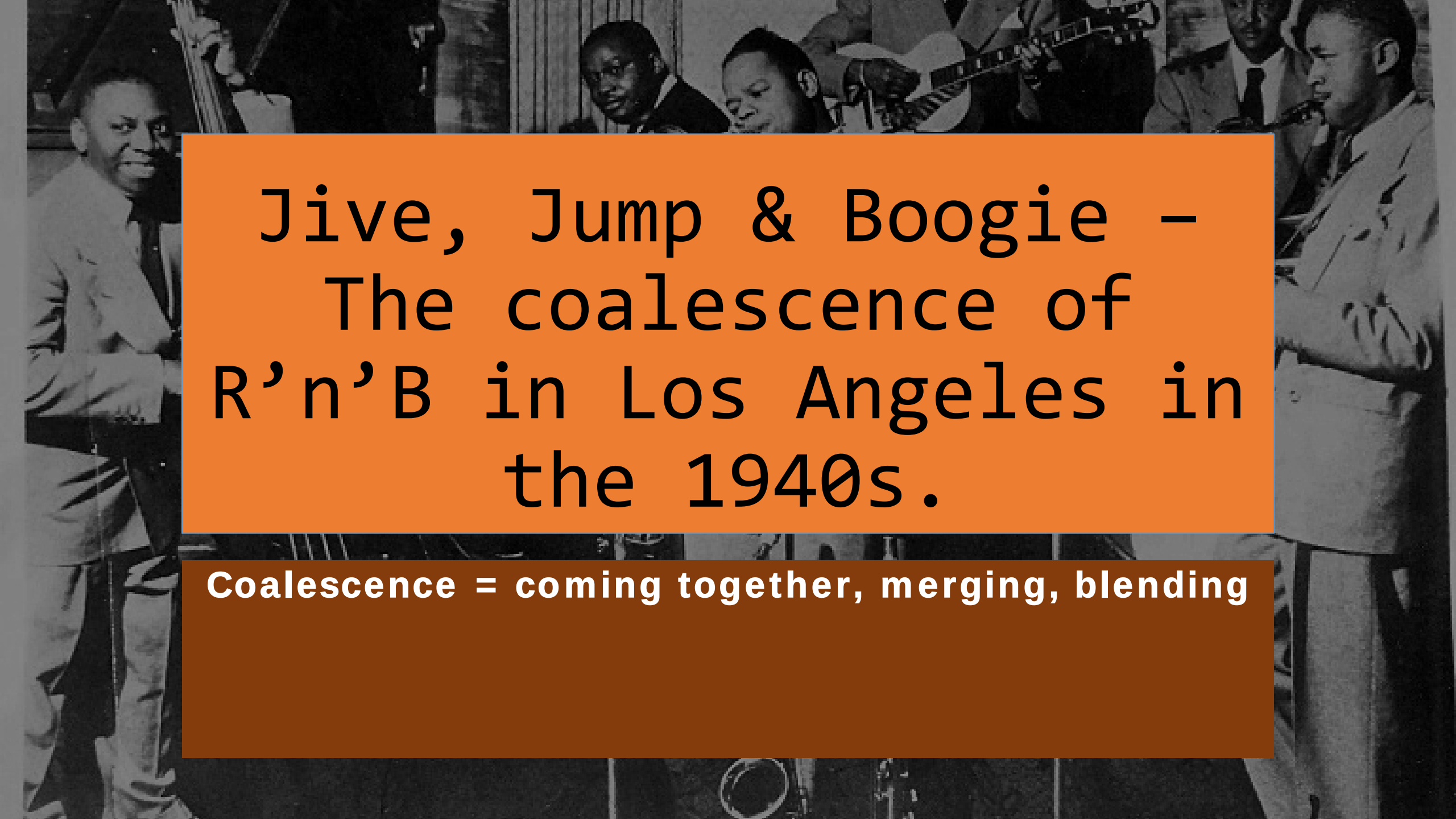


Jive, Jump & Boogie – The coalescence of R’n’B in Los Angeles in the 1940s.

Coalescence = coming together, merging, blending

A history focusing on:

Blues in the South West at the end of the swing era

The importance of industrialisation and war work in LA

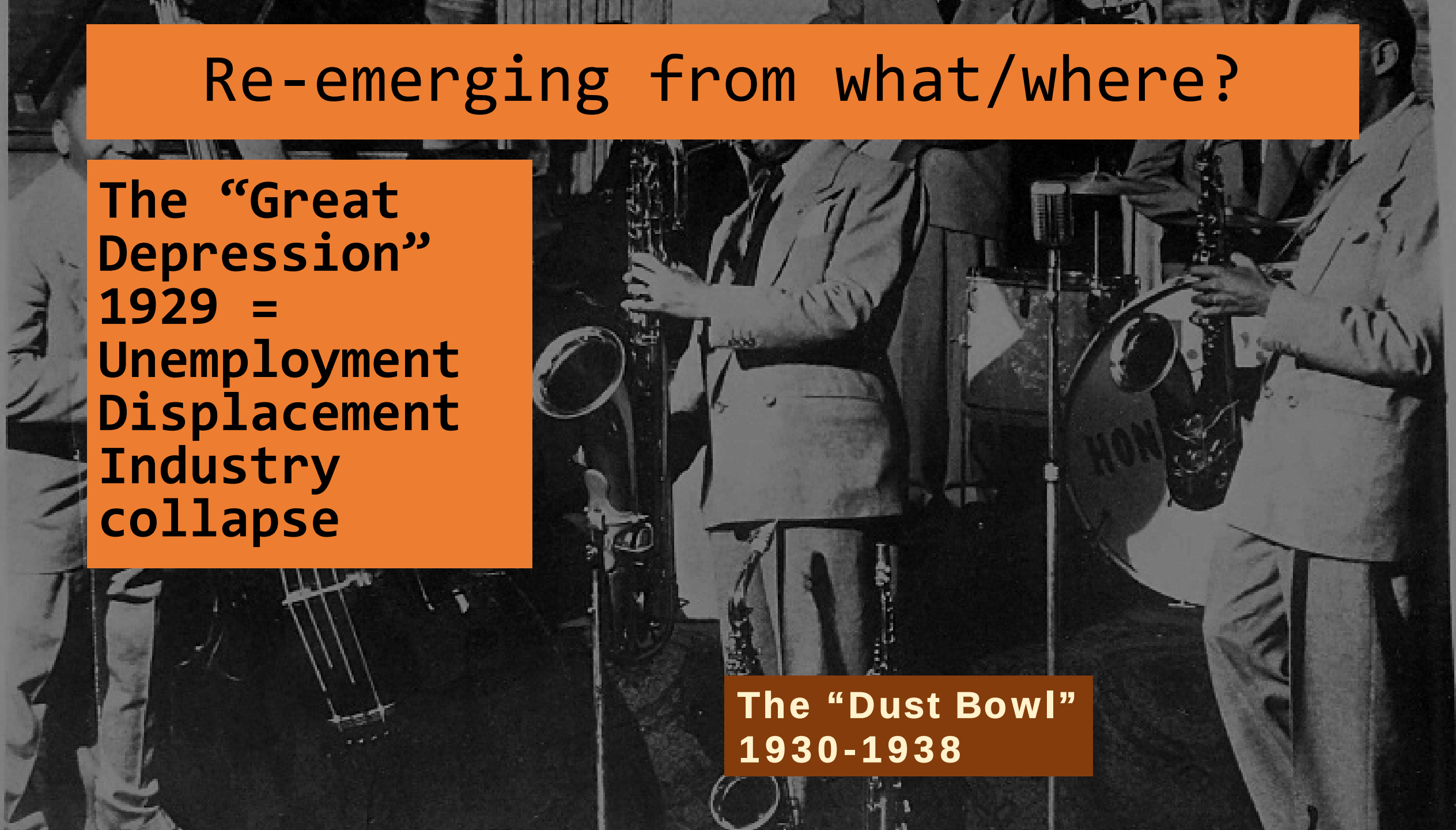
New technology: radio, magnetic tape, the micro-groove disc

