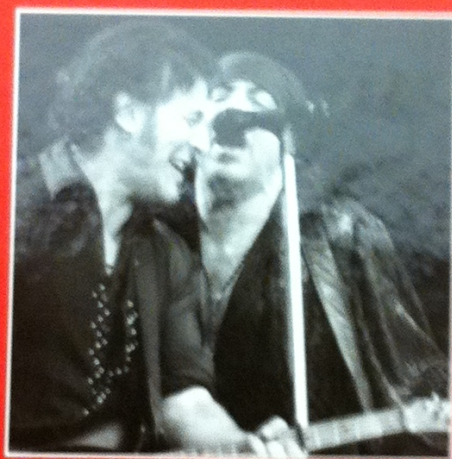


CONTINUUM ENCYCLOPEDIA OF  
POPULAR MUSIC  
OF THE WORLD



VOLUME IV  
NORTH AMERICA





ML  
102  
P66  
C66  
2003  
v. IV  
CONTINUUM ENCYCLOPEDIA OF  
POPULAR MUSIC  
OF THE WORLD

---

VOLUME IV  
NORTH AMERICA

EDITED BY  
JOHN SHEPHERD, DAVID HORN  
AND DAVE LAING



continuum



times national, fan base include: blues artist Jerry Beach; blues groups the Bluebirds, Dr. Cookie & Louisiana Dan, and Bluegoose; rocker Dale Hawkins; country-folk artist Victoria ('Louisiana') Williams; and the Ever Ready Gospel Singers.

There are 21 radio stations in the city, of which 19 broadcast a variety of popular music formats: country, rock, contemporary Christian, easy listening and gospel. Performance venues in the Shreveport-Bossier metropolitan area are provided by five riverboat casinos and hotels, two sports and entertainment arenas, and several auditoria, including the Shreveport Municipal Auditorium, the home of the *Louisiana Hayride*.

#### Bibliography

- Garner, Dan. 1998. Liner notes to *It Came from Shreveport-Bossier: The Music of Northwest Louisiana*. Blue Goose Blues 427640.
- Gentry, Robert. 1998. *The Louisiana Hayride: 'The Glory Years - 1948-60.'* A Compilation of Newspaper Articles, Pictures and Advertisements. Many, LA: Gentry.
- Laird, Tracey E.W. 2000. *Shreveport's KWKH: A City and Its Radio Station in the Evolution of Country Music and Rock-and-Roll*. Unpublished Ph.D. thesis, University of Michigan.
- Logan, Horace, and Sloan, Bill. 1998. *Elvis, Hank, and Me: Making Musical History on the Louisiana Hayride*. New York: St. Martin's Press.
- Penn, Rachel T. 1987. *While the Band Discoursed Sweet Airs: A Study of Popular Music in the Social Life of Shreveport, Louisiana, 1875-1900*. M.A. thesis, Louisiana State University in Shreveport.
- Tucker, Stephen. 1995. *'Louisiana Saturday Night': A History of Louisiana Country Music*. Unpublished Ph.D. thesis, Tulane University.

#### Discographical Reference

- Davis, Jimmie. 'You Are My Sunshine.' Decca 5813. 1940: USA. Reissue: Davis, Jimmie. 'You Are My Sunshine.' *The Country Music Hall of Fame*. MCA 10087. 1991: USA.

#### Discography

- It Came from Shreveport-Bossier: The Music of Northwest Louisiana*. Blue Goose Blues 427640. 1998: USA.
- Louisiana Hayride: Classic Country Gospel*. Music Mill Entertainment 70019-2-70020-2. 2000: USA.
- Louisiana Hayride: Classic Country Radio*. Music Mill Entertainment 70015-2-70018-2. 1999-2000: USA.

RONALD N. BUKOFF

#### Tulsa, OK

Population: city - 393,049 (2000); metropolitan area - 803,235 (2000)

Located virtually in the center of the United States, Tulsa has been a musical crossroads and stepping-stone for jazz, blues, country and rock musicians. Following the Depression, Tulsa's proximity (a six-hour drive or less) to urban centers like Kansas City, Dallas, St Louis and Memphis made it a frequent stopping point for jazz groups traveling through the Midwest in the 1930s and 1940s. By 1990, the city had grown into a population center of nearly 750,000 people.

Situated in the northeast part of the state of Oklahoma, the city was founded by Indian tribes relocated from the southeastern United States in the 1830s, and grew almost overnight in the 1920s as oil money poured into the region. In addition to white 'wildcatters' seeking fortunes, the oil boom attracted African Americans, who sought work in the oil fields and soon established a thriving community on the city's north side. Consequently, the influence of predominantly African-American musical styles such as blues and jazz endured in Tulsa through the twentieth century. The area produced several notable jazz musicians, including Jay McShann, who became one of the foremost practitioners of the Kansas City style.

