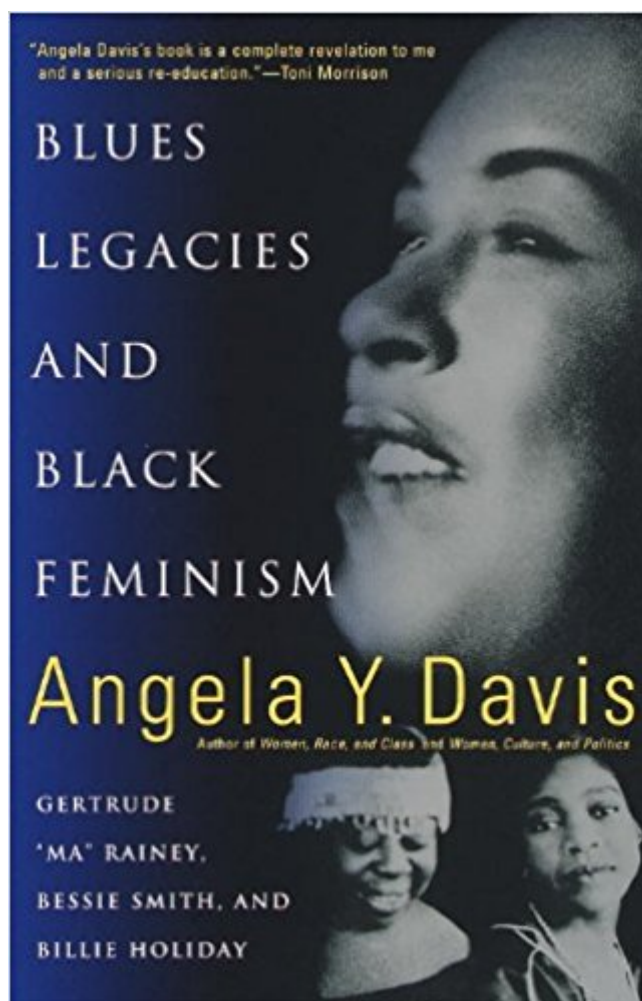


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Blues Legacies And Black Feminism: Gertrude "Ma" Rainey, Bessie Smith, And Billie Holiday



Synopsis

From one of this country's most important intellectuals comes a brilliant analysis of the blues tradition that examines the careers of three crucial black women blues singers through a feminist lens. Angela Davis provides the historical, social, and political contexts with which to reinterpret the performances and lyrics of Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday as powerful articulations of an alternative consciousness profoundly at odds with mainstream American culture. The works of Rainey, Smith, and Holiday have been largely misunderstood by critics. Overlooked, Davis shows, has been the way their candor and bravado laid the groundwork for an aesthetic that allowed for the celebration of social, moral, and sexual values outside the constraints imposed by middle-class respectability. Through meticulous transcriptions of all the extant lyrics of Rainey and Smithâpublished here in their entirety for the first timeâDavis demonstrates how the roots of the blues extend beyond a musical tradition to serve as a consciousness-raising vehicle for American social memory. A stunning, indispensable contribution to American history, as boldly insightful as the women Davis praises, *Blues Legacies and Black Feminism* is a triumph.

Book Information

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Customer Reviews

The female blues singers of the 1920s, Gertrude "Ma" Rainey, and Bessie Smith, not only invented a musical genre, but they also became models of how African American women could become economically independent in a culture that had not previously allowed it. Both Smith and Rainey composed, arranged, and managed their own road bands. Angela Y. Davis's study emphasizes the impact that these singers, and later Billie Holiday, had on the poor and working-class communities

from which they came. The artists addressed radical subjects such as physical and economic abuse, race relations, and female sexual power, including lesbianism. Ma Rainey was well known as a lover of women as well as men, and her song "Prove It on Me" describes a butch woman who dresses like a man and dates women. *Blues Legacies and Black Feminism* places the fluid sexuality of these women within a larger context of African American artists' attempts to subvert and recreate America. --This text refers to an out of print or unavailable edition of this title.

In her provocative book, Davis, the well-known sixties radical, professor and author (*Women, Culture, and Politics; Women, Race, and Class*) finds, in the work of three pivotal artists of the blues and jazz era, "rich terrain for examining a historical feminist consciousness that reflected the lives of working-class black communities." Through her close readings of their lyrics, which she transcribed (and presents as the book's second half), Davis explores the meanings behind the performances of Gertrude "Ma" Rainey and Bessie Smith. Toppling the prevailing image of the tragic blues woman, she finds that the songs don't portray the desolate and deserted woman; rather, "the most frequent stance assumed by the women in these songs is independence and assertiveness?indeed defiance?bordering on and sometimes erupting into violence." She also offers ample evidence to dispute claims that women's blues were personal, not political, arguing that their songs created consciousness by naming the issues. Her readings of Billie Holiday's lyrics are less successful, perhaps because it is difficult to capture in words Holiday's subversive renderings of popular love songs. Still, Davis's book should be read by both scholars and music aficionados for its expressive reading of these singers' complex works. 8 pages of b&w photos. Copyright 1998 Reed Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

this is such a cool book. I loved learning about African American feminism in the context of American History, and more importantly: music. I wish they made such thorough and exciting books for every genre of American music, but this history is unique and definitely worth the read. Bought it for a class and read the entire thing before any assignments were due on it.

i was writing a paper for a grad class on blues women using Ann Petry's *The Street* as a main source, and this book came in handy. Davis gives us some really good insight into the worlds of blueswomen. When i get settled, i will reread this so that i can catch everything i may have missed first time around.

Angela Y. Davis tells the story of women's blues during the 1920s and 1930s. She closely analyses lyrical content and sets the songs of the 'Classic' blues singers within a historical context of feminism. The text is brilliant to read. It is an exciting new (though written in 1999) way of conceptualising the political nature of women's blues.

i got to see her speak in washington d.c. at the women's march and she was amazing...everyone should read her words...

good book.

Very well written and informative.

love it

Great condition to be a used textbook. However, I thought I would receive it in paperback form, not hardcover. Maybe I misread the description. No complains here though :)

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