



DENNIS MCNALLY

ON
HIGHWAY
61

Music, Race and
the Evolution of
Cultural Freedom

On Highway 61 Music Race And The Evolution Of Cultural Freedom

Jonathan Hodgers



On Highway 61 Music Race And The Evolution Of Cultural Freedom:

On Highway 61 Dennis McNally, 2015-10-13 *On Highway 61* explores the historical context of the significant social dissent that was central to the cultural genesis of the sixties. The book is going to search for the deeper roots of American cultural and musical evolution for the past 150 years by studying what the Western European culture learned from African American culture in a historical progression that reaches from the minstrel era to Bob Dylan. The book begins with America's first great social critic Henry David Thoreau and his fundamental source of social philosophy: his profound commitment to freedom, to abolitionism, and to African American culture. Continuing with Mark Twain through whom we can observe the rise of minstrelsy which he embraced and his subversive satirical masterpiece *Huckleberry Finn*. While familiar, the book places them into a newly articulated historical reference that shines new light and reveals a progression that is much greater than the sum of its individual parts. As the first post Civil War generation of black Americans came of age, they introduced into the national culture a trio of musical forms: ragtime, blues, and jazz that would, with their derivations, dominate popular music to this day. Ragtime introduced syncopation and became the cutting edge of the modern 20th century with popular dances. The blues would combine with syncopation and improvisation and create jazz. Maturing at the hands of Louis Armstrong, it would soon attract a cluster of young white musicians who came to be known as the Austin High Gang, who fell in love with black music and were inspired to play it themselves. In the process, they developed a liberating respect for the diversity of their city and country which they did not see as exotic but rather as art. It was not long before these young white rebels were the masters of American pop music: big band, Swing, and Bop succeeded. Swing and Rhythm and Blues followed; each had white followers like the Beat writers and the first young rock and rollers. Even popular white genres like the country music of Jimmy Rodgers and the Carter Family reflected significant black influence. In fact, the theoretical separation of American music by race is not accurate. This biracial fusion achieved an apotheosis in the early work of Bob Dylan, born and raised at the northern end of the same Mississippi River and Highway 61 that had been the birthplace of much of the black music he would study. As the book reveals, the connection that began with Thoreau and continued for over 100 years was a cultural evolution where, at first, individuals and then larger portions of society absorbed the culture of those at the absolute bottom of the power structure: the slaves and their descendants, and realized that they themselves were not free.

[Highway 61 through Minnesota](#) Nathan Johnson, 2021 *Driving on Highway 61 through Minnesota* provides a rare opportunity for one to see virtually every type of landscape in the North Star State. Along the highway's path are pastoral farms and towering bluffs as well as the largest of the Great Lakes, Lake Superior. There are picturesque small towns and populous cities; yet stretches of the highway have been abandoned. Despite Highway 61's east-west counterpart, Route 66, getting more attention, the north-south byway is arguably the most fascinating stretch of road in the country. Throughout the highway's history, music lovers, foodies, and thrill seekers alike have discovered its fun and uniqueness. The 1,400-mile highway signals where the West

begins and has a fabulous history that can be traced from the civil rights movement to the development of various genres of music including jazz blues and alternative rock Famous Americans such as Mark Twain Bob Dylan Jessica Lange and even Kermit the Frog keep the highway in the national psyche

The Blues Chris Thomas King, 2021-06-08 A fresh new perspective that will be a true revolution to readers and will open new lines of discussion on the importance of the city of New Orleans for generations to come Dr Michael White jazz clarinetist composer and Keller Endowed Chair at Xavier University of LA An untold authentic counter narrative blues history and the first written by an African American blues artist All prior histories on the blues have alleged it originated on plantations in the Mississippi Delta Not true says author Chris Thomas King In The Blues King present facts to disprove such myths This book is the first to argue the blues began as a cosmopolitan art form not a rural one As early as 1900 the sound of the blues was ubiquitous in New Orleans The Mississippi Delta meanwhile was an unpopulated sportsman s paradise the frontier was still in the process of being cleared and drained for cultivation Expecting these findings to be controversial in some circles King has buttressed his conclusions with primary sources and years of extensive research including a sojourn to West Africa and interviews with surviving folklorists and blues researchers from the 1960s folk rediscovery epoch New Orleans King states was the only place in the Deep South where the sacred and profane could party together without fear of persecution creating the blues

