

PAUL GARON

THE DEVIL'S SON-IN-LAW



The Story of
PEETIE WHEATSTRAW
& His Songs



CHARLES H. KERR
Established 1888

The Devils Soninlaw The Story Of Peetie Wheatstraw And His Songs

Jon Michael Spencer



The Devils Soninlaw The Story Of Peetie Wheatstraw And His Songs:

The Devil's Son-in-law Paul Garon,2003 Peetie Wheatstraw 1902 1941 was the name adopted by blues singer William Bunch In the 1930s he was a popular singer guitarist and also had an idiosyncratic piano style He was one of the most recorded blues singers and accompanists with a total of 161 recorded songs His strength was not so much his instrumental ability but his singing and lyrics which dealt with topics such as alcohol loose women supernaturalism gambling suicide and murder

The devil's son-in-law Paul Garon,1971

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

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

100 Books Every Blues Fan Should Own Edward Komara,Greg Johnson,2014-02-07 Search the Internet for the 100 best songs or best albums Dozens of lists will appear from aficionados to major music personalities But what if you not only love listening to the blues or country music or jazz or rock you love reading about it too How do you separate what matters from what doesn t among the hundreds sometimes thousands of books on the music you so love In the Best Music Books series readers finally have a quick and ready list of the most important works published on modern major music genres by leading experts In 100 Books Every Blues Fan Should Own Edward Komara former Blues Archivist of the University of Mississippi and his successor Greg Johnson select those histories biographies surveys transcriptions and studies from the many hundreds of works that have been published about this vital American musical genre Komara and Johnson provide a short description of the contents and the achievement of each title selected for their Blues 100 Entries include full bibliographic citations prices of copies in print and even descriptions of specific editions for book collectors 100 Books Every Blues Fan Should Own also includes suggested blues recordings to accompany each recommended work as well as a concluding section on key reference titles or as Komara and Johnson phrase it The Books behind the Blues 100 100 Books Every Blues Fan Should Own serves as a guide for any blues fan looking for a road map through the history of and even history of the scholarship on the blues Here Komara and Johnson answer the question of not only what is a blues book but which ones are worth owning

Little Blues Book Brian

Robertson,1996-01-01 This little book transcends geographical social and economic boundaries to search the heart and soul of the blues looking for rules to live by hope for the downtrodden cautionary tales for the good times and truths that hurt so good Sometimes you just gotta be blue But as this book goes to show that s okay because you re never alone **Let's Make Some Noise** Clarence Bernard Henry,2010-02-17 Clarence Bernard Henry s book is a culmination of several years of field research on sacred and secular influences of s the West African Yoruba concept that spread to Brazil and throughout the African Diaspora s is imagined as power and creative energy bestowed upon human beings by ancestral spirits acting as guardians In Brazil the West African Yoruba concept of s is known as ax and has been reinvented transmitted and nurtured in Candombl an Afro Brazilian religion that is practiced in Salvador Bahia The author examines how the concepts of ax and Candombl religion have been appropriated and reinvented in Brazilian popular music and culture Featuring interviews with practitioners and local musicians the book explains how many Brazilian popular music styles such as samba bossa nova samba reggae ijex and ax have musical and stylistic elements that stem from Afro Brazilian religion The book also discusses how young Afro Brazilians combine Candombl religious music with African American music such as blues jazz gospel soul funk and rap Henry argues for the importance of ax as a unifying force tying together the secular and sacred Afro Brazilian musical landscape **The Blues Lyric Formula** Michael Taft,2013-01-11 This book is the first rigorous and detailed exploration of exactly how blues singers used formulas to create songs and it more than amply fills the gap in the the study of the blues where the structure and content of the lyrics have been less fully explored than the musical form Focusing on the songs recorded by African American singers for pre World War Two commercial recording companies this is an excellent structural analysis of the formulaic composition of blues lyrics This book gives a step by step description of the rules implicit in this formulaic structure and inspires new discussion of lyric structures A wide array of readers will find this insightful and informative from students of African American music cultural studies history and linguistics to Blues fans fascinated by exactly how the lyrics of this influential music style are written *Blues and the Poetic Spirit* Paul Garon,1996-07 This is an inquiry into the blues and the mind a study of the blues as thought The subconscious power of the blues is examined from a poetic and psychological perspective illuminating the blues deepest creative sources and exploring its far reaching influence and appeal Like Surrealist poetry in particular blues communicate through highly charged symbols of aggression and desire eros crime magic night and drugs among others An analysis of classic blues lyrics along with source material from Freud and James Frazer to Breton and Marcuse conveys the blues major poetic function of spiritual revolt against repression *Woman with Guitar* Paul Garon,Beth Garon,2021-02-24 Universally recognized as one of the greatest blues artists Memphis Minnie 1897 1973 wrote and recorded hundreds of songs Blues people as diverse as Muddy Waters Johnny Shines Big Mama Thornton and Chuck Berry have acknowledged her as a major influence At a time when most female vocalists sang Tin Pan Alley material Minnie wrote her own lyrics and accompanied her singing with virtuoso guitar playing Thanks to her

