

Otis Redding Try A Little Tenderness

Phonographies explores the numerous links and relays between twentieth-century black cultural production and sound technologies from the phonograph to the Walkman. Highlighting how black authors, filmmakers, and musicians have actively engaged with recorded sound in their work, Alexander G. Weheliye contends that the interplay between sound technologies and black music and speech enabled the emergence of modern black culture, of what he terms “sonic Afro-modernity.” He shows that by separating music and speech from their human sources, sound-recording technologies beginning with the phonograph generated new modes of thinking, being, and becoming. Black artists used these new possibilities to revamp key notions of modernity—among these, ideas of subjectivity, temporality, and community. Phonographies is a powerful argument that sound technologies are integral to black culture, which is, in turn, fundamental to Western modernity. Weheliye surveys literature, film, and music to focus on engagements with recorded sound. He offers substantial new readings of canonical texts by W. E. B. Du Bois and Ralph Ellison, establishing dialogues between these writers and popular music and film ranging from Louis Armstrong’s voice to DJ mixing techniques to Darnell Martin’s 1994 movie *I Like It Like That*. Looking at how questions of diasporic belonging are articulated in contemporary black musical practices, Weheliye analyzes three contemporary Afro-diasporic musical acts: the Haitian and African American rap group the Fugees, the Afro- and Italian-German rap collective Advanced Chemistry, and black British artist Tricky and his partner Martina. Phonographies imagines the African diaspora as a virtual sounding space, one that is marked, in the twentieth century and twenty-first, by the circulation of culture via technological reproductions—records and tapes, dubbing and mixing, and more.

How do we know music? We perform it, we compose it, we sing it in the shower, we cook, sleep and dance to it. Eventually we think and write about it. This book represents the culmination of such shared processes. Each of these essays, written by leading writers on popular music, is analytical in some sense, but none of them treats analysis as an end in itself. The book presents a wide range of genres (rock, dance, TV soundtracks, country, pop, soul, easy listening, Turkish Arabesk) and deals with issues as broad as methodology, modernism, postmodernism, Marxism and communication. It aims to encourage listeners to think more seriously about the 'social' consequences of the music they spend time with and is the first collection of such essays to incorporate contextualisation in this way.

Like other major music genres, ska reflects, reveals, and reacts to the genesis and migration from its Afro-Caribbean roots and colonial origins to the shores of England and back across the Atlantic to the United States. Without ska music, there would be no reggae or Bob Marley, no British punk and pop blends, no American soundtrack to its various subcultures. In *Ska: The Rhythm of Liberation*, Heather Augustyn examines how ska music first emerged in Jamaica as a fusion of popular, traditional, and even classical musical forms. As a genre, it was a connection to Africa, a means of expression and protest, and a respite from the struggles of colonization and grinding poverty. Ska would later travel with West Indian immigrants to the United Kingdom, where British youth embraced the music, blending it with punk and pop and working its origins as a music of protest and escape into their present lives. The fervor of the music matched the energy of the streets as racism, poverty, and violence ran rampant. But ska called for brotherhood and unity. As series editor and pop music scholar Scott Calhoun notes: “Like a cultural barometer, the rise of ska indicates when and where social, political, and economic institutions disappoint their people and push them to re-invent the process for making meaning out of life. When a people or group embark on this process, it becomes even more necessary to embrace expressive, liberating forms of art for help during the struggle. In its history as a music of freedom, ska has itself flowed freely to wherever people are celebrating the rhythms and sounds of hope.” *Ska: The Rhythm Liberation* should appeal to fans and scholars alike—indeed, any enthusiast of popular music and Caribbean, American, and British history seeking to understand the fascinating relationship between indigenous popular music and cultural and political history. Devotees of reggae, jazz, pop, Latin music, hip hop, rock, techno, dance, and world beat will find their appreciation of this remarkable genre deepened by this survey of the origins and spread of ska.