Re-emergence of the independent music company

Ongoing racial & gender tensions in the music industry

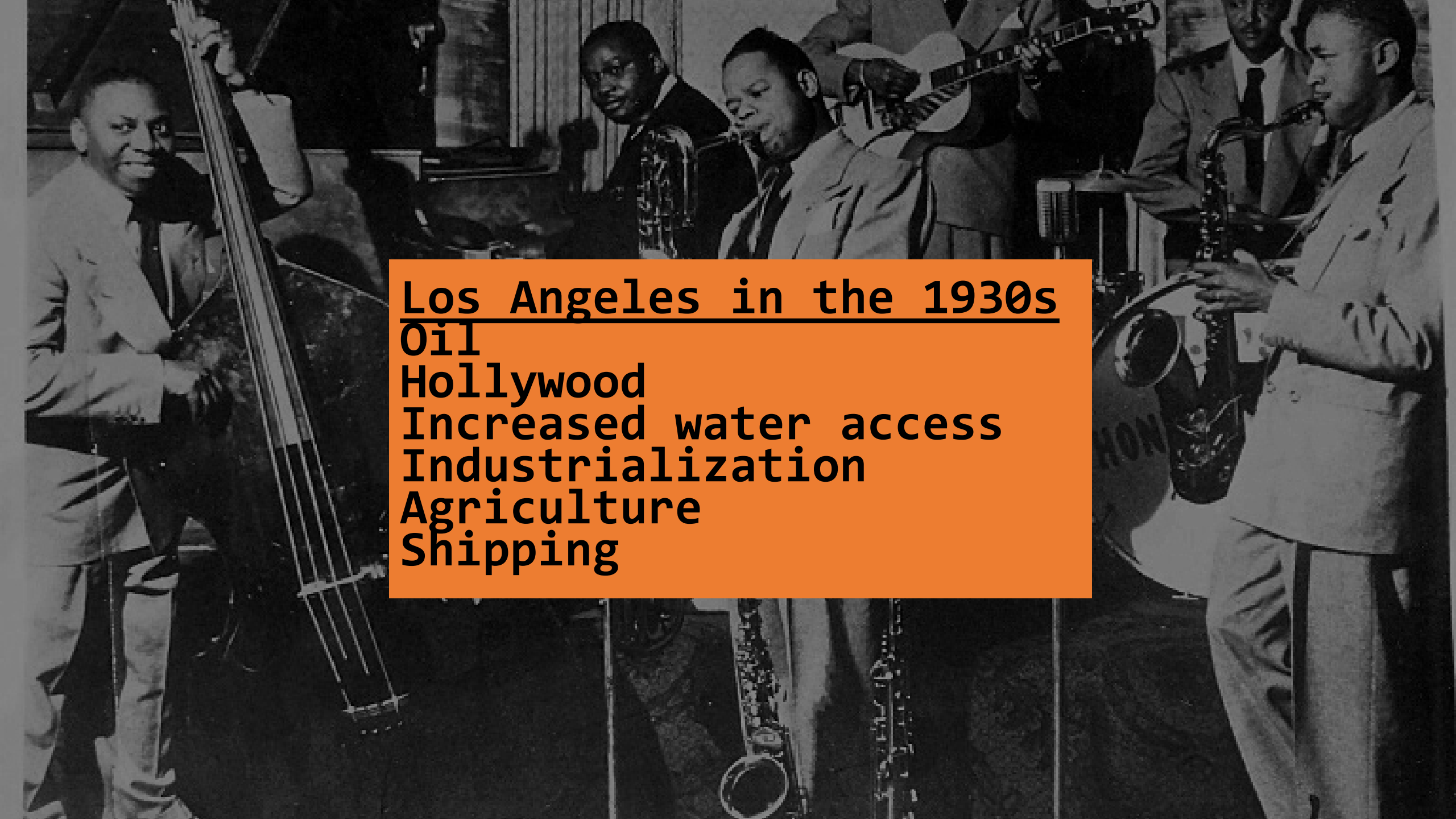
Re-emerging music consumerism

Re-emerging from what/where?



The "Great Depression" 1929 = Unemployment Displacement Industry collapse

The "Dust Bowl" 1930-1938



Los Angeles in the 1930s

Oil
Hollywood
Increased water access
Industrialization
Agriculture
Shipping

WWII - Historical conjuncture:

- Socio-economic displacement
- Sudden demand for workers (and soldiers)

