

# Big Mama Thornton Hound Dog Lyrics

## Eric Weisbard

*The Blues* Michael V. Uschan,2011-09-23 In the early twentieth century, blues music was developed by African Americans in the Deep South. With roots in spirituals, folk music, work songs, and native music, blues contains a medley of influences that create a distinctive culture and sound. Blues moved north with the Great Migration and influenced many popular forms of music such as bluegrass, rock and roll, and country. This compelling volume details the history of blues music and the careers of major performers. It examines the ways the genre reflects the lives and conditions of African Americans during each period of its development and considers the evolution and resurgence of blues in the present day.

*Hound Dog* Eric Weisbard,2023-08-04 Many listeners first heard “Hound Dog” when Elvis Presley’s single topped the pop, country, and R&B charts in 1956. But some fans already knew the song from Big Mama Thornton’s earlier recording, a giant but exclusively R&B hit. In *Hound Dog* Eric Weisbard examines the racial, commercial, and cultural ramifications of Elvis’s appropriation of a Black woman’s anthem. He rethinks the history and influences of rock music in light of Rolling Stone’s replacement of Presley’s “Hound Dog” with Thornton’s version in its 2021 “500 Greatest Songs of All Time” list. Taking readers from Presley and Thornton to Patti Page’s “Doggie in the Window,” the Stooges’ “I Wanna Be Your Dog,” and other dog ditties, Weisbard uses “Hound Dog” to reflect on one of rock’s fundamental dilemmas: the whiteness of the wail.

*The Cultural Lives of Greyhounds* John Stokes,

**Hound Dog** Jerry Leiber, Mike Stoller,2010-06 A dual portrait of the music team that shaped rock-and-roll music in the 1950s and 1960s describes their humble origins, their relationships with such performers as Elvis Presley and the Coasters, and their record-setting collaborative achievements.

*Ethnic and Cultural Identity in Music and Song Lyrics* Victor Kennedy,2017-06-20 *Ethnic and Cultural Identity in Music and Song Lyrics* looks at a variety of popular and folk music from around the world, with examples of British, Slovene, Chinese and American songs, poems and musicals. Charles Taylor says that “it is through story that we find or devise ways of living bearably in time”; one can make the same claim for music. Inexorably tied to time, to the measure of the beat, but freed from time by the polysemous potential of the words, song rapidly becomes “our” song, helping to cement memory and community, to make the past comprehensible and the present bearable. The authors of the fifteen chapters in this volume demonstrate how lyrics set to music can reflect, express and construct collective identities, both traditional and

contemporary.

*Blues with a Feeling* Tony Glover, Scott Dirks, Ward Gaines, 2013-08-21 Whenever you hear the prevalent wailing blues harmonica in commercials, film soundtracks or at a blues club, you are experiencing the legacy of the master harmonica player, Little Walter. Immensely popular in his lifetime, Little Walter had fourteen Top 10 hits on the R&B charts, and he was also the first Chicago blues musician to play at the Apollo. Ray Charles and B.B. King, great blues artists in their own right, were honored to sit in with his band. However, at the age of 37, he lay in a pauper's grave in Chicago. This book will tell the story of a man whose music, life and struggles continue to resonate to this day.

*Before Elvis* Larry Birnbaum, 2013 An essential work for rock fans and scholars, *Before Elvis: The Prehistory of Rock 'n' Roll* surveys the origins of rock 'n' roll from the minstrel era to the emergence of Bill Haley and Elvis Presley. Unlike other histories of rock, *Before Elvis* offers a far broader and deeper analysis of the influences on rock music. Dispelling common misconceptions, it examines rock's origins in hokum songs and big-band boogies as well as Delta blues, detailing the embrace by white artists of African-American styles long before rock 'n' roll appeared. This unique study ranges far and wide, highlighting not only the contributions of obscure but key precursors like Hardrock Gunter and Sam Theard but also the influence of celebrity performers like Gene Autry and Ella Fitzgerald. Too often, rock historians treat the genesis of rock 'n' roll as a bolt from the blue, an overnight revolution provoked by the bland pop music that immediately preceded it and created through the white appropriation of music till then played only by and for black audiences. In *Before Elvis*, Birnbaum daringly argues a more complicated history of rock's evolution from a heady mix of ragtime, boogie-woogie, swing, country music, mainstream pop, and rhythm-and-blues--a melange that influenced one another along the way, from the absorption of blues and boogies into jazz and pop to the integration of country and Caribbean music into rhythm-and-blues. Written in an easy style, *Before Elvis* presents a bold argument about rock's origins and required reading for fans and scholars of rock 'n' roll history.