Plug in to the power of sonic energy. Music can play a big part in your moods, your motivation, and your success. *Tune Your Brain* is the first science-backed guide to using all styles of music—from classical to country, hip hop to rock, and more—to manage your body and brain. Go to sleep. Wake up. Brainstorm. Concentrate. Socialize. Exercise. Beat stress. Gear up for a presentation. Wind down for intimacy. Control overeating. Heal. Filled with practical applications for everyday use, *Tune Your Brain* unites brain-body science with the wisdom of the world's cultures to access the musical tools needed for peak performance in all areas of life. No technical knowledge or mind-altering substance is required—just a music player and a pair of open ears.

Published in collaboration with the Victoria & Albert Museum, *Played in Britain: Modern Theatre in 100 Plays* explores the best and most influential plays from 1945 to date. Fully illustrated with photos from the V&A's collections and featuring a foreword by Richard Griffiths O.B.E., the book provides a sumptuous treat for theatre-lovers. It was awarded the 2014 David Bradby Award for research by the Theatre and Performance Research Association. Opening with J. B. Priestley's classic play from 1946, *An Inspector Calls*, and ending with Laura Wade's examination of class privilege and moral turpitude in *Posh* over sixty years later, *Played in Britain* offers a visual history of post-war theatre on the British stage. Arranged chronologically the featured plays illustrate and respond to a number of themes that animate post-war society: censorship and controversy; race and immigration; gender and sexuality; money and politics. An essay on each period first sets the context and explores trends, while the commentary accompanying each play illuminates the plot and themes, considers its original reception and subsequent afterlife, and finishes by suggesting other plays to explore. Photographs from the V&A's extensive collection illustrate each play, providing further insight into stage and costume designs, and include iconic images from the premieres of major plays such as *Waiting for Godot* and *Look Back in Anger*. Illustrated throughout with stage production photography, *Played in Britain: Modern Theatre in 100 Plays* presents a unique and visually stunning panorama of key dramatic works produced in Britain over the past seventy years. From *An Inspector Calls* to *The Rocky Horror Show*, or *Abigail's Party* to *Waiting for Godot*, fresh light is thrown on the impact, aesthetics and essence of these key plays.

Southern music has flourished as a meeting ground for the traditions of West African and European peoples in the region, leading to the evolution of various traditional folk genres, bluegrass, country, jazz, gospel, rock, blues, and southern hip-hop. This much-anticipated volume in *The New Encyclopedia of Southern Culture* celebrates an essential element of southern life and makes available for the first time a stand-alone reference to the music and music makers of the American South. With nearly double the number of entries devoted to music in the original *Encyclopedia*, this volume includes 30 thematic essays, covering topics such as

ragtime, zydeco, folk music festivals, minstrelsy, rockabilly, white and black gospel traditions, and southern rock. And it features 174 topical and biographical entries, focusing on artists and musical outlets. From Mahalia Jackson to R.E.M., from Doc Watson to OutKast, this volume considers a diverse array of topics, drawing on the best historical and contemporary scholarship on southern music. It is a book for all southerners and for all serious music lovers, wherever they live.

(Book). *Across the Charts: The 1960s* is the complete story of a full ten years of music on five Billboard charts. One comprehensive, combined A-Z Artist Section lists, in chronological order for each artist, all of the artist's charted hits that appeared on any of the five singles charts. Shows complete chart data including data from multiple charts for crossover songs plus picture sleeve photos for certain artists, special bonus sections and more! Throughout the 1960s, music evolved and crossed over genre lines like never before and it's all captured right here in a single, mammoth, all encompassing volume!

Provides short biographies of African Americans who have contributed to the performing arts.

Looking for a comprehensive chronicle of the films of legendary director, screenwriter, and producer John Hughes? You're holding it in your hands. Covering the entirety of Hughes's career, from his earliest features through to his mainstream box-office successes, *John Hughes FAQ* explores the key factors that contributed to his legendary status in the world of cinema. While Hughes has become especially well known for the eight films that he directed between 1984 and 1991—including *Sixteen Candles* (1984), *The Breakfast Club* (1985), and *Ferris Bueller's Day Off* (1986)—he made a considerably greater contribution to cinema through the dozens of high-profile screenplays that he developed for production throughout the '80s and '90s. *John Hughes FAQ* investigates many different aspects of Hughes's prolific career in film—discussing his distinctive flair for creating entertaining and engaging characters, his enthusiasm for new technology and eventful road trips, and his insightful social commentary on class and culture. Considering the entire sweep of Hughes's work behind the camera, *John Hughes FAQ* focuses not only on the popular classics of his filmography but also on many of his movies that have achieved a certain cultural prominence over the passing years.