Afra-American Blues Culture of the South West

Blues,
Jump,
Shuffle,
Boogie,
Shout,

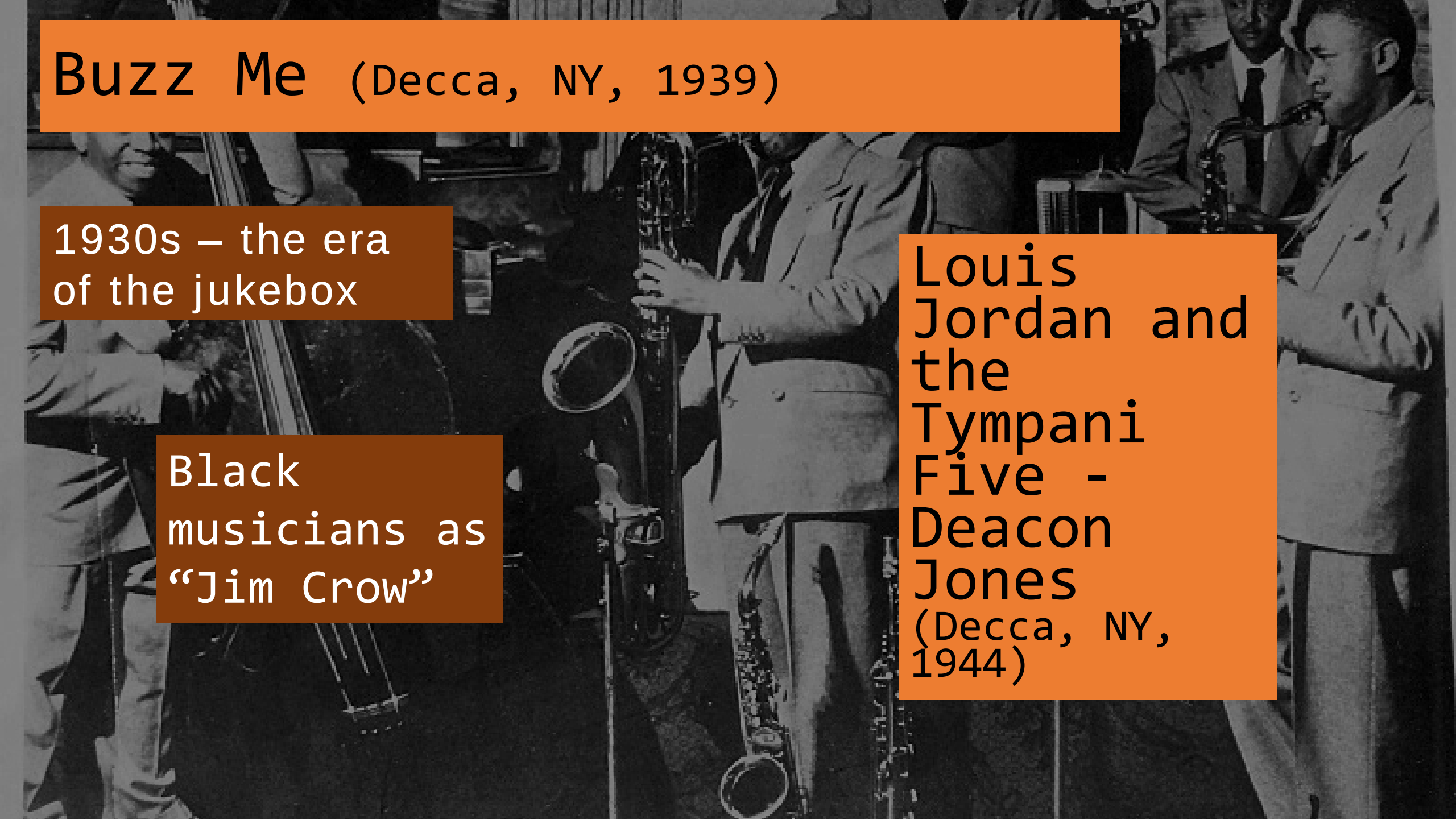
In the SW, Jazz = Blues (aka, boogie)

- Jimmy Rushing, voc
- Carl Smith, trpt;
- Lester Young, tsax;
- Walter Page, bass;
- Count Basie, pno;
- Jo Jones, dr

Smith & Jones Inc. - Boogie Woogie (Columbia, NYC, 1936)

Louis Jordan & Boogie at the end of the swing era

- Stripping the swing dance band down to basics
- Amplification
- Limited solos
- Song form & Blues (Boogie)
- Limited use of jazz harmonies
- Major juke-box star



Buzz Me (Decca, NY, 1939)

1930s – the era of the jukebox

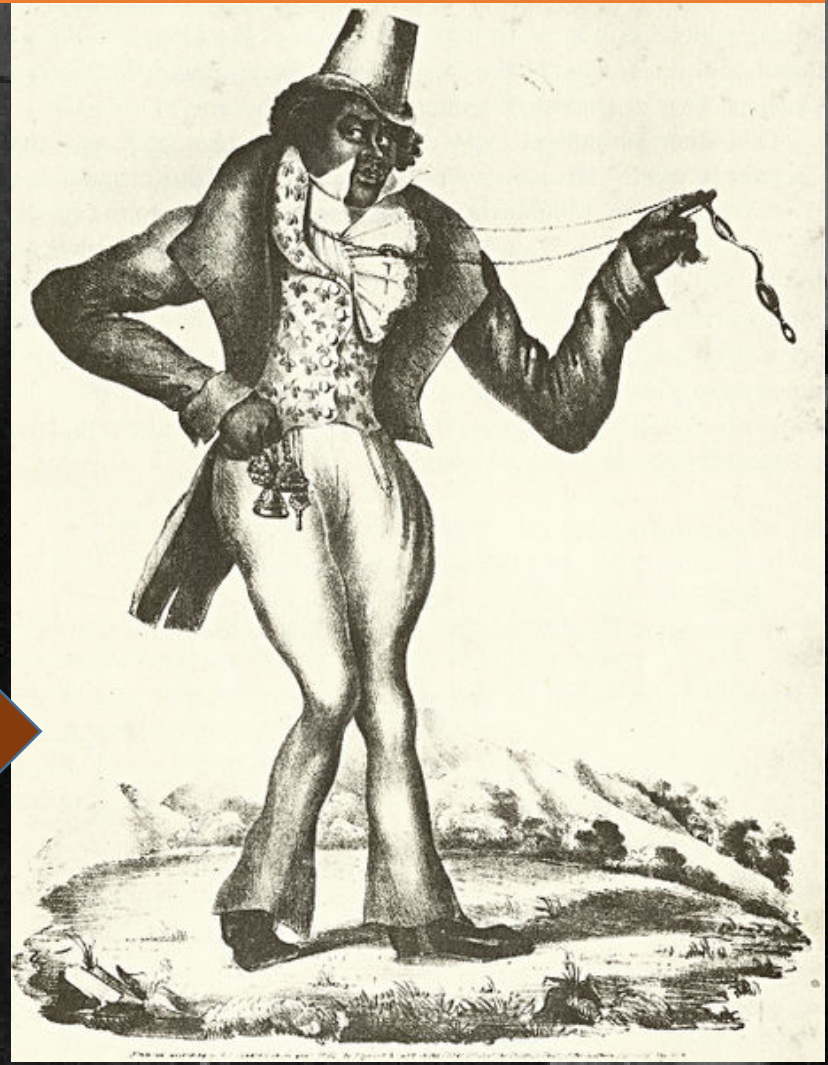
Black musicians as “Jim Crow”

Louis Jordan and the Tympani Five - Deacon Jones (Decca, NY, 1944)

Iconic Paradigms of African American Identity

Jim Crow

Zip Coon



The re-emergent record industry: Rebuilding a segmented music business

Segmented = segregated

1933 - ---------- - 1949

“Race” records

Rhythm and Blues

Changing euphemisms for race in a context of an emergent Civil Rights movement

Sepia = coloured

- April 1941
- Decca launches the “Sepia Series,”
- New euphemisms for the segregated race record market
- 35-cents per disc
- Featuring artists considered to have the "crossover potential" to sell in both the black and white markets

Decca: The Sepia Series:

- Louis Jordan
- Delta Rhythm Boys
- Nat King Cole
- Jay McShan
- Buddy Johnson
- and many others

Defining the new sound of RnB

Changes in recording technology

AMPEX 100
(1948)

The Magnetophon
1935 AEG (Germany)