merciless imagination and dark humor her songs rank among the most vigorous and challenging popular poetry in any language *Woman with Guitar* is the first full length study of the life and work of this extraordinary free spirit focusing on the lively interplay between Minnie's evolving artistry and the African American community in which she lived and worked Drawing on folklore psychoanalysis critical theory women's studies and surrealism the authors explorations of Minnie's songs illuminate the poetics of popular culture as well as the largely hidden history of working class women's self emancipation This revised and expanded edition includes a wealth of new biographical material including photographs record contracts sheet music and period advertisements which further vivify this portrait of an African American musical legend Complete updated discography included *Woman with Guitar* is a fascinating thorough and extremely valuable biography of one of American musical history's most vibrant and pioneering artists As the first woman singer songwriter guitarist to ever reach stardom the story of her life in music on and off the stage during one of the most important and formative periods of the origins of popular music is an indelible crucial window into that history Bonnie Raitt *Woman with Guitar* has been since it was first published in 1992 and now with this new revised and extended edition still the only real definitive biography of Memphis Minnie the most important female singer songwriter and guitarist in the history of Delta blues Lucinda Williams As a most ardent and devoted lifelong fan of Memphis Minnie and her music I avidly devoured the original *Woman with Guitar* when it first came out in 1992 Now I am excited to be reading this new edition and so grateful for its additional rare photos and carefully researched details which shed even more light on this seminal iconic almost mythical musical pioneer who was way ahead of her time and whose soulful music and life so deeply inspired and influenced so many A must read whether you are already a Memphis Minnie fan or just discovering her for the first time Maria Muldaur An excellent book Bill Wyman *Woman with Guitar* is not simply a carefully researched biography of Memphis Minnie compiled from the memories of her relatives friends and fellow performers it is a vivid portrait of a talented singer and guitarist The authors have added a new dimension to blues scholarship Paul Oliver author of *Blues Off the Record* *Woman with Guitar* is a delight The book is both thorough and brilliant a rare combination these days A fanatic interest in Minnie underpins and energizes this wonderful biography David Roediger author of *The Wages of Whiteness* Paul Garon is a co founder of *Living Blues* magazine and author of *The Devil's Son in Law and Blues and the Poetic Spirit* Beth Garon is a painter and collagist The Garons operate a rare book business in Chicago Illinois and have been associated with the US surrealist movement for many years [Black, Brown, & Beige](#) Franklin Rosemont, Robin D.G. Kelley, 2009-12-07 This collection documents the extensive participation of people of African descent in the international surrealist movement over the past 75 years *That St. Louis Thing, Vol. 1: An American Story of Roots, Rhythm and Race* Bruce R. Olson, 2016 *That St. Louis Thing* is an American story of music race relations and baseball Here is over 100 years of the city's famed musical development blues jazz and rock placed in the context of its civil rights movement and its political and economic power Here too are the city's people brought alive from its

foundation to the racial conflicts in Ferguson in 2014 The panorama of the city presents an often overlooked gem music that goes far beyond famed artists such as Scott Joplin Miles Davis and Tina Turner The city is also the scene of a historic civil rights movement that remained important from its early beginnings into the twenty first century And here too are the sounds of the crack of the bat during a century long love affair with baseball