Innovative and wholesome recipes—from toasts to desserts—for living your best avo life, from Brooklyn's Avocaderia, the world's first avocado bar. New York City's buzzy all-avocado bar, Avocaderia, became an overnight success and instant global destination when it opened in early 2017. Avo-lovers come from all over the city—and the world—to sample the restaurant's healthy and unique eats that are as beautiful as they are tasty. For restaurateurs Alessandro Biggi, Francesco Brachetti, and Alberto Gramigni, the avocado isn't just a superfood packed with nutrients and heart-healthy fat—it's a versatile ingredient that gets people excited about eating well. Now readers can bring the Avocaderia experience home, whether it's to make one of the restaurant's signature dishes, like the Avo Burger, or to try their hand at inventive new offerings, like Avo Tartare. With flavor inspiration from around the world, from Mexico to Italy to Morocco, this book offers super-delicious, clean-eating dishes that will take you beyond toast and guacamole (though the restaurant's creative interpretations on classic favorites are also included!) to satisfy every craving: Baked Avocado with Egg and Crunchy Parm Roasted Roots Farro Bowl Guac-Fried Tots with Pico de Gallo Zucchini Spaghetti with Avocado Pesto Avo-Lime Cheesecake Imaginative and playful, this book delivers recipes that nourish your heart, stomach, and soul. Get ready to spread the love. "This book will boost your avocado creativity so you'll never slip into that avocado toast rut or make the same ol' guac day after day."—Faith Middleton, host of Faith Middleton Food Schmooze, WNPR "Good for avocado aficionados looking for new tricks."—AM New York

Writing *The 100 Greatest Rock'n'Roll Songs Ever* was a labor of love. Written while on Sabbatical leave from my day job, it is one listener's snapshot of the genre, from the mid-'50's to the present, filtered through my personal life experiences. My purpose for writing this book was to acknowledge the major role that the music has played in my life. My wish for the reader is to stimulate memories of your own favorite songs and of the rock'n'roll vernacular and experiences shared by many of us.

Otis Redding's classic song "Respect"—as popularized by Aretha Franklin—becomes an empowering picture book exploring the concept of mutual respect through the eyes of a young girl. R-E-S-P-E-C-T / Find out what it means to me R-E-S-P-E-C-T / Take care, TCB Oh (sock it to me, sock it to me, sock it to me, sock it to me) A little respect Respect is a children's picture book based on lyrics written and originally recorded by Otis Redding in 1965. Aretha Franklin's iconic rendition of the song later peaked at #1 on Billboard's Hot 100 in 1967. Redding's lyrics continue to resonate with listeners today. With lyrics by Otis Redding and illustrations by Rachel Moss, this irresistible book shows a young girl, her brother, and her parents conjuring as many positive futures for each other as they can dream. Packed with playful vignettes as they imagine a life full of possibility, *Respect* provides families an opportunity to explore themes of mutual respect—while revisiting one of the greatest songs ever written. The Otis Redding Foundation. Redding was dedicated to improving the quality of life for his community through the education and empowerment of its youth. He provided scholarships and summer music programs which continued until his untimely death on December 10, 1967. Today, the mission of the Otis Redding Foundation, established in 2007 by Mrs. Zelma Redding, is to empower, enrich, and motivate all young people through programs involving music, writing, and instrumentation. To learn more, visit: otisreddingfoundation.org.