Capitol Records

- **Melrose Place Studios (1948)**
  - **One of the first companies to commit to tape**
    - **AMPEX 200s (30 ips)**
  - **Purpose built Echo Chambers**
  - **12 Channels & EQ**

- **Capitol acquired by EMI in 1955**

Capitol Towers 1956

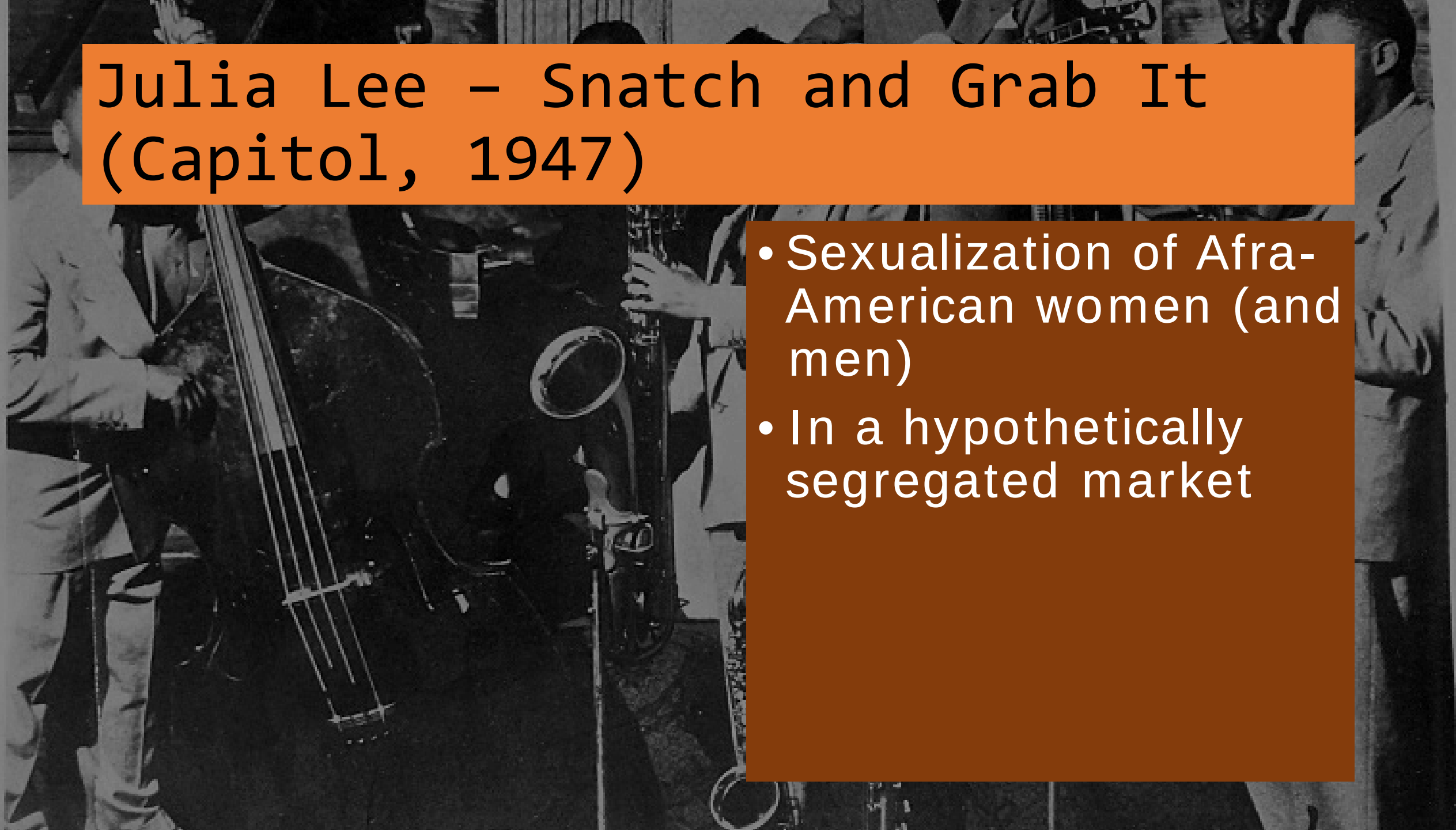
Nat “King” Cole Trio – Straighten Up and Fly Right (Capitol, LA, 1943)

Crossing over from the Race chart to the Top 100 chart

An acquisition from a still Smaller LA label: Excelsior

- Billboard Top 100: No 9

Julia Lee – Snatch and Grab It (Capitol, 1947)



- Sexualization of Afra-American women (and men)
- In a hypothetically segregated market