*Big Mama Thornton* Michael Spörke, 2014-08-05 You ain't nothing but a Hound Dog ... with these words shouted into the microphone she will always be remembered: Big Mama Thornton. Who is this woman who sang the megahit *Hound Dog* before Elvis Presley and who wrote *Ball & Chain*, the song that catapulted Janis Joplin to sudden fame? The story begins with her first musical attempts in the Hot Harlem Revue as a girl of 14. Then the book follows her journey into the Mecca of Texas Blues, Houston, where Big Mama Thornton met Johnny Otis, with whom she recorded her greatest success--*Hound Dog*. With the slowdown of the blues in the early sixties this book follows Big Mama Thornton's way to California, discusses her struggle to survive and celebrates her impressive musical comeback in the course of the blues revival and the hippie movement. With the end of the sixties, facing a declining interest in the old school blues, the book shows how Big Mama Thornton found her niche in clubs and festivals in the U.S. and Europe. The book then follows Big Mama Thornton through the seventies and

eighties until her untimely death.

*One, Two, Three, Four*, 1987

Scotty and Elvis Scotty Moore, 2013-07-01 When Elvis Presley first showed up at Sam Phillips's Memphis-based Sun Records studio, he was a shy teenager in search of a sound. Phillips invited a local guitarist named Scotty Moore to stand in. Scotty listened carefully to the young singer and immediately realized that Elvis had something special. Along with bass player Bill Black, the trio recorded an old blues number called "That's All Right, Mama." It turned out to be Elvis's first single and the defining record of his early style, with a trilling guitar hook that swirled country and blues together and minted a sound with unforgettable appeal. Its success launched a whirlwind of touring, radio appearances, and Elvis's first break into movies. Scotty was there every step of the way as both guitarist and manager, until Elvis's new manager, Colonel Tom Parker, pushed him out. Scotty and Elvis would not perform together again until the classic 1968 "comeback" television special. Scotty never saw Elvis after that. With both Bill Black and Elvis gone, Scotty Moore is the only one left to tell the story of how Elvis and Scotty transformed popular music and how Scotty created the sound that became a prototype for so many rock guitarists to follow. Thoroughly updated, this edition delivers guitarist Scotty Moore's story as never before.

The Free World Louis Menand, 2021-04-20 An engrossing and impossibly wide-ranging project . . . In *The Free World*, every seat is a good one. —Carlos Lozada, *The Washington Post* *The Free World* sparkles. Fully original, beautifully written . . . One hopes Menand has a sequel in mind. The bar is set very high. —David Oshinsky, *The New York Times Book Review* | Editors' Choice One of *The New York Times's* 100 best books of 2021 | One of *The Washington Post's* 50 best nonfiction books of 2021 | A *Mother Jones* best book of 2021 In his follow-up to the Pulitzer Prize-winning *The Metaphysical Club*, Louis Menand offers a new intellectual and cultural history of the postwar years The Cold War was not just a contest of power. It was also about ideas, in the broadest sense—economic and political, artistic and personal. In *The Free World*, the acclaimed Pulitzer Prize-winning scholar and critic Louis Menand tells the story of American culture in the pivotal years from the end of World War II to Vietnam and shows how changing economic, technological, and social forces put their mark on creations of the mind. How did elitism and an anti-totalitarian skepticism of passion and ideology give way to a new sensibility defined by freewheeling experimentation and loving the Beatles? How was the ideal of "freedom" applied to causes that ranged from anti-communism and civil rights to radical acts of self-creation via art and even crime? With the wit and insight familiar to readers of *The Metaphysical Club* and his *New Yorker* essays, Menand takes us inside Hannah Arendt's Manhattan, the Paris of Jean-Paul Sartre and Simone de Beauvoir, Merce Cunningham and John Cage's residencies at North Carolina's Black Mountain College, and the Memphis studio where Sam Phillips and Elvis Presley created a new music for the American teenager. He examines the post war vogue for French existentialism, structuralism and post-structuralism, the rise of abstract expressionism and pop art, Allen Ginsberg's friendship with Lionel Trilling, James Baldwin's transformation into a

Civil Right spokesman, Susan Sontag's challenges to the New York Intellectuals, the defeat of obscenity laws, and the rise of the New Hollywood. Stressing the rich flow of ideas across the Atlantic, he also shows how Europeans played a vital role in promoting and influencing American art and entertainment. By the end of the Vietnam era, the American government had lost the moral prestige it enjoyed at the end of the Second World War, but America's once-despised culture had become respected and adored. With unprecedented verve and range, this book explains how that happened.