A Mexican State of Mind: New York City and the New Borderlands of Culture explores the cultural and creative lives of the largely young undocumented Mexican population in New York City since September 11, 2001. Inspired by a dialogue between the landmark works of Paul Gilroy and Gloria Anzaldúa, it develops a new analytic framework, the Atlantic Borderlands, which bridges Mexican diasporic experiences in New York City and the black diaspora, not as a comparison but in recognition that colonialism, interracial and interethnic contact through trade, migration, and slavery are connected via capitalist economies and technological developments. This book is based on ten years of fieldwork in New York City, with members of a vibrant community of young Mexican migrants who coexist and interact with people from all over the world. It focuses on youth culture including hip hop, graffiti, muralism, labor activism, arts entrepreneurship and collective making. "Black Ephemeria explores the crisis and the challenge of the Black Musical archive in a moment when Black American culture has become a global import, yet the cultural DNA of that culture is becoming obscured in the transformation from analog to digital"—

Covers plays produced in New York, awards, details of productions, prizes, people, and publications, as well as the editors' choices of the ten best plays

This Rock 'n' Roll survey covers 38 of your own "top 40" hits, focusing on every single that broke new ground or topped the charts. It bounces with the excitement of rock music and the vibrant personalities who create it.

Rick Moody has been writing about music as long as he has been writing, and this book provides an ample selection from that output. His anatomy of the word cool reminds us that, in the postwar 40s, it was infused with the feeling of jazz music but is now merely a synonym for neat. "On Celestial Music," which was included in *Best American Essays*, 2008, begins with a lament for the loss in recent music of the vulnerability expressed by Otis Redding's masterpiece, "Try a Little Tenderness;" moves on to Moody's infatuation with the ecstatic music of the Velvet Underground; and ends with an appreciation of Arvo Part and Purcell, close as they are to nature, "the music of the spheres." Contemporary groups covered include Magnetic Fields (their love songs), Wilco (the band's and Jeff Tweedy's evolution), Danielson Famile (an evangelical rock band), The Pogues (Shane McGowan's problems with addiction), The Lounge Lizards (John Lurie's brilliance), and Meredith Monk, who once recorded a song inspired by Rick Moody's story "Boys." Always both incisive and personable, these pieces inspire

us to dive as deeply into the music that enhances our lives as Moody has done--and introduces us to wonderful sounds we may not know. More than ninety artists contribute their unique memories and perspectives on the music festival and its impact on rock music and society in this volume that takes readers behind the scenes of live music's most high profile and historic rock concerts.

Jay-Z and Kanye West's 2011 *Watch the Throne* is a self-avowed "luxury rap" album centered on Eurocentric conceptions of nobility, artistry, and haute couture. *Critical Excess* performs a close reading of the sonic and social commentary on this album, examining how the album alternately imagines and critiques the mutually reinforcing ideas of Europe, nobility, old money, art, and their standard bearer, whiteness. Reading the album alongside Black critical theory and work on the prophetic nature of music, Rollefson argues that through their performance of black excellence, opulence, and decadence, Jay-Z and Kanye West poured gas on the white resentment of the Obama presidency—a resentment that would ultimately spill over into public life, make audible the dog whistling of the Far Right, and embolden white supremacists to come out from under their rocks. Ultimately, Rollefson argues, Jay-Z and Kanye West's performance of what Rollefson calls "critical excess" on this album exceeds the limits of conspicuous consumption and heralds the final stage of late capitalism—"the New Gilded Age."

Otis Redding's extraordinary Southern soul voice resonates down the years as a thing of profound beauty and unfathomable emotional depth. His unique vocal delivery gave Motown's pop artists a run for their money, while his stage presence matched pioneering funk magus - and fellow Georgia native - James Brown for sheer entertainment value. Crucial to the success of the Stax label, Redding quickly rose from obscurity and, thanks to his dizzying performance at the Monterey Pop Festival in 1967, was poised for major crossover success. However, on December 10, 1967, he was killed when his private plane crashed into Lake Monoma near Madison, Wisconsin. '(Sittin' On) The Dock Of The Bay', recorded just a week earlier, went straight to Number 1, prompting widespread speculation on what Otis Redding might have achieved had his life not been cut brutally short. In this, the first serious profile of the soul legend, Geoff Brown talks to Stax illuminati Booker T. Jones, Isaac Hayes and David Porter, plus many others, about his tragically brief life, infectious personality and incredible talent. The resulting biography is a wonderful testament to this greatly loved artist.