A&R Pioneers Brian Ward, Patrick Huber, 2018-06-26 Association for Recorded Sound Collections Certificate of Merit for the Best Historical Research in Recorded Roots or World Music 2019 A R Pioneers offers the first comprehensive account of the diverse group of men and women who pioneered artists and repertoire A R work in the early US recording industry In the process they helped create much of what we now think of as American roots music Resourceful innovative and at times shockingly unscrupulous they scouted and signed many of the singers and musicians who came to define American roots music between the two world wars They also shaped the repertoires and musical styles of their discoveries supervised recording sessions and then devised marketing campaigns to sell the resulting records By World War II they had helped redefine the canons of American popular music and established the basic structure and practices of the modern recording industry Moreover though their musical interests talents and sensibilities varied enormously these A R pioneers created the template for the job that would subsequently become known as record producer Without Ralph Peer Art Satherley Frank Walker Polk C Brockman Eli Oberstein Don Law Lester Melrose J Mayo Williams John Hammond Helen Oakley Dance and a whole army of lesser known but often hugely influential A R representatives the music of Bessie Smith and Bob Wills of the Carter Family and Count Basie of Robert Johnson and Jimmie Rodgers may never have found its way onto commercial records and into the heart of America s musical heritage This is their story

The Origins of Cool in Postwar America Joel Dinerstein, 2017-05-17 An entertaining study of the enduring concept of coolness and the mix of cultures and historical events that shaped it The New York Times Cool It was a new word and a new way to be and in a single generation it became the supreme compliment of

American culture The Origins of Cool in Postwar America uncovers the hidden history of this concept and its new set of codes that came to define a global attitude and style As Joel Dinerstein reveals cool began as a stylish defiance of racism a challenge to suppressed sexuality a philosophy of individual rebellion and a youthful search for social change Through portraits of iconic figures he illuminates the cultural connections and artistic innovations among Lester Young Humphrey Bogart Robert Mitchum Billie Holiday Frank Sinatra Jack Kerouac Albert Camus Marlon Brando James Dean and others We eavesdrop on conversations among Jean Paul Sartre Simone de Beauvoir and Miles Davis and on a forgotten debate between Lorraine Hansberry and Norman Mailer over the white Negro and black cool We come to understand how the cool worlds of Beat writers and Method actors emerged from the intersections of film noir jazz and existentialism Out of this mix Dinerstein sketches nuanced definitions of cool that unite concepts from African American and Euro American culture the stylish stoicism of the ethical rebel loner the relaxed intensity of the improvising jazz musician the effortless physical grace of the Method actor To be cool is not to be hip and to be hot is definitely not to be cool Eminently readable Much more than just a history of cool this book is a studied examination of the very real often problematic social issues that popular culture responds to Publishers Weekly starred review The kind of book that makes learning enjoyable The Wall Street Journal Superb Times Higher Education

The Rock Music Imagination Robert McParland, 2019-08-09 The Rock Music Imagination is an exploration of rock artists in their social and artistic contexts particularly between 1964 and 1980 and of rock music in relation to literature that is creative expression fantastic imagination and contemporary fiction about rock Robert McParland analyzes how rock music touches our imaginative lives by looking at themes that appear in classic rock music freedom and liberation utopia and dystopia community rebellion the outsider the quest for transcendence monstrosity erotic and spiritual love imaginative vision and mystery The Rock Music Imagination explores blues imagination countercultural dreams of utopia rock s critiques of society and images of dystopia rock s inheritance from romanticism science fiction and mythic imagination in progressive rock and rock s global reach and potential to provide hope and humanitarian assistance

Music Wars John C. Hajduk, 2018-10-15 In the mid twentieth century certain elements of the American popular music industry publishers recording companies and broadcasters began to redefine their product as something more than mere entertainment This became evident in the arguments made by competing sides in a series of clashes that unfolded during that period starting with the ASCAP Radio dispute of 1941 and ending with the payola scandal in 1959 Although these disputes typically revolved around economic issues in making their cases to the public the respective sides often asserted the significant role played by popular music in promoting core national values While such rhetoric was basically self serving when set against the backdrop of major events like World War II the Civil Rights Movement and the Cold War it resonated strongly with the public and helped convince many that popular music offered more to its audience than momentary diversion Considering that the resolutions to these conflicts also tended to expand opportunities for previously marginalized styles and performers notably

