out. By revealing that Guthrie's oeuvre was not only culturally produced, but also culturally productive in that it took an active part in shaping, perpetuating or undermining elements and patterns of the decade's cultural knowledge, the study also sheds new light on the social and cultural significance of the sung word.

This unique reference book offers a holistic description of the multifaceted field of systematic musicology, which is the study of music, its production and perception, and its cultural, historical and philosophical background. The seven sections reflect the main topics in this interdisciplinary subject. The first two parts discuss musical acoustics and signal processing, comprehensively describing the mathematical and physical fundamentals of musical sound generation and propagation. The complex interplay of physiology and psychology involved in sound and music perception is covered in the following sections, with a particular focus on psychoacoustics and the recently evolved research on embodied music cognition. In addition, a huge variety of technical applications for professional training, music composition and consumer electronics are presented. A section on music ethnology completes this comprehensive handbook. Music theory and philosophy of music are imbedded throughout. Carefully edited and written by internationally respected experts, it is an invaluable reference resource for professionals and graduate students alike.

Woody Guthrie is the most famous and influential folk music composer and performer in the history of the United States. His most popular song, "This Land is Your Land" has become the country's unofficial national anthem, known to every school child since the 1960s. His influence exceeded the realm of American music, reaching American politics. Guthrie's music became the soundtrack to the Great Depression, and iconic of the Dust Bowl migrants. Guthrie and his music came to represent those disenfranchised people who remained committed to making better lives for themselves through the promise of the American Dream. Here, in a short, accessible biography, bolstered with primary documents, including letters, autobiographical excerpts, and reflections by Pete Seeger, Cohen introduces Guthrie's life and music influence to students of American history and culture.

Woodrow Wilson Guthrie (1912-67) has had an immense impact on popular culture throughout the world. His folk music brought traditional song from the rural communities of the American southwest to the urban American listener and, through the global influence of American culture, to listeners and musicians alike throughout Europe and the Americas. Similarly, his use of music as a medium of social and political protest has created a new strategy for campaigners in many countries. But Guthrie's music was only one aspect of his multifaceted life. His labour-union activism helped embolden the American working class, and united such distinct groups as the rural poor, the urban proletariat, merchant seamen and military draftees, contributing to the general call for workers' rights during the 1930s and 1940s. As well as penning hundreds of songs (both recorded and unrecorded), Guthrie was also a prolific writer of non-sung prose, writing regularly for the American communist press, producing volumes of autobiographical writings and writing hundreds of letters to family, friends and public figures. Furthermore, beyond music Guthrie also expressed his creative talents through his numerous pen-and-ink sketches, a number of paintings and occasional forays into poetry. This collection provides a rigorous examination of Guthrie's cultural significance and an evaluation of both his contemporary and posthumous impact on American culture and international folk-culture. The volume utilizes the rich resources presented by the Woody Guthrie Foundation.

"I ain't got no home, I'm just a-roamin' round," Woody Guthrie lamented in one of his most popular songs. A native of Oklahoma, he was still in his teens when he moved to Pampa, Texas, where he experienced the dust storms that would play such a crucial role in forming his identity and shaping his work. He later joined thousands of Americans who headed to California to escape the devastation of the Dust Bowl. There he entered the West Coast stronghold of the Popular Front, whose leftward influence on his thinking would continue after his move in 1940 to New York, where the American folk music renaissance began when Guthrie encountered Pete Seeger and Lead Belly. Guthrie kept moving throughout his life, making friends, soaking up influences, and writing about his experiences. Along the way, he produced more than 3,000 songs, as well as fiction, journalism, poetry, and visual art, that gave voice to the distressed and dispossessed. In this insightful book, Will Kaufman examines the artist's career through a unique perspective: the role of time and place in Guthrie's artistic evolution. Guthrie disdained boundaries—whether of geography, class, race, or religion. As he once claimed in his inimitable style, "There ain't no such thing as east west north or south." Nevertheless, places were critical to Guthrie's life, thought, and creativity. He referred to himself as a "compass-pointer man," and after his sojourn in California, he headed up to the Pacific Northwest, on to New York, and crossed the Atlantic as a merchant marine. Before his death from Huntington's disease in 1967, Guthrie had one more important trip to take: to the Florida swamplands of Beluthahatchee, in the heart of the South. There he produced some of his most trenchant criticisms of Jim Crow racism—a portion of his work that scholars have tended to overlook. To map Guthrie's movements across space and time, the author draws not only on the artist's considerable recorded and published output but on a wealth of unpublished sources—including letters, essays, song lyrics, and

notebooks—housed in the Woody Guthrie Archives in Tulsa, Oklahoma. This trove of primary documents deepens Kaufman's intriguing portrait of a unique American artist.