More Songwriters on Songwriting Paul Zollo,2016-11-08 The long-awaited sequel to *Songwriters on Songwriting*, often called the songwriter's bible, *More Songwriters on Songwriting* goes to the heart of the creative process with in-depth interviews with many of the world's greatest songwriters. Covering every genre of popular music from folk, rock 'n' roll, Broadway, jazz, pop, and modern rock, this is a remarkable journey through some sixty years of popular songwriting: from Leiber & Stoller's genius rock 'n' roll collaborations and Richard Sherman's Disney songs to Kenny Gamble's Philly Sound; Norman Whitfield's Motown classics; Loretta Lynn's country standards; expansive folk music from Peter, Paul, and Mary; folk-rock from Stephen Stills; confessional gems from James Taylor; poetic excursions from Patti Smith; Beatles magic from Ringo Starr; expansive brilliance from Paul Simon; complex melodic greatness from Brian Wilson; the most untrustworthy narrator alive in Randy Newman; the dark rock theater of both Alice Cooper and Rob Zombie; the sophisticated breadth of Elvis Costello; the legendary jazz of Herbie Hancock; the soulful swagger of Chrissie Hynde; the funny-poignant beauty of John Prine; the ancient wisdom fused with hip-hop and reggae of Matisyahu; and much more. In all of it is the collective wisdom of those who have written songs for decades, songs that have impacted our culture forever.

Issues in African American Music Portia K. Maultsby, Mellonee V. Burnim,2016-10-26 *Issues in African American Music: Power, Gender, Race, Representation* is a collection of twenty-one essays by leading scholars, surveying vital themes in the history of African American music. Bringing together the viewpoints of ethnomusicologists, historians, and performers, these essays cover topics including the music industry, women and gender, and music as resistance, and explore the stories of music creators and their communities. Revised and expanded to reflect the latest scholarship, with six all-new essays, this book both complements the previously published volume *African American Music: An Introduction* and stands on its own. Each chapter features a discography of recommended listening for further study. From the antebellum period to the present, and from classical music to hip hop, this wide-ranging volume provides a nuanced introduction for students and anyone seeking to understand the history, social context, and cultural impact of African American music.

*Before Elvis* Preston Lauterbach,2025-01-07 In this thought-provoking book, the Black musicians who influenced Elvis Presley's music finally receive recognition and praise. After Baz Luhrmann's movie, *Elvis*, hit theaters, audiences and critics alike couldn't help but question the Black origins of Elvis Presley's music and style, reigniting a debate that has been circling for decades. In *Before Elvis: The African American Musicians Who Made the King*, author Preston Lauterbach answers these

questions definitively, based on new research and extensive, previously unpublished interviews with the artists who blazed the way and the people who knew them. Within these pages, Lauterbach examines the lives, music, legacies, and interactions with Elvis Presley of the four innovative Black artists who created a style that would come to be known as Rock 'n' Roll: Little Junior Parker, Big Mama Thornton, Arthur "Big Boy" Crudup, and mostly-unknown eccentric Beale Street guitarist Calvin Newborn. Along the way, he delves into the injustices of copyright theft and media segregation that resulted in Black artists living in poverty as white performers, managers, and producers reaped the lucrative rewards. In the wake of continuing conversations about American music and appropriation, *Before Elvis* is indispensable.

*Popular Music Perspectives* B. Lee Cooper, 1991 In thirteen essays, this book probes ideas and themes that are prominent in contemporary song lyrics. The essays take social change, human interaction, technology, and intellectual development as points of departure for specific examinations of public education, railroads, death, automobiles, and rebels. The essays also examine humor, traditions, and historical events found in answer songs, cover recordings, nursery rhyme adaptations, and novelty tunes.

**Explosion of Deferred Dreams** Mat Callahan, 2017-01-01 As the fiftieth anniversary of the Summer of Love floods the media with debates and celebrations of music, political movements, "flower power," "acid rock," and "hippies," *The Explosion of Deferred Dreams* offers a critical reexamination of the interwoven political and musical happenings in San Francisco in the Sixties. Author, musician, and native San Franciscan Mat Callahan explores the dynamic links between the Black Panthers and Sly and the Family Stone, the United Farm Workers and Santana, the Indian Occupation of Alcatraz and the San Francisco Mime Troupe, and the New Left and the counterculture. Callahan's meticulous, impassioned arguments both expose and reframe the political and social context for the San Francisco Sound and the vibrant subcultural uprisings with which it is associated. Using dozens of original interviews, primary sources, and personal experiences, the author shows how the intense interplay of artistic and political movements put San Francisco, briefly, in the forefront of a worldwide revolutionary upsurge. A must-read for any musician, historian, or person who "was there" (or longed to have been), *The Explosion of Deferred Dreams* is substantive and provocative, inviting us to reinvigorate our historical sense-making of an era that assumes a mythic role in the contemporary American zeitgeist.