African Americans and rural southerners it became natural to link popular music to ideas of social progress as well This contributed to the creation of what could be called rock and roll culture a coherent set of values related to concepts of youth authenticity sexual liberation and social equality that emerged by the end of the 1950s These traits became a prevalent part of American culture through the end of the twentieth century with popular music seen a perhaps the most significant medium for expressing those values

It's Just the Normal Noises Timothy Gray,2017-05 Taking a personal approach to the subject matter Timothy Gray reads criticism and listens to music as though rock n roll not only explains American culture but also shores up his life In It s Just the Normal Noises Gray examines a wide array of writing about roots music from the 1960s to the 2000s In addition to chapters on the genre defining work of Peter Guralnick and Greil Marcus he explores the influential writings of Grant Alden and Peter Blackstock the editors of No Depression magazine and the writers who contributed to its pages Bill Friskicks Warren Ed Ward David Cantwell and Allison Stewart among them A host of memoirists and novelists from Patti Smith and Ann Powers to Eleanor Henderson and Dana Spiotta shed light on the social effects and personal attachments of the music s many manifestations from punk to alt country to hardcore

Popular Music in the Post-Digital Age Ewa Mazierska,Les Gillon,Tony Rigg,2018-12-13 Popular Music in the Post Digital Age explores the relationship between macro environmental factors such as politics economics culture and technology captured by terms such as post digital and post internet It also discusses the creation monetisation and consumption of music and what changes in the music industry can tell us about wider shifts in economy and culture This collection of 13 case studies covers issues such as curation algorithms blockchain careers of mainstream and independent musicians festivals and clubs to inform greater understanding and better navigation of the popular music landscape within a global context

Direct Licensing and the Music Industry Ivan L Pitt,2015-10-13 This book discusses the economics of the music industry in the context of the changing landscape brought about by innovation technological change and rapid digitization The ability of digital technology to reduce the transaction costs of music copyright licensing has all but destroyed the traditional media business models of incumbent Performance Rights Organizations PROs music publishers record labels and radio and television stations In a climate where streaming services are rapidly proliferating and consumers prefer subscription models over direct ownership new business models such as direct licensing are developing This book provides an overview of the economics of the traditional music industry the technology induced changes in business models and copyright law and the role of publishers copyright holders and songwriters in the emerging direct licensing model In Part One the author examines the economic aspects of direct licensing as an alternative to the traditional blanket license for copyrighted musical compositions with an emphasis on the often monopolistic nature of PROs In Part Two the author focuses on the music publisher and the role direct licensing and competition may play in the changing business models in the music industry and the potential benefits this may bring to copyright holders such as songwriters To compliment this model the author proposes a maximum statutory fixed rate

for musical performances to further streamline the royalty process especially where distributors such as Google and YouTube are concerned This book adds to the growing body of literature on the economics of music licensing in the digital age It will be useful to those in the fields of economics and law as well as music executives musicians songwriters composers and other industry professionals who are interested in understanding how technology innovation and competition have reshaped the music industry

Dylan Jon Bream,2015-06-01 Listen to every side gorgeously rendered a unique spin on the discography Booklist Covering each of Bob Dylan s thirty six studio LPs this book brings rock n roll musicians songwriters and critics together to sound off about each release discussing and debating not only Dylan s extraordinary musical accomplishments but the factors in his life that influenced his musical expressions Beautifully illustrated with LP art and period photography as well as performance and candid backstage images the book also contains liner notes like details about the recordings and session musicians and provides context and perspective on Dylan s career in a one of a kind retrospective of the life and music of an American legend Commentators include Questlove of the Roots and the Tonight Show with Jimmy Fallon Rodney Crowell Jason Isbell Suzanne Vega Ric Ocasek of the Cars Wesley Stace aka John Wesley Harding longtime Dylan pal Eric Andersen and Minnesota musicians Tony Glover and Kevin Odegard both of whom have been in the studio with Dylan Other well known voices in Dylan Disc by Disc include Robert Christgau Anthony DeCurtis Alan Light Joe Levy Holly George Warren Joel Selvin Jim Fusilli Geoffrey Himes Charles R Cross and David Browne among others

