

A Little Devil In America

Mark Gruenwald

A Little Devil in America Hanif Abdurraqib, 2021-03-30 NATIONAL BOOK AWARD FINALIST • A sweeping, genre-bending “masterpiece” (Minneapolis Star Tribune) exploring Black art, music, and culture in all their glory and complexity—from Soul Train, Aretha Franklin, and James Brown to The Fresh Prince of Bel-Air, Whitney Houston, and Beyoncé ONE OF THE TEN BEST BOOKS OF THE YEAR: Chicago Tribune, The Philadelphia Inquirer, The Dallas Morning News, Publishers Weekly “Gorgeous essays that reveal the resilience, heartbreak, and joy within Black performance.”—Brit Bennett, #1 New York Times bestselling author of The Vanishing Half A Kirkus Reviews Best Nonfiction Book of the Century “I was a devil in other countries, and I was a little devil in America, too.” Inspired by these few words, spoken by Josephine Baker at the 1963 March on Washington, MacArthur “Genius Grant” Fellow and bestselling author Hanif Abdurraqib has written a profound and lasting reflection on how Black performance is inextricably woven into the fabric of American culture. Each moment in every performance he examines—whether it’s the twenty-seven seconds in “Gimme Shelter” in which Merry Clayton wails the words “rape, murder,” a schoolyard fistfight, a dance marathon, or the instant in a game of spades right after the cards are dealt—has layers of resonance in Black and white cultures, the politics of American empire, and Abdurraqib’s own personal history of love, grief, and performance. Touching on Michael Jackson, Patti LaBelle, Billy Dee Williams, the Wu-Tan Clan, Dave Chappelle, and more, Abdurraqib writes prose brimming with jubilation and pain. With care and generosity, he explains the poignancy of performances big and small, each one feeling intensely familiar and vital, both timeless and desperately urgent. Filled with sharp insight, humor, and heart, *A Little Devil in America* exalts the Black performance that unfolds in specific moments in time and space—from midcentury Paris to the moon, and back down again to a cramped living room in Columbus, Ohio. WINNER OF THE ANDREW CARNEGIE MEDAL AND THE GORDON BURN PRIZE • FINALIST FOR THE NATIONAL BOOK CRITICS CIRCLE AWARD AND THE PEN/DIAMONSTEIN-SPIELVOGEL AWARD ONE OF THE BEST BOOKS OF THE YEAR: The New York Times Book Review, Time, The Boston Globe, NPR, Rolling Stone, Esquire, BuzzFeed, Thrillist, She Reads, BookRiot, BookPage, Electric Lit, The Rumpus, LitHub, Library Journal, Booklist

Only in America Richard Bernstein, 2024-10-08 A probing biography of world-renowned Jewish singer and actor Al Jolson and the history of his performance in and the making of The Jazz Singer Al Jolson, born Asa Yoelson, immigrated from a shtetl in Lithuania to the United States in 1894 after his father secured a job as a rabbi in Washington, D.C. A poor, Yiddish-

speaking newcomer navigating a racially segregated and antisemitic America, young Jolson dreamed of becoming a star, and he did. Thanks to his immense talent and his knack for assimilating into new environments, by the time he reached his twenties he was the most famous and highly paid entertainer in America, making almost \$5,000 a week at a time when the average American made \$800 a year. Jolson's public adoration and widespread acceptance as a star marked the beginning of an enriching cultural transformation, a moment when the American mind opened up to ethnic and racial differences, widening the gap of acceptability. And yet Jolson himself, despite being ferociously ambitious and gigantically talented, was crippled by insecurity, often nervous to the point of collapse, prisoner to his many vices. Through Jolson, Bernstein simultaneously breaks open the history and legacy of the cultural sensation *The Jazz Singer*. Not only was *The Jazz Singer* the first feature length film with synchronized music and dialogue, but it was also taboo smashing in its content: *The Jazz Singer* is all about Jews, Orthodox and otherwise. Bernstein expounds on the making of *The Jazz Singer*, what the film meant then and now, introducing the many individuals involved in its production, including Samson Raphaelson, a young Jewish writer whose short story was the basis for the movie; the four Warner brothers, who made a fortune off it; and George Jessel, Jolson's rival and the star of Raphaelson's stage adaptation of his short story. In the background emerges a picture of old Hollywood in the Roaring Twenties: cutthroat and greedy yet visionary and progressive. And while *The Jazz Singer* represented the future in many ways, it also dredged up the worst of the past, including Jolson's use of blackface, common at the time. At once a tale of the Judaizing of American culture and an acknowledgment of the challenges to come, *Only in America* is a glistening examination of a man at the center of a watershed moment in the arts.