**Race, Rock, and Elvis** Michael T. Bertrand, 2000 In *Race, Rock, and Elvis*, Michael T. Bertrand contends that popular music, specifically Elvis Presley's brand of rock 'n' roll, helped revise racial attitudes after World War II. Observing that youthful fans of rhythm and blues, rock 'n' roll, and other black-inspired music seemed more inclined than their segregationist elders to ignore the color line, Bertrand links popular music with a more general relaxation, led by white youths, of the historical denigration of blacks in the South. The tradition of southern racism, successfully communicated to previous generations, failed for the first time when confronted with the demand for rock 'n' roll by a new, national,

commercialized youth culture. In a narrative peppered with the colorful observations of ordinary southerners, Bertrand argues that appreciating black music made possible a new recognition of blacks as fellow human beings. Bertrand documents black enthusiasm for Elvis Presley and cites the racially mixed audiences that flocked to the new music at a time when adults expected separate performances for black audiences and white. He describes the critical role of radio and recordings in blurring the color line and notes that these media made black culture available to appreciative whites on an unprecedented scale. He also shows how music was used to define and express the values of a southern working-class youth culture in transition, as young whites, many of them trying to orient themselves in an unfamiliar urban setting, embraced black music and culture as a means of identifying themselves. By adding rock 'n' roll to the mix of factors that fed into civil rights advances in the South, *Race, Rock, and Elvis* shows how the music, with its rituals and vehicles, symbolized the vast potential for racial accord inherent in postwar society.

*Let the Music Play!* Anthony M. Pellegrino, Christopher Dean Lee, 2012-09-01 *LET THE MUSIC PLAY! Harnessing the Power of Music for History and Social Studies Classrooms* provides readers an accessible introduction to employing music in history and social studies classrooms. Teachers who wish to develop lessons using music as a resource will find coverage of the significant relationship between music and social studies, pedagogical models designed to facilitate using music within history and social studies lessons, and coverage of salient historical themes in which music has been integral. The book begins by establishing the connection between music and social studies themes. Here readers will explore the ways musicians have attempted to address social, political or historical events and issues through song. Through relevant research and exclusive interviews done for this book, the thoughts of prominent musicians noted for songs promoting social consciousness and self-awareness - including Ian MacKaye, Henry Rollins and Aaron Bedard - are shared. The views of teachers and students in terms of the connections between music and the social studies as well as their inclinations to using music in social studies classrooms are also prominently addressed. Additionally, the book furnishes readers with a practical guide to using music in the social studies classroom. Through explanation of four models for using music in the classroom, readers gain relevant ideas useful for a wide variety of instructional methodologies. And finally, the authors delve into three of the most enduring themes in American history and social studies curricula: race, labor and class. Through an examination of these topics, within the framework of music, readers are given the opportunity to discern the way music has manifested in each of these topics. Readers will also enjoy lesson plans and annotated playlists associated with each of these topics.

**Smash Hits** James E. Perone, 2016-10-17 *We are what we listen to. That's the premise of this study of 100 songs that have shaped and defined the American experience, from the Colonial period to the present.* Well-known music author James Perone looks at 100 songs that helped tell America's story. He examines why each song became a hit, what cultural and social values it embodies, what issues it touches upon, what audiences it attracted, and what made it such a definitive part of

American history and popular culture. The chart-topping singles presented here crossed gender, age, race, and class lines to appeal to the mass American audience. The book discusses patriotic songs, minstrel music, and sacred songs and hymns as well as music in the broad categories of pop, rock, hip hop, jazz, country, and folk. An introduction provides an overview of the history and significant issues raised by the songs as a whole. Individual songs are then presented chronologically, based on when they were written. The revealing commentary for each hit is not only interesting and fun, but reveals what it was like to live in the United States at a particular time by unveiling the social, economic, and political issues—as well as the musical tastes—that made life what it was.

[A Philosophy of Cover Songs](#) P.D. Magnus, 2022-04-28 Cover songs are a familiar feature of contemporary popular music. Musicians describe their own performances as covers, and audiences use the category to organize their listening and appreciation. However, until now philosophers have not had much to say about them. In *A Philosophy of Cover Songs*, P.D. Magnus demonstrates that philosophy provides a valuable toolbox for thinking about covers; in turn, the philosophy of cover songs illustrates some general points about philosophical method. Lucidly written, the book is divided into three parts: how to think about covers, appreciating covers, and the metaphysics of covers and songs. Along the way, it explores a range of issues raised by covers, from the question of what precisely constitutes a cover, to the history and taxonomy of the category, the various relationships that hold between songs, performances, and tracks, and the appreciation and evaluation of covers. This unique and engaging book will be of interest to those working in philosophy of art, philosophy of music, popular music studies, music history, and musicology, as well as to readers with a general interest in popular music, covers, and how we think about them.

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