Indeed, the hotbed of musical activity in the early part of the twentieth century was the north Tulsa neighborhood bordered by Greenwood, Archer and Pine streets (source of the acronym in the name of a popular R&B group, the Gap Band). Prosperous and vibrant, this area was known at the time as the 'Black Wall Street.' But an infamous race riot in 1921 left the area devastated, and it took decades for it to be rebuilt. In the late twentieth century the area became the focus of civic development activities that included a jazz renaissance highlighted by the annual Greenwood Jazz Festival. Located in the revitalized Greenwood district, the Oklahoma Jazz Hall of Fame strives to preserve the city's blues and jazz heritage through public education in the form of, for example, free concerts and scholarship programs.

Tulsa's most prominent musical landmark, representing a different social and musical segment, is located only a few blocks from the Greenwood district. An enduring symbol of Tulsa's role in country and western music, Cain's Ballroom dates from 1924. Featuring a spring-loaded dance floor, Cain's accommodated daily performances in the



### 3. United States (Continental)

1930s and 1940s by the seminal western swing group Bob Wills and the Texas Playboys. The shows were broadcast across the region by the powerful, 50,000-watt transmitters of Tulsa radio station KVOO, which also gave 'singing cowboy' Gene Autry his start in 1930. Wills's popularity as a band leader was matched only by the likes of swing stars such as Benny Goodman and Tommy Dorsey. After Wills left Tulsa for Hollywood in 1943, his brother, Johnnie Lee, continued the daily broadcast until the late 1950s. During those years, Cain's also hosted shows by major country and western artists such as Hank Williams.

Cain's experienced cyclical activity in subsequent decades due to numerous changes in ownership. It reemerged in the 1970s, bringing punk and new wave acts to this 'Bible Belt' city, including a notorious 1978 performance by the Sex Pistols. The show was one of only seven US performances the group gave with bassist Sid Vicious. In the early twenty-first century, Cain's continued hosting national acts ranging from Willie Nelson to the Queens of the Stone Age, as well as local performers, and the annual Bob Wills birthday celebration. In 2003, the facility's new owners invested almost \$1 million in a major renovation.

Originally a session musician for producer Phil Spector, Leon Russell became Tulsa's most influential rock musician. A producer, arranger, singer, songwriter and pianist, Russell contributed to countless recordings of the late 1960s and early 1970s, including albums by Bob Dylan, the Rolling Stones, George Harrison, Eric Clapton and Joe Cocker. His own albums featured period classics, such as 'A Song for You' and 'Tight Rope,' that defined the blues-country-rock concoction known as the 'Tulsa sound.' Russell's influence paved the way for other Tulsa musicians, such as the bassist Carl Radle and drummer Jamie Oldaker, who played with Clapton in the 1970s. Russell's Tulsa-based record label, Shelter, recorded artists ranging from Phoebe Snow to Tom Petty. Many of these recording sessions occurred in an old church on Third Street that Russell converted into a studio.

For decades, Tulsa was known as a major country music town, thanks to institutions such as Cain's Ballroom and KVOO, and performers such as Roy Clark. But its biggest country music star emerged in the late 1980s. Shunned by many country music traditionalists, Garth Brooks nonetheless became one of the world's most successful recording artists. Brooks's radio-friendly blend of country and pop sold tens of millions of albums in the 1990s.

Tulsa's development as a musical crossroads is a mixed blessing. On the one hand, it provides a mix of a wide variety of musical styles. On the other hand, musicians from the region (most prominent are Chet Baker, Patti Page, David Gates, Dwight Twilley and J.J. Cale) rarely remain in the Tulsa area. The music scene thus generates few new artists who rise to prominence while there. One exception has been the teen pop group Hanson, which enjoyed tremendous international success in the late 1990s while maintaining residence in Tulsa.

Tulsa's impact on popular music also includes songs it has inspired. They include 'Tulsa Blues,' recorded by band leader and pianist Bennie Moten in 1924, 'Tulsa Stomp,' recorded by Bob Wills and the Texas Playboys in 1938, Gene Pitney's 'Twenty Four Hours from Tulsa,' and the oft-covered 'Tulsa Time,' penned by Danny Flowers, Don Williams's guitarist. They also include 'Tulsa,' the theme song written by Allie Wrubel and Mort Greene for the 1949 film of the same name, a sprawling action tale of the clash between cattle ranchers and oil drillers in 1920s Oklahoma. The most notable of the songs inspired by Tulsa may be 'Take Me Back to Tulsa,' the 1930s western swing classic written by Wills and Texas Playboy singer Tommy Duncan.

#### Bibliography

- Butler, William James. 1974. *Tulsa 75: A History of Tulsa*. Tulsa, OK: Metropolitan Tulsa Chamber of Commerce.
- Willis, Douglas Edward. 1993. *The Tulsa Blues Club: Secular Music, Religious Behavior*. Unpublished M.A. thesis, University of Tulsa.