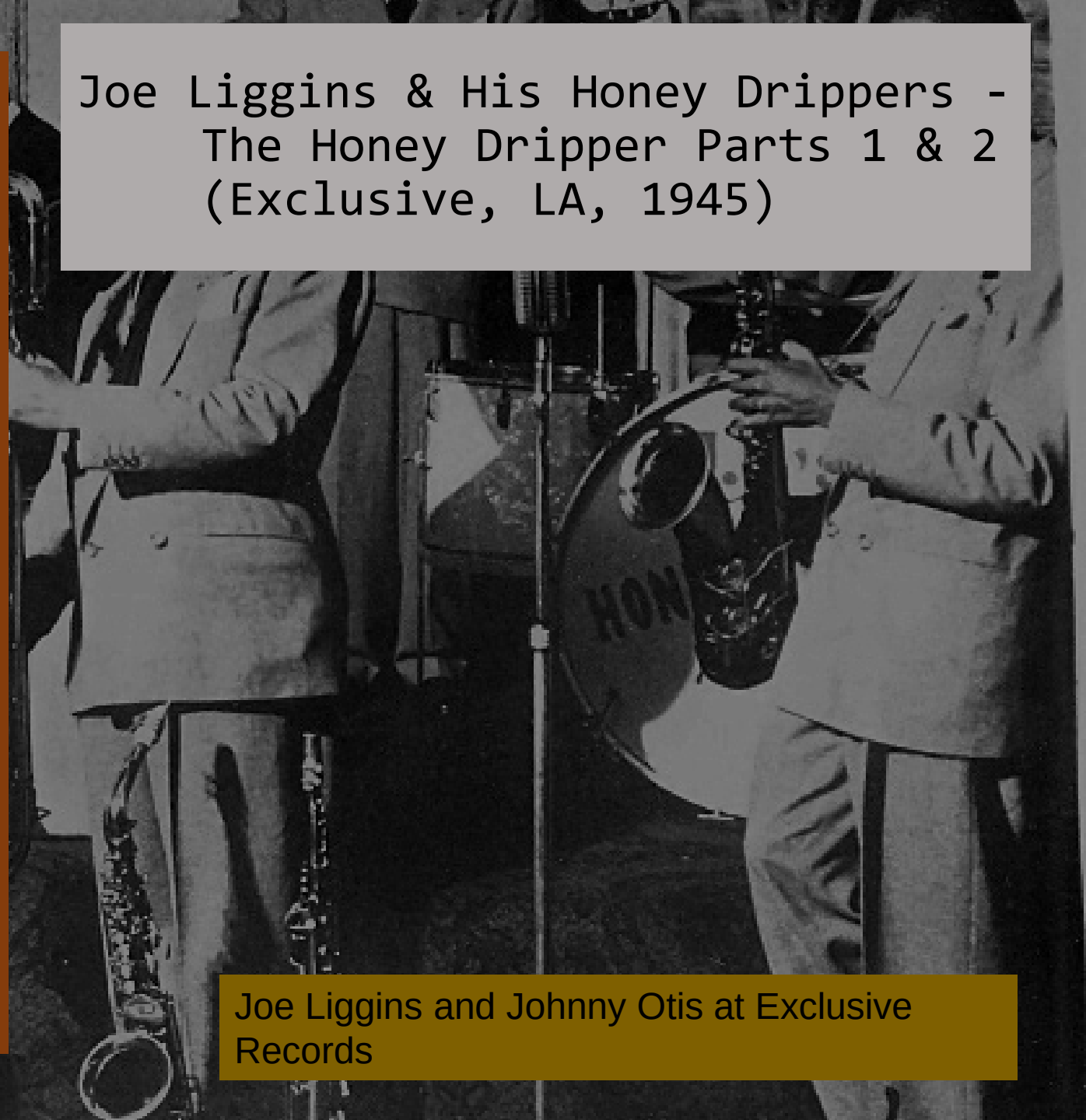
Los Angeles 1940>>>>>>

A new centre of black culture (Central Ave)

"Now R&B started here in L.A.. Roy Milton was here, Joe Liggins was here, T-Bone Walker was here, Charles Brown was here. By '48 or '49 it was set - we had an art form, though we didn't know it then... It was a hybrid form that began to emerge. It surely wasn't big band; it wasn't swing; it wasn't country blues. It was what was to become known as rhythm and blues…

Johnny Otis

Joe Liggins & His Honey Drippers - The Honey Dripper Parts 1 & 2 (Exclusive, LA, 1945)



Joe Liggins and Johnny Otis at Exclusive Records

- A new (and alternative) centre for the recording industry
  - Made possible by magnetic tape and low cost of recording

New base for emerging AA-owned record labels & radio

African-American Radio

- Jack Cooper (1929) WSBC Chicago
- The All Negro Hour (up to 10 hours p/week by 1939)
- Nat D. Williams (1948) WDIA, Memphis

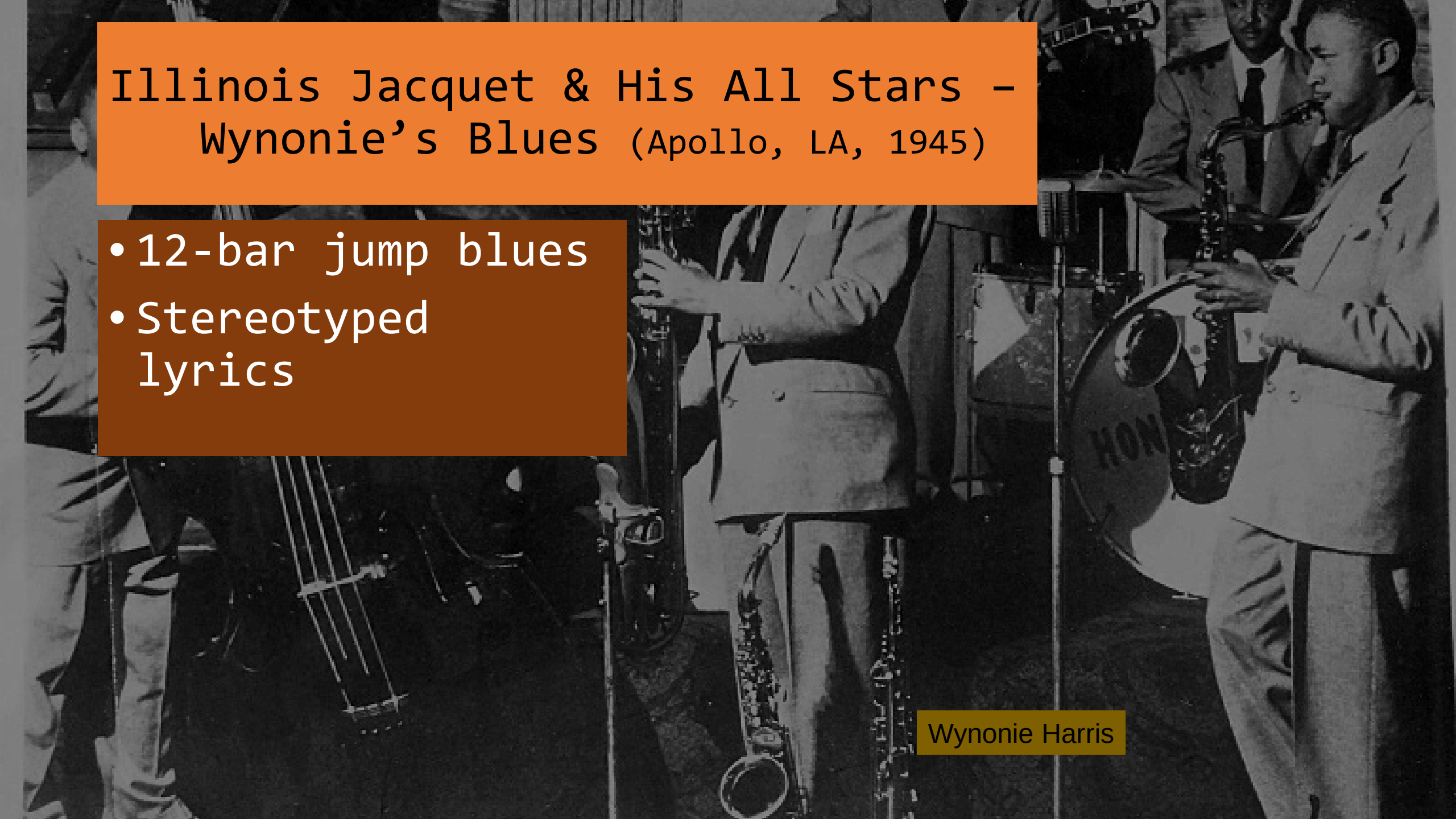
New Labels in LA

- Black & White
- Imperial
- Alladin
- Specialty
- Modern
- Exclusive
- Apollo
- Etc.,

- Shoe string budgets
- Low technical quality
- Local markets
- No distribution networks
- Local / neighbourhood artists

Illinois Jacquet & His All Stars – Wynonie’s Blues (Apollo, LA, 1945)