The World Don't Owe Me Nothing Honeyboy Edwards, Janis Herbert, Michael Robert Frank, 1997 He hopped the freight trains of blues lore the Pea Vine the Southern and the Yellow Dog and played the riverboats juke joints and good timing houses along the dusty roads of the Delta *Blues and Evil* Jon Michael Spencer, 1993 The term blues has traditionally conveyed an image of hard living hard drinking carousing singers and musicians grinding out melancholy tunes and evil lyrics Contesting that stereotypical notion this study argues that spiritual values are clearly reflected in the blues mythologized history folk theological language and philosophical speculation on the dual existence of good and evil By using a theomusicalogical approach Yahya Jongintaba formerly Jon Michael Spencer is able to push aside accepted attitudes and present a unique study of the blues and the culture that created it He reveals religious substance in this music s content and language that has been gradually obscured as the blues evolved from a simple rural music following Reconstruction to its present urban form The evidence strongly implies a fundamental religious concern for the same life issues expressed in orthodox religious music Spencer suggests that white blues scholars have tended to overlook the religious nature of the blues partly because they have not fully understood African American culture They have tended to give validity to the old southern folkloric belief that blues music was devil s music disregarding the ethos of the blues as it exists on the periphery of doctrinal Christianity where religious pondering as well as opposition to white oppression could be expressed behind a protective veil of music

Big Road Blues David Evans, 2023-11-15 *Big Road Blues* by David Evans delves into the often overlooked processes of folk blues tradition and composition offering a groundbreaking study that reveals the intricate dynamics behind the evolution of this influential genre Through extensive folkloristic fieldwork Evans explores the oral traditions of blues singers tracing how songs are transmitted learned and reimagined across generations This book provides a comprehensive analysis of both the traditional and creative aspects of blues composition filling a crucial gap in the field of blues research Evans focuses on the local tradition of blues in southern black communities particularly examining the blues tradition in Drew Mississippi and its influential musicians like Tommy Johnson and Charley Patton By correlating fieldwork data with historical recordings *Big Road Blues* offers insights into how blues songs have evolved reflecting both the folk and popular ends of the musical spectrum This book is an essential read for scholars folklorists and anyone interested in the rich cultural heritage of folk blues This title is part of UC Press s *Voices Revived* program which commemorates University of California Press s mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 *Voices Revived* makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1982 **Culture**

Work Tim Frandy, B. Marcus Cederström, 2022-07-26 The work folklorists do on the ground and in communities can make a concrete difference in quality of life While the field is not immune to extractive racist colonial heteronormative and misogynistic practices it can counter and combat these same forces in society Culture Work presents case studies of public oriented work that define the Wisconsin Idea of folklore in all its complexities challenges and potentialities Thematically arranged chapters represent interconnected aspects of culture work from amplifying local voices to galvanizing community from within to reflecting on how we might use folklore to build the world we want to live in **Goin' Back to Sweet**