Walk the halls of the famous studio that produced hits for Otis Redding, Isaac Hayes, Sam and Dave, and Booker T. and the MGs. *Soulsville, U.S.A.* provides the first history of the groundbreaking label along with compelling biographies of the promoters, producers, and performers who made and sold the music. Over 45 photos. Winner of the 1998 ASCAP-Deems Taylor Award Winner of the ARSC Award for Best Research in Record Labels

Otis Redding and Steve Cropper's timeless ode to never-ending days is given fresh new life in this heartwarming picture book. *Sittin' in the mornin' sun I'll be sittin' when the evening comes Watching the ships roll in Then I'll watch 'em roll away again, yeah (Sittin' on) The Dock of the Bay* is a charming picture book set to one of the King of Soul's(tm) greatest hits. The song was one of the last Redding recorded, and ranked number four on Billboard's year-end Hot 100 chart, going on to win two GRAMMYs and be certified triple-platinum. With lyrics by Otis Redding and Steve Cropper and illustrations by Kaitlyn Shea O'Connor, this picture book imagines a lonesome cat fishing off a dock and hoping the fish will bite soon. *(Sittin' on) The Dock of the Bay* is the perfect picture book for parents wanting to share a classic song with their children, allowing both to find joy in it along the way. "What [Otis Redding's] voice conveyed to listeners was an immediate, almost unparalleled connection; he could wring inconceivable intensity and complexity out of a minimal phrase and returned, most often, to the basic, raw power of love." --New York Times *The Otis Redding Foundation: Redding was dedicated to improving the quality of life for his community through the education and empowerment of its youth. He provided scholarships and summer music programs which continued until his untimely death on December 10, 1967. Today, the mission of the Otis Redding Foundation, established in 2007 by Mrs. Zelma Redding, is to empower, enrich, and motivate all young people through programs involving music, writing, and instrumentation. To learn more, visit: otisreddingfoundation.org.*

Try A Little Tenderness is the perfect choice for amateur choirs seeking an elegant and sophisticated centerpiece to their choral pop repertoire. Based on Otis Redding's smooth and soulful take on the song, this choral version is bursting with rich harmonies and jazzy chord progressions. *Try A Little Tenderness* has been arranged by Jeremy Bitchall for SATB Chorus with Piano accompaniment, this piece opens with a reasonable challenging intro, setting the scene for beautiful and tender song that will captivate and touch.

Otis Redding *Try a Little Tenderness* Canongate Books Limited

Traces the rise and fall of the original Stax Records, touching upon the racial politics in Memphis in the 1960s, the personal histories of the sibling founders, and the prominent musicians they featured.

An innovative examination of the ways in which dance and philosophy inform each other, *Dance and Philosophy* brings together authorities from a variety of disciplines to expand our understanding of dance and dance scholarship. Featuring an eclectic mix of materials from exposes to dance therapy sessions to demonstrations, *Dance and Philosophy* addresses centuries of scholarship, dance practice, the impacts of technological and social change, politics, cultural diversity and performance. Structured thematically to draw out the connection between different perspectives, this book covers: - Philosophy practice and how it corresponds to dance - Movement, embodiment and temporality - Philosophy and dance traditions in everyday life - The intersection between dance and technology - Critical reflections on dance Offering important contributions to our understanding of dance as well as expanding the study of philosophy, this book is key to sparking new conversations concerning the philosophy of dance.

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Hits and Misses examines a selection of songs and recordings through the lens of textual criticism and delineates the creative process as it unfolds from the initial conception of a song to the final mix presented on disc. The book takes as its subject top 40 singles released between 1963 and 1971 in the USA, Britain, and Canada, and considers the songs themselves and their transformation in the studio. Robert Toft studies the methods by which recordists (songwriters, arrangers, band members, producers, and engineers) impart their ideas to audiences. The first part of the book concentrates on songs and examines lyrics and the strategies songwriters employ to develop a story, as well as the music that enhances the telling of those stories. The second part of the book investigates the sonic surface of recordings and considers how recordists fashion musical material into effective musical discourse. *Hits and Misses* will be an invaluable text for all those who are studying the sound, craft, and context of pop music.