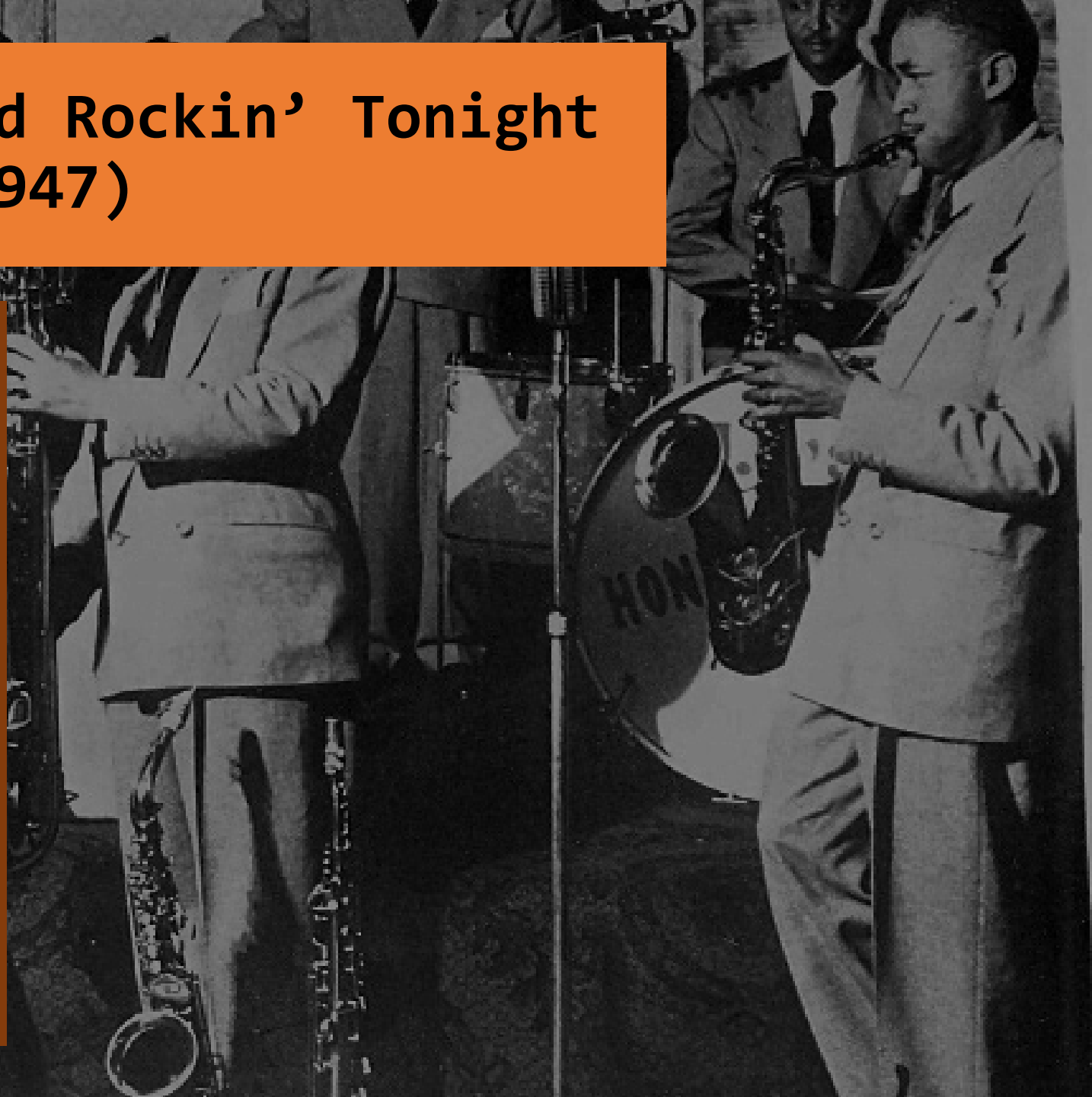
- 12-bar jump blues
- Stereotyped lyrics



Wynonie Harris

Wynonie Harris – Good Rockin’ Tonight (King, Cincinnati, 1947)

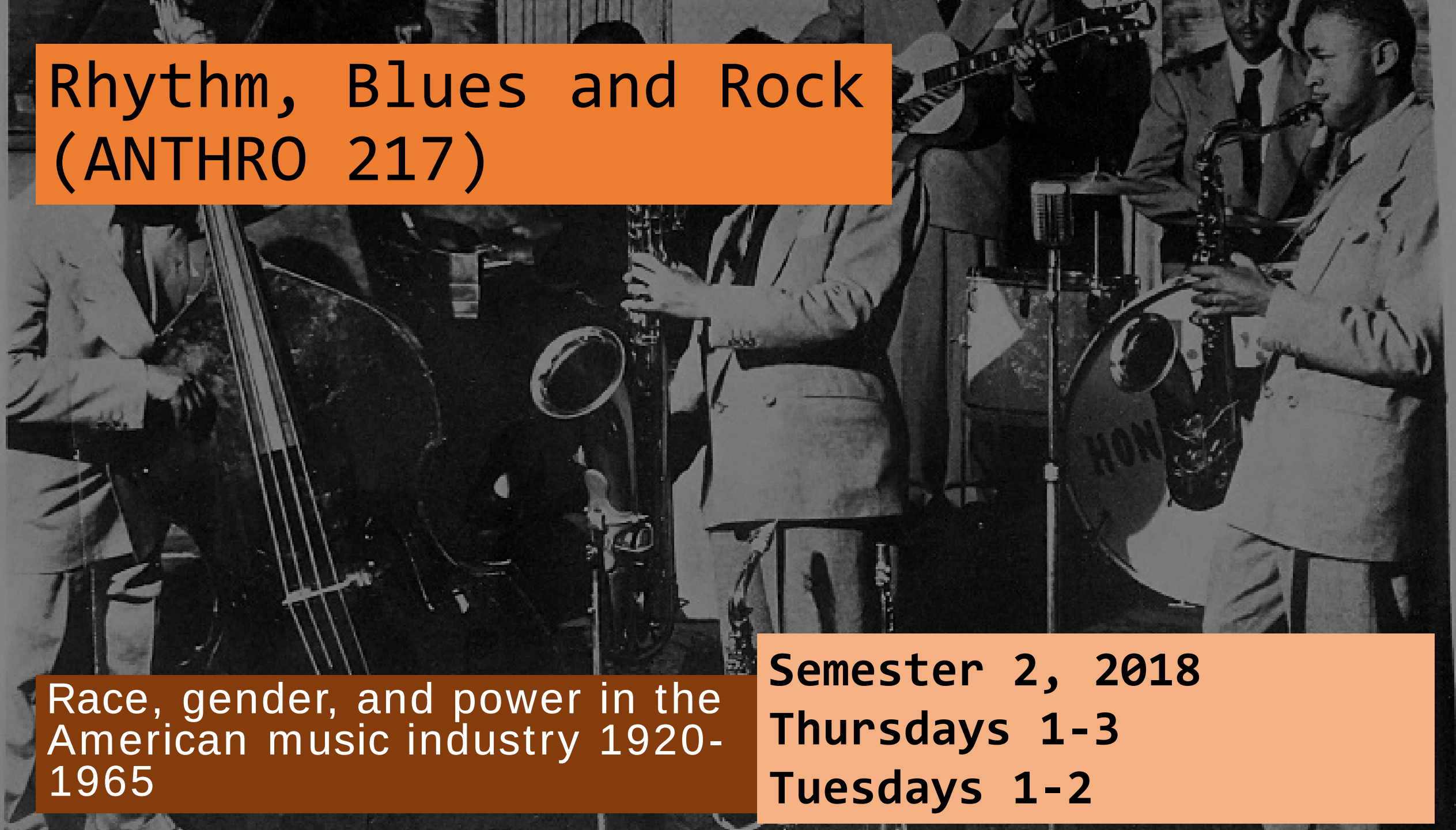
- More euphemisms for sex
- The importance of the minors as “under the radar”