Memphis Fred J. Hay, 2005-03-01 Memphis Tennessee is a major crossroads for blues musicians songs and styles Memphis is where the blues first came to town and established itself as a cosmopolitan performance genre and the city has long been a center of synthesis and evolution in blues recording This volume tells the story of the blues in Memphis through previously unpublished interviews with nine performers who helped create and sustain the music from the days before its commercial success through the early 1970s Their attitudes experiences and insights impart a deeper understanding of the blues aesthetic and philosophy The performers backgrounds range across the blues genres from classic blues Lillie Mae Glover to country blues Bukka White from jug band blues Laura Dukes to tough postwar electric blues Joe Willie Wilkins and Houston Stackhouse Some like Furry Lewis and Bukka White are known around the world Others like Laura Dukes are locally popular while Boose Taylor is virtually unknown The range of instruments mastered by the musicians banjo fiddle guitar fife bass ukulele piano and harmonica testifies to the many expressive voices of the blues Some of the interviewees were singing and performing mostly for white blues folk revivalist audiences by the 1970s others such as Joe Willie Wilkins and Houston Stackhouse continued to perform mostly for black audiences in Memphis and in the small cafes that dotted the Mississippi Delta Each interview is illustrated by noted printmaker George D Davidson and introduced with a biographical sketch by Fred J Hay In addition Hay s extensive notes identify many other blues performers friends and music partners of the interviewees whose names come up in their many asides and allusions Together these materials document and pay tribute to the remarkable richness of the Memphis blues scene **"We Called Each Other Comrade"** Allen Ruff, 2011-07-01 This is the

history of the most significant translator publisher and distributor of left wing literature in the United States Based in Chicago and still publishing Charles H Kerr Company began in 1886 as a publisher of Unitarian tracts The company s focus changed after its founder the son of abolitionist activists became a socialist at the turn of the century Tracing Kerr s political development and commitment to radical social change We Called Each Other Comrade also tells the story of the difficulties of exercising the First Amendment in an often hostile business and political climate A fascinating exploration in left wing culture this revealing chronicle of Charles H Kerr and his revolutionary publishing company looks at the remarkable list of books periodicals and pamphlets that the firm produced and traces the strands of a rich tradition of dissent in America

Blues and Evil Yahya Jongintaba, 2024-09-04 The term blues has traditionally conveyed an image of hard living hard

drinking carousing singers and musicians grinding out melancholy tunes and evil lyrics Contesting that stereotypical notion this study argues that spiritual values are clearly reflected in the blues mythologized history folk theological language and philosophical speculation on the dual existence of good and evil By using a theomusicalogical approach Yahya Jongintaba formerly Jon Michael Spencer is able to push aside accepted attitudes and present a unique study of the blues and the culture that created it He reveals religious substance in this music s content and language that has been gradually obscured as the blues evolved from a simple rural music following Reconstruction to its present urban form The evidence strongly implies a fundamental religious concern for the same life issues expressed in orthodox religious music Spencer suggests that white blues scholars have tended to overlook the religious nature of the blues partly because they have not fully understood African American culture They have tended to give validity to the old southern folkloric belief that blues music was devil s music disregarding the ethos of the blues as it exists on the periphery of doctrinal Christianity where religious pondering as well as opposition to white oppression could be expressed behind a protective veil of music

Horrible Workers Donald A. Nielsen, 2005-01-01 The poet makes himself a seer by a long boundless and systematic derangement of all the senses What if he is destroyed in his flight through things unheard of and unnamed other horrible workers will come they will begin at the horizons where the other has fallen In Arthur Rimbaud s letter to Paul Demyen Rimbaud describes the poet s role as being something like a trickster But the poet s trick or joke is self directed A long dissociation of the senses from reality creates for the poet a new relationship to reality But the poet s work with reality is always something like a play at what is real Play becomes necessary so that the poet doesn t just change his or her relationship to reality but in playing creates a space for poetics a space for work The French poet Arthur Rimbaud American blues musician Robert Johnson German anarchist intellectual Max Stirner and the phenomena of the Manson family circle have all appeared as forms and figures on the invisible horizon described by Rimbaud above Through a reading of Emile Durkheim s Suicide Donald Nielsen demonstrates how in each case one can locate hitherto unnoticed similarities in the social experiences of each subject featured in these four cases Nielsen demonstrates how social experience can lead to forms of cultural expression that are contrary to the logic of the originating experience In his discussion of experience and expression Nielsen creates a truly unique text that sheds new light on sociological theory modernism and modernist thought ethics and religious thought and new and burgeoning methodologies in cultural studies Sociologists anthropologists psychologists philosophers of the social sciences and adherents to cultural studies will find much of interest in Nielsen s excellent study

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