Precious Little Devils Eileen Shapiro, 2016-07-11 A salaciously romantic portrayal of rock star competition, meets the 80's through American Idol, The Voice, and Glee, all rolled into one with a twist. Brooklyn and The Precious Little Devils, win a spot on a brand new rock n roll competition, mentored by Tristan Bondage, a tortured x post punk idol that once was, and then the unthinkable happens.... The story line and characters, fused with gay, drag queens, and heartfelt emotion, become contagiously addicting, causing laughter, tears and a quest for more,

Richard Potter John A. Hodgson, 2018-02-13 Apart from a handful of exotic--and almost completely unreliable--tales surrounding his life, Richard Potter is almost unknown today. Two hundred years ago, however, he was the most popular entertainer in America--the first showman, in fact, to win truly nationwide fame. Working as a magician and ventriloquist, he personified for an entire generation what a popular performer was and made an invaluable contribution to establishing popular entertainment as a major part of American life. His story is all the more remarkable in that Richard Potter was also a black man. This was an era when few African Americans became highly successful, much less famous. As the son of a slave, Potter was fortunate to have opportunities at all. At home in Boston, he was widely recognized as black, but elsewhere in America audiences entertained themselves with romantic speculations about his Hindu ancestry (a perception encouraged by

his act and costumes). Richard Potter's performances were enjoyed by an enormous public, but his life off stage has always remained hidden and unknown. Now, for the first time, John A. Hodgson tells the remarkable, compelling--and ultimately heartbreaking--story of Potter's life, a tale of professional success and celebrity counterbalanced by racial vulnerability in an increasingly hostile world. It is a story of race relations, too, and of remarkable, highly influential black gentlemanliness and respectability: as the unsung precursor of Frederick Douglass, Richard Potter demonstrated to an entire generation of Americans that a black man, no less than a white man, could exemplify the best qualities of humanity. The apparently trivial popular entertainment status of his work has long blinded historians to his significance and even to his presence. Now at last we can recognize him as a seminal figure in American history.

Folk-lore of the Musquakie Indians of North America and Catalogue of Musquakie Beadwork and Other Objects in the Collection of the Folk-lore Society Mary Alicia Owen, Folklore Society (Great Britain), 1904

The Banner of Gold, 1910

Victor Herbert - The Biography Of America's Greatest Composer Of Romantic Music Joseph Kaye, 2020-08-06

One autumn night in the eighties a young Irishman of twenty-seven, who had passed most of his life in Germany, took his place in the orchestra pit of the Metropolitan Opera House to play the cello. His name was Victor Herbert. He had just arrived in New York, and from his obscure seat he looked around curiously at the mass of faces glowing weirdly in the vast, dim auditorium. He felt a symbolic force in the crowding immensity of the place, in the numerous dazzling points of light that leaped back from the precious stones on the hands and breasts of the women who sat in the two great curving tiers of boxes. What future was he to have in this land? The conductor emerged from the depths beneath the stage to his eminence on the podium. Applause rolled over the heads of the musicians below him. He raised his baton and the opera began. Twenty-five years later, the same immigrant heard from the stage of the same theatre the performance of an opera he himself had written. Similar rolls of applause came from the audience, but this time not to pass over his head in the pit. The acclaim was for him, a tribute to his artistry. Thus, in the romantic fashion, may be outlined the beginning and the climax of the career of the most popular composer of light opera to be developed in the American theatre. And of one of the most beloved figures who ever made the rounds of Broadway.

A General Collection of Voyages and Travels from the Discovery of America to Commencement of the Nineteenth Century
William Fordyce Mavor, 1809

Hollywood's America Stephen P Powers, 2018-02-19 American motion pictures still dominate the world market with an impact that is difficult to measure. Their role in American culture has been a powerful one since the 1930s and is a hallmark of our culture today. Though much has been written about the film industry, there has been very little systematic attention paid to the ideology of its creative elite. How does the outlook of that elite impact on the portrayals of America that appear

on the screen? How do their views interact with the demands of the market and the structure of the industry to determine the product that is seen by mass audiences? Hollywood's America is a marvellously rich and careful discussion of these questions. It combines a meticulous systematic content analysis of fifty years of top-grossing films with a history of the changing structure of the industry. To that mixture it adds an in-depth survey of Hollywood's creative elite, comparing them to other leadership groups. The result is a balanced discussion of unique breadth and depth on a subject of national importance. Placing the film industry in the context of American society as a whole, the authors point out that Hollywood's creative leadership impacts the larger society even as it is influenced by that society. The creators of films cannot remove themselves too far from the values of the audiences that they serve. However, the fact that films are made by a relatively small number of people, who, as the authors demonstrate, tend to share a common outlook, means that, over time, motion pictures have had an undeniable impact on the beliefs, lifestyles, and action of Americans. This study contributes to the debate over the role and influence of those who create and distribute the products of mass culture in the United States. The book also contains a devastating critique of the poststructuralist theories that currently dominate academic film criticism, demonstrating how they fail in their attempt to explain the political significance of motion pictures.