Radio in the 1940s

- 1946 - Post-war radio explosion
  - Degregulated
  - Manufacturing of sets resumed
  - Increase in available frequencies 961 (1946) to 2006 (1949)
  - 6 million autos had radios.
- 1949 - Radio advertising income = $203 million
- But 2000 AM stations on air
- Growth of independent radio
- 1950 – 94% of households owned a radio

Rhythm, Blues and Rock (ANTHRO 217)



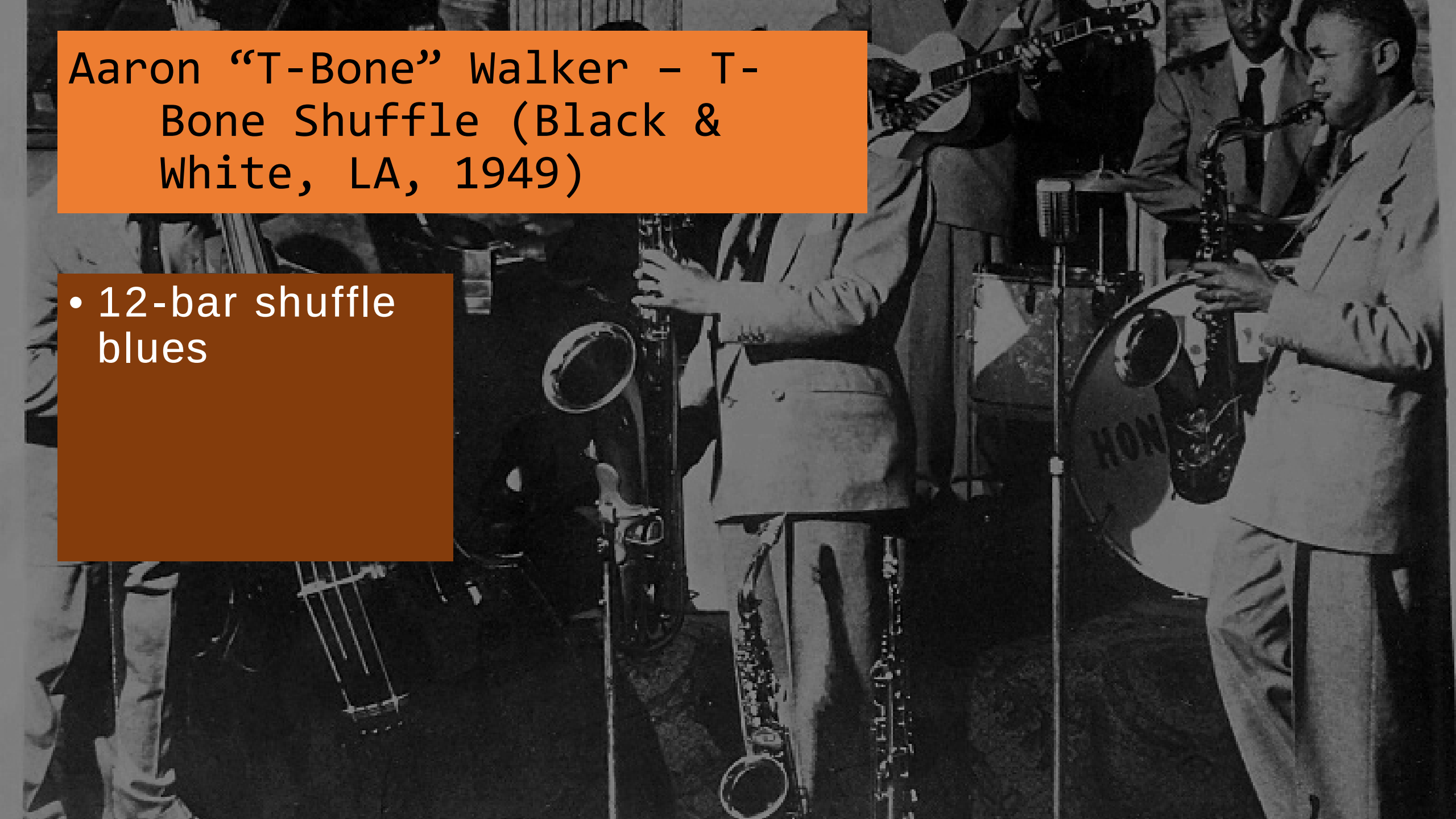
Race, gender, and power in the American music industry 1920-1965

Semester 2, 2018
Thursdays 1-3
Tuesdays 1-2

Roy Brown – Rockin’ at Midnight
(King, Cincinnati, 1949)

Aaron “T-Bone” Walker – T-Bone Shuffle (Black & White, LA, 1949)

- 12-bar shuffle blues



Roy Milton (Specialty, 1950)

Percy Mayfield – Please Send Me Someone to Love (Specialty, LA, 1950)

The RnB ballad: Jazz, gospel, blues

Billboard and the mysterious case of the changing genre labels

- 1942-45 Harlem Hit Parade
- 1945-49 Race Records
- 1949 - Rhythm n Blues

BEST SELLING RETAIL RACE RECORDS

Records listed are race records that sold best in stores according to The Billboard's special weekly survey among a selected group of retail stores, the majority of whose customers purchase race records.

Weeks to date	Last Week	This Week			
7	2	1.	GOOD ROCKIN' TONIGHT	Wynonie Harris	King 4210
1	1	2.	TOMORROW NIGHT	Lonnie Johnson	King 4201
3		3.	LONG GONE	Sonny Thompson	Miracle M-126
5	8		[illegible]	[illegible]	Miracle 125
5	10	5.	ALL MY LOVE BELONGS TO YOU	Bull Moose Jackson	King 4189 King 4213
6	4	5.	NATURE BOY	King Cole	Capitol 15054
5	5	7.	KING SIZE PAPA	Julia Lee and Her Boy Friends	Capitol Americana 40082
3	7	8.	PRETTY MAMA BLUES	Ivory Joe Hunter	Pacific 637
3	12	9.	35-30	Paul Williams	Savoy 661
2	13	10.	MY HEART BELONGS TO YOU	Arbee Stidham	Victor 20-2572
5	6	10.	FINE BROWN FRAME	Nellie Lutcher	Capitol 15032
2	10	12.	MILKY WHITE WAY	Trumpeteers	Score 50001
1	—	13.	I WANT A BOWLEGGED WOMAN	Bull Moose Jackson	King 4189
3	9	14.	DON'T FALL IN LOVE WITH ME	Ivory Joe Hunter	King 4220
2	—	15.	WRITE ME A LETTER	The Ravens	National 9038

MOST-PLAYED JUKE BOX RACE RECORDS

Records listed are race records most played in juke boxes according to The Billboard's special weekly survey among a selected group of juke box operators whose locations require race records.