Millions of southerners left the South in the twentieth century in a mass migration that has, in many ways, reweven the fabric of American society on cultural, political, and economic levels. Because the movements of southerners--and people in general--are controlled not only by physical boundaries marked on a map but also by narratives that define movement, narrative is central in building and sustaining borders and in breaking them down. In *Leaving the South: Border Crossing Narratives and the Remaking of Southern Identity*, author Mary Weaks-Baxter analyzes narratives by and about those who left the South and how those narratives have remade what it means to be southern. Drawing from a broad range of narratives, including literature, newspaper articles, art, and music, Weaks-Baxter outlines how these displacement narratives challenged concepts of southern nationhood and redefined southern identity. Close attention is paid to how depictions of the South, particularly in the media and popular culture, prompted southerners to leave the region and changed perceptions of southerners to outsiders as well as how southerners saw themselves. Through an examination of narrative, Weaks-Baxter reveals the profound effect gender, race, and class have on the nature of the migrant's journey, the adjustment of the migrant, and the ultimate decision of the migrant either to stay put or return home, and connects the history of border crossings to the issues being considered in today's national landscape. In "Archives of the Insensible" anthropologist Allen Feldman presents a genealogical critique of the sensibilities and insensibilities of contemporary warfare. Feldman subjects the law to a strip search, interrogating diverse trials and revealing the intersecting forms of bodily and psychic subjugation that they display. Throughout, ethnographic specificities are treated philosophically and political philosophy is treated ethnographically through deconstructive description. Among the cases he examines are the interrogation of Ashraf Salim at the Combatant Status Review Tribunal at Guantanamo; the kangaroo court of American soldiers who murdered Gul Mudin, an Afghani noncombatant; Gerhard Richter's forensic paintings of the disputable suicides of a Red Brigade cell in Stammheim prison; Radovan Karadzic's forensic allegations against the corpses attributed to his shelling of a market in Sarajevo; the trial of the police officers who beat Rodney G. King and the latter's judicial lynching by video montage; Jean Luc Godard's film class at Sarajevo where visual facts are indicted for no longer speaking for themselves; and Jacques Derrida standing naked before his cat while awaiting apocalyptic judgment. Through his analysis of these and several other cases, Feldman shows how state power arises "ex nihilo" in the chasm between violent events themselves and the space where political meaning is made. He aims to reverse sovereign logic, the whole task of which is to transform what Foucault called the enigmatic dispersion of human events into certified facts on which state violence is grounded. In contrast, Feldman relies on the disorientation that arises from micrological description as theory in an attempt to retard the hyperaccelerated time of war and media."

In 2015, Bob Dylan said, "I learned lyrics and how to write them from listening to folk songs. And I played them, and I met other people that played them, back when nobody was doing it. Sang nothing but these folk songs, and they gave me the code for everything that's fair game, that everything belongs to everyone." In *Hear My Sad Story*, Richard Polenberg describes the historical events that led to the writing of many famous American folk songs that served as touchstones for generations of American musicians, lyricists, and folklorists. Those events, which took place from the early nineteenth to the mid-twentieth centuries, often involved tragic occurrences: murders, sometimes resulting from love affairs gone wrong; desperate acts borne out of poverty and unbearable working conditions; and calamities such as railroad crashes, shipwrecks, and natural disasters. All of Polenberg's account of the songs in the book are grounded in historical fact and illuminate the social history of the times. Reading these tales of sorrow, misfortune, and regret puts us in touch with the dark but terribly familiar side of American

history. On Christmas 1895 in St. Louis, an African American man named Lee Shelton, whose nickname was "Stack Lee," shot and killed William Lyons in a dispute over seventy-five cents and a hat. Shelton was sent to prison until 1911, committed another murder upon his release, and died in a prison hospital in 1912. Even during his lifetime, songs were being written about Shelton, and eventually 450 versions of his story would be recorded. As the song—you may know Shelton as Stagolee or Stagger Lee—was shared and adapted, the emotions of the time were preserved, but the fact that the songs described real people, real lives, often fell by the wayside. Polenberg returns us to the men and women who, in song, became legends. The lyrics serve as valuable historical sources, providing important information about what had happened, why, and what it all meant. More important, they reflect the character of American life and the pathos elicited by the musical memory of these common and troubled lives.