America, 1918 The Jesuit review of faith and culture, Nov. 13, 2017-

Ireland to America The Last Generation Kathie Wycoff, 2009-03 Names appear, here and there recorded for posterity, and then the page turns and new names continue to be written. The pages fill up, are turned, and life and generations go on. So it is with families. They continue to move through the pages of history. Some are simply a line, recorded to acknowledge a birth or a death, while others had significant lives evidenced by volumes of testimony. This historical fiction novel depicts the life of Martin Renehan, born and raised in Kilkenny, Ireland. In 1834 he followed his young lady across the Atlantic to America where he settled in Washington, D.C. There he served as usher in the White House for five presidential administrations beginning with Andrew Jackson. He lived his life close to the pulse of his adopted land and worked in the Capitol city through the Civil War and the assassination of Abraham Lincoln. His Confederate son was captured and placed in the Old Capitol Prison. This presented Martin with a new set of problems. Many stories have been recorded about the intelligence and wit of this well-loved Irishman. During his life he was a colorful fixture in the society of Washington, D.C.

Memoirs of Mr. Wesley's Missionaries to America Peter P. Sandford, 1843

Captain America Epic Collection Mark Gruenwald, 2015-06-17 Captain America joins the war on drugs! When Cap targets the gang that's selling the new designer narcotic, Ice, he receives an accidental overdose that combines with the Super Soldier Serum in his blood. Left permanently enraged, a volatile shield-slinger finds himself in the middle of a street war between the Red Skull and the Kingpin. With deadly villains Crossbones and Bullseye on each side, Cap will need to rely on his friends - but the Ice-induced rage is alienating him from allies like Daredevil and the Black Widow. Collecting: Captain

America (1968) #372-386.

Cyclopedia of Wit and Humor, of America, Ireland, Scotland and England William E. Burton, 1858

The British Traditional Ballad in North America Tristram Potter Coffin, Roger deV. Renwick, 2014-07-03 Tristram Potter Coffin's *The British Traditional Ballad in North America*, published in 1950, became recognized as the standard reference to the published material on the Child ballad in North America. Centering on the theme of story variation, the book examines ballad variation in general, treats the development of the traditional ballad into an art form, and provides a bibliographical guide to story variation as well as a general bibliography of titles referred to in the guide. Roger deV. Renwick's supplement to *The British Traditional Ballad in North America* provides a thorough review of all sources of North American ballad materials published from 1963, the date of the last revision of the original volume, to 1977. The references, which include published text fragments and published title lists of items in archival collections, are arranged according to each ballad's story variations. Textual and thematic comparisons among ballads in the British and American tradition are made throughout. In his introductory essay Renwick synthesizes the various theoretical approaches to the phenomenon of variation that have appeared in scholarly publications since 1963 and provides examples from texts referred to in the bibliographical guide itself. The supplement, like its parent work, is an invaluable reference tool for the study of variation in ballad form, content, and style. Together with the reprinted text of the 1963 edition, the supplement provides an exhaustive bibliography to the literature on the British traditional ballad in North America.

The British Traditional Ballad in North America Tristram Potter Coffin, 1963

Who's who in America John W. Leonard, Albert Nelson Marquis, 1928 Vols. 28-30 accompanied by separately published parts with title: Indices and necrology.

Comparative Perspectives on Afro-Latin America Kwame Dixon, John Burdick, 2012-03-11 *Comparative Perspectives on Afro-Latin America* offers a new, dynamic discussion of the experience of blackness and cultural difference, black political mobilization, and state responses to Afro-Latin activism throughout Latin America. Its thematic organization and holistic approach set it apart as the most comprehensive and up-to-date survey of these populations and the issues they face currently available.

Anton in America Reinhold Solger, 2006 Original Scholarly Monograph

Under the Condor's Wing: A Memoir of South America Ginny Tschanz, 2019-09-10 In the early 1960s, Mac Tschanz helped establish a Department of Geology in Bolivia, high in the South American Andes. Unfazed by political intrigues, his next assignment was in Colombia where he trained geologists while mapping in the lawless Sierra Nevada de Santa Marta. During nine years in South America Mac and his wife, Ginny, lived a continuous adventure in exotic surroundings. Their story is recorded in contemporaneous letters, imparting immediacy to an amazing family saga.

This book delves into A Little Devil In America. A Little Devil In America is a crucial topic that needs to be grasped by everyone, ranging from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into A Little Devil In America, encompassing both the fundamentals and more intricate discussions.

1. This book is structured into several chapters, namely:
 - Chapter 1: Introduction to A Little Devil In America
 - Chapter 2: Essential Elements of A Little Devil In America
 - Chapter 3: A Little Devil In America in Everyday Life
 - Chapter 4: A Little Devil In America in Specific Contexts
 - Chapter 5: Conclusion
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4. In chapter 3, this book will examine the practical applications of A Little Devil In America in daily life. This chapter will showcase real-world examples of how A Little Devil In America can be effectively utilized in everyday scenarios.
5. In chapter 4, the author will scrutinize the relevance of A Little Devil In America in specific contexts. This chapter will explore how A Little Devil In America is applied in specialized fields, such as education, business, and technology.
6. In chapter 5, this book will draw a conclusion about A Little Devil In America. The final chapter will summarize the key points that have been discussed throughout the book.

This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of A Little Devil In America.

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