In *The Meaning of Soul*, Emily J. Lordi proposes a new understanding of this famously elusive concept. In the 1960s, Lordi argues, soul came to signify a cultural belief in black resilience, which was enacted through musical practices—inventive cover versions, falsetto vocals, ad-libs, and false endings. Through these soul techniques, artists such as Aretha Franklin, Donny Hathaway, Nina Simone, Marvin Gaye, Isaac Hayes, and Minnie Riperton performed virtuosic survivorship and thus helped to galvanize black communities in an era of peril and promise. Their soul legacies were later reanimated by such stars as Prince, Solange Knowles, and Flying Lotus. Breaking with prior understandings of soul as a vague masculinist political formation tethered to the Black Power movement, Lordi offers a vision of soul that foregrounds the intricacies of musical craft, the complex personal and social meanings of the music, the dynamic movement of soul across time, and the leading role played by black women in this musical-intellectual tradition. A social evaluation of the influence and legacy of the "Brat Pack" films explores their 1980s cultural themes, in an account that draws on interviews with such celebrities as Molly Ringwald, Anthony Michael Hall and John Cusack. Original.

Throughout the 1970s and 1980s, Hollywood studios and record companies churned out films, albums, music videos and promotional materials that sought to recapture, revise, and re-imagine the 1950s. Breaking from dominant wisdom that casts the trend as wholly defined by Ronald Reagan's politics or the rise of postmodernism, *Back to the Fifties* reveals how Fifties nostalgia from 1973 to 1988 was utilized by a range of audiences for diverse and often competing agendas. Films from *American Graffiti* to *Hairspray* and popular music from Sha Na Na to Michael Jackson shaped - and were shaped by - the complex social, political and cultural conditions of the Reagan Era. By closely examining the ways that "the Fifties" was remade and recalled, *Back to the Fifties* explores how cultural memories were fostered for a generation of teenagers trained by popular culture to rewind, record, recycle and replay.

Rolling Stone's Jon Landau described Otis Redding's music as "the highest level of expression rock 'n' roll has yet attained." And now from the critically acclaimed author of *Midnight Riders: The Story of the Allman Brothers Band* comes an intimate look at soul brother number one and the undisputed king of soul, Otis Redding. Music was his sole occupation. Inspired by the works of Little Richard, a singer raised in a small town just miles from his own, Otis Redding knew he wanted to become a singer. This dream, his father said, would lead him nowhere, but when Otis Redding first burst onto the scene in 1962 with his R&B hit "These Arms of Mine" music enthusiasts knew they were listening to the voice of a star. With over fourteen songs gracing the top 20 chart, Otis Redding soon became a music phenomenon. Crooning tunes such as "Respect," "I Can't Stop Loving You," and "Try a Little Tenderness," Otis Redding defined a new generation of R&B music. He solidified his position as a superstar by stealing the spotlight at concerts like the Monterey Pop Festival in 1967. But at the height of his career, three days after completing his most popular song "(Sittin' On) The Dock of the Bay," Otis Redding died in a tragic plane crash over Madison, Wisconsin. Now for the first time in paperback, *Otis!: The Otis Redding Story* tells the true life story of the Rock and Roll Hall of Fame legend who changed the face of R&B music. This revealing portrait is hailed as the most definitive text on the man who embodied the very essence of soul.

The proof of any group's importance to history is in the detail, a fact made plain by this informative book's day-by-day documentation of the impact of African Americans on life in the United States. * More than 365 chronologically arranged entries featuring events and information about African Americans * An introduction that overviews the importance of African American history in a day-by-day approach * A preface that explains the scope, methodology, and rationale for coverage * Primary source excerpts for some events and two vetted books and websites for all events

Authorship Roles in Popular Music applies the critical concept of auteur theory to popular music via different aspects of production and creativity. Through critical analysis of the music itself, this book contextualizes key concepts of authorship relating to gender, race, technology, originality, uniqueness, and genius and raises important questions about the cultural constructions of authenticity, value, class, nationality, and genre. Using a range of case studies as examples, it visits areas as diverse as studio production, composition, DJing, collaboration, performance and audience. This book is an essential introduction to the critical issues and debates surrounding authorship in popular music. It is an ideal resource for students, researchers, and scholars in popular musicology and cultural studies.