Author or coauthor of such legendary songs as "If I Had a Hammer," "Where Have All the Flowers Gone?" and "Turn, Turn, Turn," Pete Seeger is the most influential folk singer in the history of the United States. In "To Everything There Is a Season": Pete Seeger and the Power of Song, Allan Winkler describes how Seeger applied his musical talents to improve conditions for less fortunate people everywhere. This book uses Seeger's long life and wonderful songs to reflect on the important role folk music played in various protest movements of the twentieth century. A tireless supporter of union organization in the 1930s and 1940s, Seeger joined the Communist Party, performing his songs with banjo and guitar accompaniment to promote worker solidarity. In the 1950s, he found himself under attack during the Red Scare for his radical past. In the 1960s, he became the minstrel of the civil rights movement, focusing its energy with songs that inspired protestors and challenged the nation's patterns of racial discrimination. Toward the end of the decade, he turned his musical talents to resisting the war in Vietnam, and again drew fire from those who attacked his dissent as treason. Finally, in the 1970s, he lent his voice to the growing environmental movement by leading the drive to clean up the Hudson River. The book seeks to answer such fundamental questions as: What was the source of Seeger's appeal? How did he capture the attention and affection of people around the world? And why is song such a powerful medium? Richly researched and crisply written, "To Everything There Is a Season": Pete Seeger and the Power of Song is an ideal supplement for U.S. history survey courses, as well as twentieth-century U.S. history and history of American folk music courses. To purchase Pete Seeger songs discussed in the text, visit the following link for an iTunes playlist compiled by Oxford University Press: (<http://itunes.apple.com/WebObjects/MZStore.woa/wa/viewIMix?id=375976891>)

Throughout the ages and across every continent, people have struggled against those in power and raised their voices in protest-rallying others around them or, sometimes, inspiring uprisings many years later. This anthology, global in scope, presents voices of dissent from every era of human history- speeches and pamphlets, poems and songs, plays and manifestos. Every age has its iconoclasts, and yet the greatest among them build on the words and actions of their forerunners. The Verso Book of Dissent should be in the arsenal of every rebel who understands that words and ideas are the ultimate weapons.

Music can either Connect You to God or Drive You to the Devil. God created the human race to enjoy music and to make music, and through music the world has been dramatically changed—for good and for evil. In this fascinating book Michael L. Brown takes the reader on a journey through the history of music—from classical to rock and from hip-hop to gospel—showing just how transformative music has been and how much God wants to use it to change the world again. Brown contends that it is time for all Christians to make a concerted effort to recover the potential of anointed music and

song—in our assemblies and in society, in our services and on the streets, in studios and in schools. The counterculture revolution of the 1960s only succeeded with the help of satanically inspired music and mind-altering drugs. Could it be that today's Jesus revolution can only succeed with the help of Spirit-inspired music and a life-altering encounter with God? What else will produce the necessary change in our perspective? After reading this book, believers will never again listen to music the same! They will finally understand its power and divine origin, but more importantly they will know how God wants to use it to usher in a global outpouring that will change the world forever. This book will show you how music can either indoctrinate or educate you, spark rebellion or patriotism, and drive you to the devil or draw you closer to God.? “This book will stir up musicians, artists, and worshippers everywhere to dive deeper into an appreciation and adoration of the One Himself who created sounds, songs, and melodies!” —BECKAH SHAE, Dove Award-Nominated Singer/Songwriter “Musicians and non-musicians alike will be inspired by the powerful ways God intends to use music in today's end-time drama.” —BOB SORGE, Author of *Exploring Worship: A Practical Guide to Praise and Worship* “Dr. Brown has written a must-read for all musicians, singers, and songwriters who desire to harness the power of music to glorify Jesus, change the atmosphere, and release heaven's sound on the earth.” —KELANIE GLOECKLER, Worship Leader and Songwriter, Executive Director of Access Worship International

This comprehensive two-volume encyclopedia documents how Populism, which grew out of post-Civil War agrarian discontent, was the apex of populist impulses in American culture from colonial times to the present. • Provides an introductory essay that announces key events, themes, people, and ideas, appropriate for students, researchers, and general readers • Includes more than 200 entries and dozens of images and maps, making this two-volume work a comprehensive resource for high school and undergraduate researchers • Explains how the 19th-century agrarian movement diverged into different Populist movements in the United States and explores the various meanings, icons, and forms of the Populist undercurrent in modern-day American culture

Race is a visual phenomenon, the ability to see “difference.” At least that is what conventional wisdom has lead us to believe. Yet, *The Sonic Color Line* argues that American ideologies of white supremacy are just as dependent on what we hear—voices, musical taste, volume—as they are on skin color or hair texture. Reinforcing compelling new ideas about the relationship between race and sound with meticulous historical research, Jennifer Lynn Stoeber helps us to better understand how sound and listening not only register the racial politics of our world, but actively produce them. Through analysis of the historical traces of sounds of African American performers, Stoeber reveals a host of racialized aural representations operating at the level of the unseen—the sonic color line—and exposes the racialized listening practices she figures as “the listening ear.” Using an innovative multimedia archive spanning 100 years of American history