Back Roads and Better Angels Francis S. Barry,2025-05-06 Bringing together two of America s unifying loves road trips and Abraham Lincoln Frank Barry takes readers on a thought provoking journey into the heart of our democracy and the soul of our country Barry probes the American soul finding its biases but also nurtured by its complicated past our better angels with an opportunity to move forward Ken Burns A year into his marriage and having never driven an RV Frank and his wife Laurel set out from New York City in a Winnebago to drive the nation s first transcontinental route the Lincoln Highway which zigzags through small towns and big cities from Times Square to San Francisco Using the spirit of Abraham Lincoln to guide them across the land they hope to see more clearly what holds the country together and how we can keep it together even amidst political divisions have grown increasingly rancorous bitter and exhausting Along the way Frank and Laurel meet Americans whose personal experiences help humanize the nation s divisions and they encounter historical figures and events whose legacies are still shaping our sense of national identity and the struggles over it This unforgettable journey is full of what makes any great road trip memorable and enjoyable music conversation and laughter By the end readers will have a clearer picture of how we have arrived at a period that carries echoes of the Civil War era and using Lincoln as a guide where the path forward lies

Saint Mark'S Church, Philadelphia, from 1847 Gerald Klever, PhD,2015-08-21 This is a nontraditional story of the people of an Episcopal parish that was born in center city Philadelphia in 1847 not many decades after the American Episcopal Church broke with the Church of England By distinct choice Saint Marks founders built an Anglican church feeling that the

Church of England journeyed too far from its Anglo Catholic roots These Victorian era people and those who followed them gave magnificent gifts abundantly to their church But they also built operated and staffed missions chapels and churches in Philadelphia and the nation They could did and still do have an impact beyond their parish This is their story *Bob Dylan on Film* Jonathan Rodgers,2024-05-03 In May 1967 during a discussion about his yet to be released film *Eat the Document* Bob Dylan cryptically remarked The film is finished It s different It would not be the last time he could make this claim Beyond his musical prowess Dylan s career encompasses a lesser explored facet that of a filmmaker creating works that defy convention This book delves into these cinematic forays unravelling the intriguing interplay of Dylan s presence both behind and in front of the camera Dylan s cinematic experiments ranging from the ground breaking *Dont Look Back* 1967 to the enigmatic *Masked and Anonymous* 2003 stand as unique and thought provoking additions to his artistic legacy Unveiling an experimental and inquisitive sensibility these films draw inspiration not only from cinematic predecessors but also from Dylan s songcraft Often residing in the periphery of Dylan studies a closer examination of his cinematic oeuvre reveals an underrated auteur who fearlessly transcends the boundaries of the page stage and screen **Bop Apocalypse** Martin Torgoff,2025-05-01 The gripping story of the rise of early drug culture in America from the author of the acclaimed *Can t Find My Way Home* With an intricate storyline that unites engaging characters and themes and reads like a novel *Bop Apocalypse* details the rise of early drug culture in America by weaving together the disparate elements that formed this new and revolutionary segment of the American social fabric Drawing upon his rich decades of writing experience master storyteller Martin Torgoff connects the birth of jazz in New Orleans the first drug laws Louis Armstrong Mezz Mezzrow Harry Anslinger and the Federal Bureau of Narcotics swing Lester Young Billie Holiday the Savoy Ballroom Reefer Madness Charlie Parker the birth of bebop the rise of the Beat Generation and the coming of heroin to Harlem Aficionados of jazz the Beats counterculture and drug history will all find much to enjoy here with a cast of characters that includes vivid and memorable depictions of Billie Holiday Miles Davis John Coltrane Jackie McLean Allen Ginsberg William S Borroughs Jack Kerouac Herbert Huncke Terry Southern and countless others *Bop Apocalypse* is also a living history that teaches us much about the conflicts and questions surrounding drugs today casting many contemporary issues in a new light by connecting them back to the events of this transformative era At a time when marijuana legalization is rapidly becoming a reality it takes us back to the advent of marijuana prohibition when the templates of modern drug law policy and culture were first established along with the concomitant racial stereotypes As a new opioid epidemic sweeps through white working and middle class communities it brings us back to when heroin first arrived on the streets of Harlem in the 1940s And as we debate and grapple with the gross racial disparities of mass incarceration it puts into sharp and provocative focus the racism at the very roots of our drug war Having spent a lifetime at the nexus of drugs and music Torgoff reveals material never before disclosed and offers new insights crafting and contextualizing *Bop Apocalypse* into a truly novel contribution to our understanding of