This thought-provoking book offers short readings on a wide variety of topics prompted by Dr. Ed Cook's engagement with culture and the Christian faith. In the age of sound bites and instant gratification, we sometimes forget that elements of our life deserve more consideration than can be expressed in tweets, posts, and Facebook status updates. The chapters are short, the writing is pithy, and the pages will prompt readers to develop and contemplate their own questions regarding this brave new world in which we find ourselves at the start of the twenty-first century. Just as in life, the joy is often in the journey rather than the destination. The richness of this reading experience may often be found in the

questions contemplated rather than in answers discovered. So read, enjoy, and think a bit. You may not agree with everything presented but remember, no offense is intended because, after all, what's offered is just a thought.

The first documented history of the music America listened to from the Gay Nineties to the Rockin' Fifties, taken from a variety of popular music charts. Artist section lists each artist's charted recordings in chronological order, with each recording's highest charted position, date first charted, total weeks charted, original label and number, total weeks at the #1 or #2 position, and much more. Includes a wealth of facts and notes about many recordings and artists of pop's early years, plus an A to Z song title section, top artist and song achievements, and more.

The long-awaited, definitive biography of The King of Soul, timed to coincide with the 50th anniversary of Redding's iconic performance at the 1967 Monterey Pop Festival. Otis Redding remains an immortal presence in the canon of American music on the strength of such classic hits as "(Sittin' on) The Dock of the Bay," "I've Been Loving You Too Long," "Try a Little Tenderness," and "Respect," a song he wrote and recorded before Aretha Franklin made it her own. As the architect of the distinctly southern, gospel-inflected style of rhythm & blues associated with Stax Records in Memphis, Redding made music that has long served as the gold standard of 1960s soul. Yet an aura of myth and mystery has always surrounded his life, which was tragically cut short at the height of his career by a plane crash in December 1967. In *Otis Redding: An Unfinished Life*, Jonathan Gould finally does justice to Redding's incomparable musical artistry, drawing on exhaustive research, the cooperation of the Redding family, and previously unavailable sources of information to present the first comprehensive portrait of the singer's background, his upbringing, and his professional career. In chronicling the story of Redding's life and music, Gould also presents a social history of the time and place from which they emerged. His book never lets us forget that the boundaries between black and white in popular music were becoming porous during the years when racial tensions were reaching a height throughout the United States. His indelible portrait of Redding and the mass acceptance of soul music in the 1960s is both a revealing look at a brilliant artist and a provocative exploration of the tangled history of race and music in America that resonates strongly with the present day.

When we think of Otis Redding, we remember his classic hits, from 'The Dock of the Bay' and 'Shake' to 'Try a Little Tenderness' and 'Respect,' a song we often forget that he penned before Aretha Franklin made it famous. We know his music, yet we know very little about his life, which ended tragically at the age of 26, at the height of his career. According to Jonathan Gould, that knowledge gap is a shame because, while Redding might not have been as gifted as Ray Charles or as smooth as Sam Cooke, Otis - not Marvin Gaye, not James Brown, not Stevie Wonder - is 'the purest distillation of what we talk about when we talk about 'soul.' Now, in this biography, we'll finally get a fitting look at the unfinished life of the man some call 'the King of Soul.' That said, this book is not just about Redding and his music; it is also about the times from which they emerged