(1845-1945) and several artistic genres—the slave narrative, opera, the novel, so-called “dialect stories,” folk and blues, early sound cinema, and radio drama—The Sonic Color Line explores how black thinkers conceived the cultural politics of listening at work during slavery, Reconstruction, and Jim Crow. By amplifying Harriet Jacobs, Frederick Douglass, Elizabeth Taylor Greenfield, Charles Chesnut, The Fisk Jubilee Singers, Ann Petry, W.E.B. Du Bois, and Lena Horne as agents and theorists of sound, Stoeber provides a new perspective on key canonical works in African American literary history. In the process, she radically revises the established historiography of sound studies. The Sonic Color Line sounds out how Americans have created, heard, and resisted “race,” so that we may hear our contemporary world differently.

From the gospel music of slavery in the antebellum South to anti-apartheid freedom songs in South Africa, this two-volume work documents how music has fueled resistance and revolutionary movements in the United States and worldwide.

Banks and bankers are hardly the most beloved institutions and people in this country. With its corruptive influence on politics and stranglehold on the American economy, Wall Street is held in high regard by few outside the financial sector. But the pitchforks raised against this behemoth are largely rhetorical: we rarely see riots in the streets or public demands for an equitable and democratic banking system that result in serious national changes. Yet the situation was vastly different a century ago, as Christopher W. Shaw shows. This book upends the conventional thinking that financial policy in the early twentieth century was set primarily by the needs and demands of bankers. Shaw shows that banking and politics were directly shaped by the literal and symbolic investments of the grassroots. This engagement remade financial institutions and the national economy, through populist pressure and the establishment of federal regulatory programs and agencies like the Farm Credit System and the Federal Deposit Insurance Corporation. Shaw reveals the surprising groundswell behind seemingly arcane legislation, as well as the power of the people to demand serious political repercussions for the banks that caused the Great Depression. One result of this sustained interest and pressure was legislation and regulation that brought on a long period of relative financial stability, with a reduced frequency of economic booms and busts. Ironically, this stability led to the decline of the very banking politics that brought it about. Giving voice to a broad swath of American figures, including workers, farmers, politicians, and bankers alike, Money, Power, and the People recasts our understanding of what might be possible in balancing the needs of the people with those of their financial institutions.

Business is woven into the very fabric of American life, yet rarely surfaces in the nation's literary history. Even in novels about business, it proves an elusive motif that fails to mirror actual business organizations. This book argues that literary

representations of business remain ineffable because business serves potential aesthetic functions, subtly yet meaningfully impacting readers. Exploring the complex representation of business in realist, naturalist and modernist works, Erhan Simsek reveals these functions by analyzing how the motif intertwines with social developments, literary movements and author biographies. He thus illuminates the motif itself while highlighting the utility of a focus on the changing functions of literature.

It's hard to imagine the American dream without American road trips. This book takes readers on a journey through American road trip stories, revealing that they involve more than mere escapism—that they are an important and long-neglected source of American political thought.

What queer lives, loves and possibilities teem within suburbia's little boxes? Moving beyond the imbedded urban/rural binary, *Relocations* offers the first major queer cultural study of sexuality, race and representation in the suburbs. Focusing on the region humorists have referred to as Lesser Los Angeles—a global prototype for sprawl—Karen Tongson weaves through suburbia's nowherespaces to survey our spatial imaginaries: the aesthetic, creative and popular materials of the new suburbia.

In this edited collection, Gioia Woods and her contributors bring together histories, biographies, close readings, and theories about the literary and cultural Left in the American West—as it is distinct from the more often-theorized literary left in major eastern metropolitan centers. *Left in the West* expands our understanding of what constitutes the literary left in the U.S. by including writers, artists, and movements not typically considered within the traditional context of the literary left. In doing so, it provides a new understanding of the region's place among global and political ideologies. From the early 19th century to the present, a remarkably complex and varied body of literary and cultural production has emerged out of progressive social movements. While the literary left in the West shared many interests with other regional expressions—labor, class, anti-fascism, and anti-imperialism, the influence of Manifest Destiny—the distinct history of settler colonialism in western territories caused western leftists to develop concerns unique to the region. Chapters in the volume provide an impressive range of analysis, covering artists and movements from suffragist writers to bohemian Californian photographers, from civil rights activists to popular folk musicians, from Latinx memoirists to Native American experimental writers, to name just a few. The unique consideration of the West as a socio-political region establishes a framework for political critique that moves beyond class consequences, anti-fascism, and civil liberties, and into distinct Western concerns such as Native American sovereignty, environmental exploitation, and the legacies of settler colonialism. What emerges is a deeper understanding of the region and its unique people, places, and concerns.