jazz race literature drug culture and American social and cultural history **If It Sounds Good, It Is Good** Richard Manning, 2020-10-01 Music is fundamental to human existence a cultural universal among all humans for all times It is embedded in our evolution encoded in our DNA which is to say essential to our survival Academics in a variety of disciplines have considered this idea to devise explanations that Richard Manning a lifelong journalist finds hollow arcane incomplete ivory towered and just plain wrong He approaches the question from a wholly different angle using his own guitar and banjo as instruments of discovery In the process he finds himself dancing in celebration of music rough and rowdy American roots music is not a product of an elite leisure class as some academics contend but of explosive creativity among slaves hillbillies field hands drunks slackers and hucksters Yet these people poor working people built the foundations of jazz gospel blues bluegrass rock n roll and country music an unparalleled burst of invention This is the counterfactual to the academics story This is what tells us music is essential but by pulling this thread Manning takes us down a long strange path following music to deeper understandings of racism slavery inequality meditation addiction the science of our brains and ultimately to an enticing glimpse of pure religion Use this book to follow where his guitar leads Ultimately it sings the American body electric

A Blues Bibliography Robert Ford, 2019-07-24 This book provides a sequel to Robert Ford's comprehensive reference work *A Blues Bibliography* the second edition of which was published in 2007 Bringing Ford's bibliography of resources up to date this volume covers works published since 2005 complementing the first volume by extending coverage through twelve years of new publications As in the previous volume 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 With extensive listings of print and online articles in scholarly and trade journals books and recordings this bibliography offers the most thorough resource for all researchers studying the blues Electro Swing Chris Inglis, 2023-03-31 Electro swing is a

relatively recent musical style and scene which combines the music of the swing era with that of the age of electronic dance music Chris Inglis considers key questions about electro swing's place in contemporary society including what it may mean for a contemporary genre to be so reliant upon the influences of the past the different ways in which jazz may be presented to a modern audience how one may go about defining jazz in today's postmodern world and how this emergent genre may be analysed in terms of the wider issues of race and class consumption

Rockin' the Free World! Sean Kay, 2016-12-29 In *Rockin the Free World* international relations expert Sean Kay takes readers inside Bob Dylan's America and shows how this vision linked the rock and roll revolution to American values of freedom equality human rights and peace while tracing how those values have spread globally *Rockin the Free World* then shows how artists have engaged in advancing change via opportunity and education domestic and international issue advocacy and within the recording and broader communications industry The book is built around primary interviews with prominent American and international performing artists ranging from Rock and Roll Hall of Fame inductees and Grammy winners to regional and local musicians The interviews include

leading industry people management journalists heads of non profits and activists The book concludes with a look at how musical artists have defined the American experience and what that has meant for the world Everything Is Now J Hoberman,2025-05-27 A groundbreaking cultural history of 1960s New York from the legendary writer on art and film Like Paris in the 1920s New York City in the 1960s was a cauldron of avant garde ferment and artistic innovation Boundaries were transgressed and new forms created Drawing on interviews memoirs and the alternative press Everything Is Now chronicles this collective drama as it was played out in coffeehouses bars lofts storefront theaters and ultimately the streets The principals here are penniless filmmakers jazz musicians and performing poets as well as less classifiable artists Most were outsiders at the time They include Amiri Baraka Bob Dylan Allen Ginsberg Yayoi Kusama Yoko Ono Nam June Paik Carolee Schneemann Jack Smith Andy Warhol and many more Some were associated with specific movements Avant Rock Destruction Art Fluxus Free Jazz Guerrilla Theater Happenings Mimeographed Zines Pop Art Protest Folk Ridiculous Theater Stand Up Poetry Underground Comix and Underground Movies But there were also movements of one Their art rooted in the detritus and excitement of urban life was taboo breaking and confrontational As J Hoberman shows in this riveting history these subcultures coalesced into a counterculture that changed the city the country and the world

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