Weeks to date	POSITION Last Week	This Week			
16	1	1.	TOMORROW NIGHT	Lonnie Johnson	King 4201
5	2	2.	LONG GONE	Sonny Thompson	Miracle M-126
8	4	3.	GOOD ROCKIN' TONIGHT	Wynonie Harris	King 4210
6	5	4.	NATURE BOY	King Cole	Capitol 15054
18	—	5.	KING SIZE PAPA	Julia Lee and Her Boy Friends	Capitol Americana 40082
14	3	6.	ALL MY LOVE BELONGS TO YOU	Bull Moose Jackson	King 4189 King 4213
12	—	7.	FINE BROWN FRAME	Nellie Lutcher	Capitol 15032
2	—	8.	MILKY WHITE WAY	Trumpeteers	Score 50001
6	—	9.	REET PETITE AND GONE	Louis Jordan	Decca 24381
3	8	10.	RECESS IN HEAVEN	Dan Grissom	Jewel ON-2004
2	8	10.	DON'T FALL IN LOVE WITH ME	Ivory Joe Hunter	King 4220
24	7	10.	I LOVE YOU, YES I DO	Bull Moose Jackson	King 4181
1	—	10.	WEST SIDE BABY	Dinah Washington	Mercury 8079
12	—	14.	WRITE ME A LETTER	The Ravens	National 9038
4	—	15.	COME AND GET IT, HONEY	Nellie Lutcher	Capitol 15064
2	10	15.	GROOVY MOVIE BLUES	Johnny Moore's Three Blazers	Exclusive 265
2	12	15.	PRETTY MAMA BLUES	Ivory Joe Hunter	Pacific 637
1	—	15.	RESOLUTION BLUES	Dinah Washington	Mercury 8082

Charles Brown – Trouble Blues
(Aladdin, 1949)

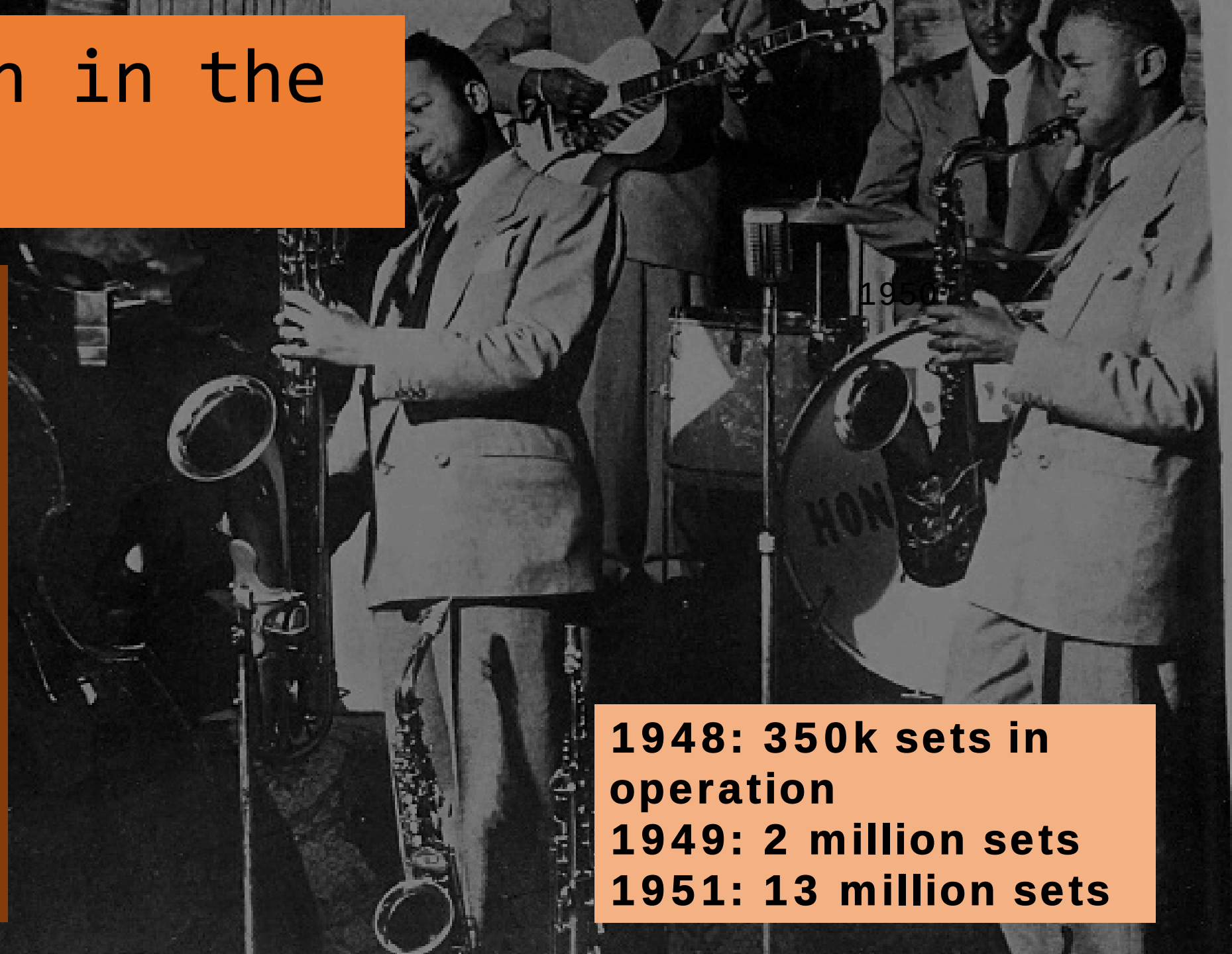
45 RPM, RCA, 1949

The “LP”

- Peter Goldmark
- Columbia commercialises $33^{1/3}$ rpm
- 1948
- 225 grooves
- 23 minutes per side!

Television in the US

- **1947 – ’50**
  - **Ed Sullivan & other variety programmes**
  - **Educational & children’s programming**
- **1951 onwards**
  - **Soap operas**
  - **Sit-Com**
  - **Increasing impact as number of sets in homes increases significantly**



1948: 350k sets in operation
1949: 2 million sets
1951: 13 million sets

Shake Rattle & Roll - Big Joe Turner (Atlantic – 1954)

Ruth Brown – 5-10-15 Hours (Atlantic, 1952)

Black sexuality in a hypothetically segregated market