A familiar story holds that modernization radiates outward from metropolitan origins. Expanding on Walter Benjamin's notion of *die Moderne*, *The Whole Machinery* explores representations of people and places, objects and occasions, that reverse that trajectory, demonstrating how modernizing agents move in a contrary direction as well—from the country to the city. In a crucial reconsideration, these figures aren't pulled by or into urban modernity so much as they bring alternate—and transformative—iterations of the modern to the urban world. Upending the U.S. South's reputation as either retrograde or unresponsive to modernity, Benjamin S. Child shows how the effects of national and transnational exchange, emergent technologies, and industrialization animate environments and bodies associated with, or performing, versions of the rural. To this end, he also exposes the shadow side of the cosmopolitan modern by investigating the rural sources—the

laboring bodies and raw materials—that made such urban spaces possible, thus taking a broader survey of landscapes created by the Atlantic world's histories of uneven development. In this investigation of the rural modern that considers multiple media and forms of technology, Child's sources range widely, encompassing a spectrum of texts and their networks of transmission, reception, and signification. These include novels, poems, and short stories but also radio broadcasts, sound recordings, political pamphlets, photographs, magazine articles, newspaper reports, and agricultural bulletins. Folding such expressive artifacts into his larger arguments, Child considers how they both reflect and form modern(ist) culture. The result is a geography of southern modernism that includes an unexpected combination of landmarks, both actual and imagined: Twisted Oak, Arkansas, and Tukabahchee County, Alabama; Manhattan, Manchester, and Moscow; Tuskegee and Gobbler's Knob, North Carolina.

"At the beginning of the 21st Century, the Caribbean faces a number of fundamental challenges which will require creative responses from the countries in the region. *Contending with Destiny: The Caribbean in the 21st Century* reflects the views of some of the leading minds in the region on possible approaches for responding to these challenges. The book captures the rich array of ideas practical proposals presented by three Caribbean prime ministers, scholars, policymakers in both the public and private sectors, the NGO community and representatives of regional institutions. All but one of the papers featured in this publication were presented at the Conference on the Caribbean in the 21st Century organised by the University of the West Indies in cooperation with the CARICOM Secretariat and the Caribbean Development Bank in September 1999. "

Prophet SingerThe Voice and Vision of Woody GuthrieProphet SingerThe Voice and Vision of Woody GuthrieUniv. Press of Mississippi
This collection explores the relevance of Joe Strummer within the continuing legacies of both punk rock and progressive politics. It is aimed at those interested in the Clash, punk culture, and the intersections between pop music and politics, on both sides of the Atlantic. Contributors represent a wide range of disciplines and their work examines all phases of Strummer's career, from his early days as "Woody" the busker to the whirlwind years as front man for the Clash, to the "wilderness years" and final days with the Mescaleros. *Punk Rock Warlord* offers an engaging survey of its subject, while at the same time challenging some of the historical narratives that have been constructed around Strummer the Punk Icon.

With its appeal predicated upon what civilized society rejects, there has always been something hidden in plain sight when it comes to the outlaw figure as cultural myth. Damian A. Carpenter traverses the unsettled outlaw territory that is simultaneously a part of and apart from settled American society by examining outlaw myth, performance, and perception over time. Since the late nineteenth century, the outlaw voice has been most prominent in folk performance, the result being a cultural persona invested in an outlaw tradition that conflates the historic, folkloric, and social in a cultural act. Focusing on the works and guises of Lead Belly, Woody Guthrie, and Bob Dylan, Carpenter goes beyond the outlaw figure's heroic associations and expands on its historical (Jesse James, Billy the Kid), folk (John Henry, Stagolee), and social (tramps, hoboes) forms. He argues that all three performers represent a culturally disruptive force, whether it be the bad outlaw that Lead Belly represented to an urban bourgeoisie audience, the good outlaw that Guthrie shaped to reflect the social concerns of marginalized people, or the honest outlaw that Dylan offered audiences who responded to him as a promoter of clear-sighted self-evaluation. As Carpenter shows, the outlaw and the law as located in society are interdependent in terms of definition. His study provides an in-depth look at the outlaw figure's self-reflexive commentary and critique of both performer and society that reflects the times in which they played their outlaw roles.

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