"If the music biz is legit, then roller derby is an Olympic event." In this biting hilarious memoir, *Promo Monkey: Monkey See, Monkey TWO*, RayMan Ramsay gives readers a backstage pass into the heart, soul (and, often, bowels) of the music industry. On April Fool's Day in 1968, a wise-cracking, opinionated 19-year-old Ramsay landed a warehouse job at Quality Records/TPC. Music became part of his DNA. Ramsay ultimately spent 36 years in the business, hustling as a promotions rep and manager in the Vancouver and B.C. markets for Quality/TPC and RCA/BMG. In *Promo Monkey*, each chapter (Ramsay calls them "chatters" in his signature style, laden with puns, jokes and double entendres) breaks the music industry open, giving readers a peek inside at artists, acts and their "peeps," through missives on artists such as Sammy Davis Jr., Otis Redding and Kenny Rogers, along with his trials and triumphs as a promo rep. Written in "Wryman" vernacular (and sometimes, dialect), he also unleashes screeds on punk rock, The Beach Boys and Chuck Berry, while dedicating plenty of airtime to icons such as David Bowie, The Beatles, and The Rolling Stones. Ramsay's at his best, p'raps (as he'd put it), when unleashing rhapsodies about Canadian artists such as the late John Bottomley and Doug & the Slugs, as well as the many hardworking colleagues and industry pros he laboured and laughed with throughout the years on one very wild and musical ride.

"Evokes the fire of Redding. . . . Ribowsky tells the story with nonstop energy, while always probing for the larger social and musical pictures." —New York Times Book Review When he died in one of rock's string of tragic plane crashes, Otis Redding was only twenty-six, yet already the avatar of a new kind of soul music. The beating heart of Memphis-based Stax Records, he had risen to fame belting out gospel-flecked blues in stage performances that seemed to ignite not only a room but an entire generation. If Berry Gordy's black-owned kingdom in Motown showed the way in soul music, Redding made his own way, going where not even his two role models who had preceded him out of Macon, Georgia—Little Richard and James Brown—had gone. Now, in this transformative work, New York Times Notable Book author Mark Ribowsky contextualizes his subject's short career within the larger cultural and social movements of the era, tracing the crooner's rise from preacher's son to a preacher of three-minute soul sermons. And what a quick rise it was. At the tender age of twenty-one, Redding needed only a single unscheduled performance to earn a record deal, his voice so "utterly unique" (Atlantic) that it catapulted him on a path to stardom and turned a Memphis theater-turned-studio into a music mecca. Soon he was playing at sold-out venues across the world, from Finsbury Park in London to his ultimate conquest, the 1967 Monterey Pop Festival in California, where he finally won over the flower-power crowd. Still, Redding was not always the affable, big-hearted man's man the PR material painted him to be. Based on numerous new interviews and prodigious research, *Dreams to Remember* reintroduces an incredibly talented yet impulsive man, one who once even risked his career by shooting a man in the leg. But that temperament masked a deep vulnerability that was only exacerbated by an industry that refused him a Grammy until he was in his grave—even as he shaped the other Stax soul men around him, like Wilson Pickett, Sam and Dave, and Booker T. and The MG's. As a result, this requiem is one of great conquest but also grand tragedy: a soul king of truth, a mortal man with an immortal voice and a pain in his heart. Now he, and the forces that shaped his incomparable sound, are reclaimed, giving us a panoramic of an American original who would come to define an entire era, yet only wanted what all men deserve—a modicum of respect and a place to watch the ships roll in and away again.

Memphis gave birth to music that changed the world — *Memphis Mayhem* is a fascinating history of how music and culture collided to change the state of music forever "David Less has captured the essence of the Memphis music experience on these pages in no uncertain terms. There's truly no place like Memphis and this is the story of why that is. HAVE MERCY!" — Billy F Gibbons, ZZ Top *Memphis Mayhem* weaves the tale of the racial collision that led to a cultural, sociological, and musical revolution. David Less constructs a fascinating narrative of the city that has produced a startling array of talent, including Elvis Presley, B.B. King, Al Green, Otis Redding, Sister Rosetta Tharpe, Justin Timberlake, and so many more. Beginning with the 1870s yellow fever epidemics that created racial imbalance as wealthy whites fled the city, David Less moves from W.C. Handy's codification of blues in 1909 to the mid-century advent of interracial musical acts like Booker T. & the M.G.'s, the birth of punk, and finally to the growth of a music tourism industry. *Memphis Mayhem* explores the city's entire musical ecosystem, which includes studios, high school band instructors, clubs, record companies, family bands, pressing plants, instrument factories, and retail record outlets. Lively and comprehensive, this is a provocative story of finding common ground through music and creating a sound that would change the world.

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