#### Sheet Music

- Wrubel, Allie, comp., and Greene, Mort, lyr. 1949. 'Tulsa.' New York: Advanced Music Corp.

#### Discographical References

- Moten, Bennie. 'Tulsa Blues.' OKeh 8184. 1924: USA.
- Pitney, Gene. 'Twenty Four Hours from Tulsa.' Musicor 1034. 1963: USA.
- Russell, Leon. 'A Song for You.' Shelter 7316. 1972: USA.
- Russell, Leon. 'Tight Rope.' Shelter 7325. 1972: USA.
- Williams, Don. 'Tulsa Time.' *Expressions*. ABC AY 1069. 1978: USA.
- Wills, Bob, and the Texas Playboys. 'Take Me Back to Tulsa.' OKeh 6101. 1941: USA.
- Wills, Bob, and the Texas Playboys. 'Tulsa Stomp.' Vocalion 4325. 1938: USA.



## Biography

Sousa, dir. Stuart Heisler. 1949. USA. 90 mins.  
Drama. Original music by Frank Skinner, Allie Wrubel.

STEVE HIGGINS and STEVE JONES

## Washington, DC

Population: city - 572,059 (2000); metropolitan area - 5,423,793 (2000).

Founded in 1790, Washington was the first US city planned for a specific purpose: government. Chosen by Congress as the midpoint between the northern and southern states, much of the 69 sq mile (177 sq km) city has an older, European ambience, thanks to an abundance of green parks, wide tree-lined streets, monumented circles, classic nineteenth-century marble buildings and, by law, no skyscrapers.

The key employers are the federal government, the military and the 2,500 trade and professional associations headquartered in Washington. Since the early 1990s, high technology and research companies based in the outlying suburban regions have begun to rival the government in terms of employment numbers, and Washington has become a center of the new economy, nationally and globally. It is also home to the highest concentration of journalists in the world.

Tourism is Washington's leading private industry, attracting some 20 million visitors a year. Washington's most popular - and most iconic - attractions are concentrated around the Mall and the Capitol (the hub of government, containing both the House of Representatives and the Senate). They include the White House, Supreme Court, Washington Monument, Jefferson and Lincoln Memorials, National Archives and the Library of Congress. Major memorial sites include Arlington National Cemetery, the US Holocaust Memorial Museum and the Vietnam Veterans Memorial.

The Smithsonian Institution operates 14 large museums in the city as well as the National Zoo. The Kennedy Center for the Arts, on the banks of the Potomac River near the Lincoln Memorial, is home to five theaters that offer concerts, opera, musicals, plays and film festivals.

## Military Bands and Early Sound Recording

The Marine Band, the United States' oldest professional musical organization, was established by Act of Congress in 1798. In 1801, it performed for the inaugural of President Thomas Jefferson and has performed for every inaugural since that time, as

## Washington, DC

well as for state functions. It gives more than 500 public and official performances annually in Washington, and undertakes an annual concert tour, a tradition started by the band's seventeenth director, John Philip Sousa. Sousa was born in Washington, and assumed leadership of the Marine Band in 1880, shaping its musicians into the United States' premier military band. During his tenure (1880-92), he began to write the marches that earned him the title 'The March King.'

Under Sousa's stewardship, the Marine Band became one of the world's first recording stars in a city that not only gave birth to Columbia Records, but which played an important role in the early history of the recording industry itself. It was here, in 1888, that German immigrant Emile Berliner, who came to Washington in 1870, developed a method of sound recording superior to Thomas Edison's cylinder, using a flat, non-wax disc photo-engraved with a lateral-cut groove. The flat disk permitted inexpensive mass duplication. Berliner's gramophones were originally sold for business, not entertainment and, in 1889, several Washington stenographers formed the District of Columbia Phonograph Co., one of approximately 30 local franchises selling dictation machines. Convinced that the phonograph could be turned into an entertainment device, Columbia's Edward Easton turned to a mix of acts passing through on the vaudeville circuit, as well as local musicians. The first record catalog, a one-page sheet in 1889, listed no names, only the kinds of music available. It included 27 marches, 13 polkas, 20 monologues and 36 whistling numbers. In 1893, Columbia became the first company to record the female voice.

## Theater and Concert Stage Performers

Washington has a long history of theatrical and concert performance by African Americans. The first professional opera company in Washington, the Colored American Opera Company, founded by John Espueta of the Marine Band, was black. It was set up in 1872, 10 years before the founding of the Metropolitan Opera of New York and 84 years before that of the Opera Society of Washington. Washington-born soprano Lillian Evanti, who graduated from Washington's Howard University (known as 'the Black Harvard') in 1917, became the first black US opera singer to perform abroad, singing the title role in Delibes' *Lakme* with the Nice Opera in 1927.

One of the first African-American stars of min-